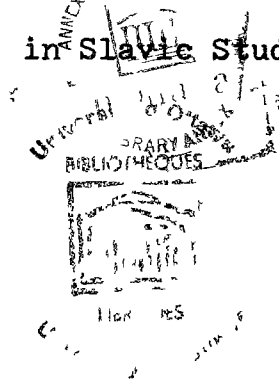


AN ANALYSIS OF
THEMES, CHARACTERS, AND LITERARY DEVICES IN
VERA PANOVA'S MAJOR FICTION

by

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TABLE OF CONTENTS

PREFACE	iv
NOTES	viii
ACKNOWLEDGMENTS	ix
CHAPTER ONE. INTRODUCTION	1
CHAPTER TWO. SPUTNIKI	17
CHAPTER THREE. KRUŽILIXA	68
CHAPTER FOUR. JASNYJ BEREG	117
CHAPTER FIVE. VREMENA GODA	166
CHAPTER SIX. SEREŽA	216
CHAPTER SEVEN. SENTIMENTALNYJ ROMAN	257
CHAPTER EIGHT. CONCLUSION	304
APPENDIX I. THE CRITICAL RECEPTION OF PANOVA'S MAJOR FICTION	326
APPENDIX II. TEXTS OF PANOVA'S WORKS FOR LANGUAGE CLASSES	337
APPENDIX III. EDITIONS OF PANOVA'S MAJOR FICTION IN ENGLISH	338
FOOTNOTES	340
BIBLIOGRAPHY. AN ANNOTATED LIST OF WORKS CONSULTED	351

PREFACE

Vera Panova has been acknowledged by many literary scholars (both in the Soviet Union and in the West) as a talented and sensitive writer, yet there has been no thorough study of her novels in terms of her materials and especially her techniques. Four general studies about Panova and her work were written in the early 1960's by the Soviet scholars A. Ninov, L. Plotkin, Z. Boguslavskaja, and S. Fradkina. These studies are useful introductions to the writer's life and work, offering some insights into the development of Panova's talent, and putting her work into the general context of Soviet literature. These scholars, however, too often build their appraisals of Panova's work on sociological considerations.

The great number of Soviet articles devoted to Panova attests to her importance. These articles vary greatly in their usefulness to this present study. Only occasionally does one of these articles provide a worthwhile analysis of Panova's general prose style. Instead, most become only a part of the large body of polemical criticism surrounding Panova's writings. (See Appendix I.)

Several of Panova's works have been introduced in the West as literary texts for Russian language classes, notably Serëža, excerpts from Sputniki, and "Troje mal'čiček u vorot." (See Appendix II.) Almost all of Panova's

longer prose works, several of her stories and a play have been translated into English. (See Appendix III.) However, no major study of her work has yet been attempted in the West. The best brief introductions in English to Panova's life and works are those by C. Moody and Ir. Bushman.

The purpose of this dissertation is to fill the existing gap in Western criticism of Vera Panova's work by analyzing and evaluating her writing principally in terms of her literary craftsmanship, ie. the skills and abilities she displays in her handling of a wide range of materials. I have chosen her six major works of fiction for this study: Sputniki (1946), Kružilixa (1947), Jasnyj bereg (1949), Vremena goda (1953), Sereža (1956), and Sentimental'nyj roman (1958). Not only do these works encompass some of Panova's best writing (and thus show her strongest contribution to Soviet literature); they also mark her development as a writer.

Having chosen Panova's major fiction as the subject of this study, I found it necessary to define next the approach I should take. What was needed was an approach which would be both reasonable and useful, one which would reveal both Panova's place in Soviet literature and her individual artistic mastery (exposing in the process her artistic strengths and weaknesses). The more current approaches to literature, such as the one advocated by the "Structuralists," are not appropriate for this study. A scientific approach in this case would be inadequate for

it would ignore completely the total meaning of Panova's novels, especially in relation to the history of Soviet literature. A purely stylistic analysis--a thorough study of the language of literature--would also be an unreasonable approach to take, for Panova's language is interesting more as it relates specifically to her characters and themes than as an aesthetic subject in itself. I realize, nonetheless, that to be valid criticism, a study of Panova's major fiction must be centered firmly in a close reading of the texts, an initial consideration which would be favored by critics of such schools as "Formalism," "New Criticism," and "Explication." Recognizing that art imposes an artificial framework on reality, I intend to analyze that structure as it is encountered in Panova's novels. Believing that art at the same time creates its own reality in a novel, I intend also to analyze the "real worlds" presented in each of Panova's novels. Thus, I propose to treat both the "form" and the "content" of Panova's works--without severing these two aspects completely, however. In this present study, each of Panova's longer prose works is analyzed in a separate chapter in terms of themes, characters, and literary devices. In order to discover the total meaning of Panova's novels, I have also put each work into the broader contexts of literary forms and Soviet literature in general. In the Conclusion I attempt to summarize the basic features of Panova's six novels and to evaluate her work; and, in addition, to define Panova's place in Soviet literature.

Still needed in the scholarship on Panova is an objective and complete general study and appraisal of her works. Specific areas one might consider for future study include Panova's shorter prose pieces (especially her historic tales), and her later plays.

Bibliographic information on Panova is available in Sovetskoe literaturovedenie i kritika: Russkaja sovetskaja literatura (which lists sources through 1962); more recent bibliography is listed in the series edited by N. Macuev, Sovetskaja xudožestvennaja literatura i kritika; other important sources of recent bibliography include Letopis' gazetnyx statej, Letopis' žurnalnyx statej, and Letopis' recenzii. Two books, Zametki literatora, and O moej žizni, knigax i čitateljax, which include general articles by Panova on her life, her work, and Art in general, are also very useful.

NOTES

1. All the works referred to above by title or author are listed in the Bibliography.
2. All footnotes, (listed under the appropriate chapter or section title) are located at the end of the dissertation before the Bibliography.
3. The English translations used in this dissertation are my own.
4. All titles of works, journals, proper names, etc., are given in the original Russian (transliterated throughout using the "International" system). A few names, such as Khrushchev, are left in their "popular" spelling. Russian titles are translated into English where appropriate. Transliterated Russian in quotes is used occasionally to make the meaning of the passage more clear or in cases where language itself is being discussed. All interpolated material is set off in the text by brackets as is the second element when both Russian and English are used simultaneously.
5. The volume and page reference given at the end of each quote from Panova's prose works refers to the 1969-70 five-volume edition of her collected works (listed in the Bibliography).
6. For the sake of conformity, Panova's six longer prose works will be referred to in English as "novels," though in reality Sputniki, Jasnyj bereg, and Serëža are not called "novels [romany]," but "short novels [povesti]."

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CHAPTER ONE

INTRODUCTION

Panova has written numerous plays and movie scenarios, yet her greatest contribution to Soviet Art has been in the area of prose. She herself labels prose as the "vanguard of Soviet literature."¹ As a prose writer Panova has quietly assumed the position of a literary leader by introducing new forms and new topics into Soviet literature. Throughout her career Panova openly insisted on the rights of a writer to choose his own material and develop it in his own unique manner. It is not surprising, therefore, that her longer prose works reflect her active concern for the free development of Soviet literature. Each of her six major works of fiction--Sputniki (1946), Kružilixa (1947), Jasnyi bereg (1949), Vremena goda (1953), Serëža (1956), and Sentimental'nyi roman (1958)--is a new attempt by Panova to expand creative limits, both her own and those imposed by Socialist Realism, the official artistic method for Soviet writers.

Panova's first novel, Sputniki [the traveling companions], was published in 1946 when the writer was already 41 years old. Her writing career, however, had begun long before

then. During the 1920's and early 1930's Panova worked as a journalist in her home town, Rostov-on-Don. Her job took her to all parts of the province, and she became well acquainted with the details of workers' lives. Her early observations of people at work provide material for the character studies she makes later in her novels. They also contribute material for one of the major themes of her prose work of the 1940's: "Labor." Working as a journalist Panova learned to move easily within a number of forms: feature stories [očerki], sketches, reports, feuilletons, etc. She also learned how to write clearly and concisely. Her journalism career thus helped determine the general style she applied later in her prose writing.

During these early years before her literary career was firmly established, Panova also wrote for children's publications. From this type of work she developed the talent for writing simply, in bright colors, using lively scenes and lively dialogs. Her life-long interest in children is vividly seen in her longer prose works.

Serëža is the literary culmination of many years of keen observation of children, including the author's own three children. Whenever children appear in any of her works, Panova's writing becomes immediately filled with a mother's warmth and understanding. Her overwhelming concern for young people is developed into one of Panova's major themes, "Upbringing."

In her autobiographical writings Panova talks about her first and second husbands, Arsenij Starosel'skij (whom

she married in 1925 and divorced in 1928) and Boris Baxtin (whom she married in 1928; he died tragically in 1935).

Panova truly loved her second husband. She writes:

"without him my home is not home, and I am not I, and life is not life."² Panova's experience of loving someone deeply is reflected in every one of her works. "Love" is the one major theme which is always present in Panova's writings.

Before the Second World War, Panova was already at the beginning point of a successful career as a dramatist. Two of her plays had won prizes: Il'ja Kosogor and Staraja Moskva [old Moscow], later retitled V staroj Moskve. The latter play was accepted for production at theaters in Moscow and Leningrad. The War, however, temporarily interrupted Panova's career. Although the War brought tremendous suffering to Panova, it also provided her with a rich source of material which was to become the core of some of her best writings. The theme of "War" was developed first in her plays Voennoplennye [the prisoners of war], later rewritten and renamed Metelica [the snowstorm], and Devočki [the young girls]. Later the theme of "War" was more fully developed in her novel Sputniki (and secondarily in Kružilixa and Jasnyj bereg), and in her stories "Valja" and "Volodja."

Panova's early play writing experience was also very useful to her when she started seriously writing prose. S. Fradkina points out that Panova learned from writing plays how to individualize her characters, how to make the most effective use of material from everyday life, how to present

dramatic conflict between and within her characters, and how to distance the author from the events and characters to achieve an objective viewpoint.³

Panova's literary debut in prose came even before the appearance of Sputniki, with the publication in 1945 of her tale "Sem'ja Pirožkovyx [the Pirožkov family]," later reworked and renamed after the main heroine, "Evdokija." As is the case with the other plays written by her during the War years, this tale is about the quiet inner heroism and beauty of ordinary people--the main subject of Panova's novels. One of Panova's basic techniques of character development is already apparent in this tale, too: she draws life-like portraits of the characters (especially the young people), relying on details to reveal the complexities hidden under simple exteriors.

From December 22, 1944 to February 1, 1945 Panova made two trips to the front line and back with the crew of a hospital train. She had been assigned as a journalist to write a brochure about the operation of the train, and the brochure was written. But more important, her impressions and the stories she heard from the crew and the wounded inspired her to write Sputniki, a "book about the exploits of love and compassion [kniga o podvige ljubvi i miloserdija]." ⁴ The writer notes later that none of her subsequent novels was written so happily and easily as Sputniki.⁵ The spiritual closeness Panova felt to the characters and the experiences written about in Sputniki, and the spontaneous creation of the work, helped to make it one of Panova's best works. The

overall sense of uncontrived reality in Sputniki prompted A. Fadeev to write of it: "a remarkable, pure and disciplined, truthful and poetic tale [prekrasnaja, čistaja i surovaja, pravdivaja i poetičeskaja povest']." ⁶ The critical response to Sputniki was overwhelmingly favorable, and it remains so to this day. Panova's first great literary success was awarded a Stalin prize in literature. With the publication of Sputniki Panova's place in Soviet literature was assured.

From 1946 to 1958 Panova devoted herself almost exclusively to writing longer prose works. Her second novel, Kružilixa, grew out of her experiences as a journalist in Perm' during the closing years of the War. The factory, "Kružilixa," was patterned after a real counterpart, "Motovilixa" ("Motovilixa" is the first title Panova used for the novel). The characters and the incidents described in the book also were taken largely from real life. The most difficult character for Panova to realize, she confesses later, was Nonna: "That Nonna eternally eluded me," she writes, "I didn't like engineering and wasn't interested in it. . . ." ⁷ The novel is constructed out of various episodes which Panova tells us she laid out "like a game of solitaire," rearranging all the pieces until she had the maximum interacting effect from the order. ⁸

Kružilixa drew at first only negative reviews in the press. (A parody of the novel even appeared in Krokodil.) Panova was accused of "naturalism" and "objectivism," and of not understanding factory life. The character of Listopad was hotly debated to the point of absurdity: was he a

"positive" or "negative" character? was he a good director? was he a good husband? Meetings of critics and literary theorists were held to discuss the novel. The participants at these meetings were divided over the work, those who supported non-Party literature sided with Panova. Later, Panova herself assumed her own defense (something she rarely did). She justified Listopad and questioned those critics who would only have "positive" heroes in Soviet literature:

I respect the red pencil, but I don't believe that it is conceivable to write a work where all the heroes are positive. I don't believe it and I don't understand why such a work would be needed, in what way it would help fulfill the general objective [of our society].

If all the heroes firmly are the vehicles of the highest spiritual qualities, then, because of the unity of attitude and common life purpose, there couldn't be any kind of serious clashes. In place of a workers' collective toiling in the sweat of their brow, overcoming the obstacles to Communism, you would get some kind of an angel choir consisting of only the sweetest tenors!⁹

Slowly the voices of Panova's supporters drowned out those of her opposers. Kružilixa, too, was awarded a Stalin prize. That the novel should cause such heated debate can be taken as a clear sign that Panova was touching upon real problems of Soviet society in this work. (Her "objective" stand was later excused after Stalin's death: Listopad was exposed then as a prime example of the "Cult of Personality.")

As British professor C. Moody points out, Panova heeded the negative remarks of the critics on Kružilixa when she created her next novel, another Stalin prize winner, Jasnyj bereg (about life on a collective farm). In many ways Jasnyj bereg is nothing more than a revision of Kružilixa with a new setting and new names for an old stock

of characters.¹⁰ Outside factors obviously determined Panova's choice and treatment of material. Both Panova's journal articles written during this time and her novel are full of servile praise for Stalin. The criticism of the novel immediately following its publication also reveals the repressive mood of the closing years of the Stalin era. Early critics praised her work for its more "correct" presentation of characters and Soviet life. Later critics, however, were quick to point out the obvious weaknesses of the work, the major one being the idealization of postwar life in the countryside. Panova herself considers Jasnyj bereg much weaker than Kružilixa and Sputniki, though she identifies the main defect of the novel as "weak technique in writing" which made the characters "pale and anemic."¹¹ The most flawed of Panova's longer prose works, Jasnyj bereg, nevertheless, contains some of the best scenes that Panova has ever written (for example, those centering on the children of "Ulica dal'njaja [Distant Street]," or those which tell of Mar'jana's first year as a school teacher).

Her creation of a novel such as Jasnyj bereg demonstrates the flexibility which made it possible for Panova to bend with the prevailing political currents and still produce good prose scenes; her creation of a novel such as Vremena goda shows her boldness when the political atmosphere relaxes, which proves her reputation as a true innovator and artist. In Vremena goda Panova treats a whole new series of themes and characters and explores new stylistic approaches. The novel took over four years to write, thus

it was her most difficult work to create. It is her longest work and is peopled by dozens of characters, the various inhabitants of the mythical town of Ensk. Most of the incidents and characters came from Panova's own life experience, but the criminal underworld described in the novel was outside her comprehension (which explains some of the uneven qualities of the novel). The novel is not entirely successful for another reason, too: its diversity in themes, characters, and style creates at times a clumsy apparatus for conveying the artist's ideas.

In general, when Vremena goda first appeared, the novel was very popular with the ordinary reading public. However, the novel became the focal point of heated controversy in the press, culminating in the discussion of the work at the Second Congress of Soviet Writers in 1954. Again Panova was accused of "naturalism" and "objectivism" by writers such as K. Simonov. Critics found it particularly difficult to explain a type such as Gennadij; they claimed Panova was distorting reality. Panova writes later:

I really caught it from the critics because of my Gennadij; but I didn't renounce him and I will not. I saw him then much too clearly: his dirty, uncut hair, and jerky walk, his impudence and unwillingness to take into consideration anybody or anything, and his disproportionate pretensions to temporal comforts.¹²

The most vehement criticism came from V. Kočetov in his article "Kakie éti vremena [what kind of times are these]?"¹³ He criticizes Vremena goda for its "distortions" of Soviet people and Soviet life. Kočetov accuses Panova of allowing her characters to evade "true justice." "From my point of

view," he concludes, "this novel not only does not move our literature ahead, it can push several writers onto the path of Philistine fiction which is foreign to the spirit of Soviet literature."¹⁴ Kočetov's article, appearing in the pages of Pravda (the official organ of the Communist Party), was tantamount to a "public reprimand" for Panova. It suggests that the Party felt there was more truth in the novel than they would like to admit. It also suggests that the novel represents a literary trend that might be dangerous to the Party's prescribed program of "Socialist Realism." Panova heeded only the critics of Vremena goda who pointed out obvious artistic flaws in some of the characterizations and workings of the themes in the novel. For subsequent editions she revised the work, especially the ending, making Vremena goda much more "realistic."

In Serëža Panova reintroduces her readers to many of the characters in Jasnyj bereg. However, the novel is not a continuation of Jasnyj bereg, but an independent work. In Serëža Panova concentrates on one small boy and his view of life. The author captures the essence of Serëža and almost flawlessly communicates it to her readers. For this reason, Serëža is Panova's most successful work. The charm of this simple tale is summed up by D. B. Whitman in a review of the English edition: "Miss Panova has the rare perception which enables a writer to climb to the child's window, not stoop to it, and look from it without diminishing what she sees."¹⁵ Panova admits she writes so much about children because she attains great pleasure from it, the "pleasure of touching

the life of a child's soul." And she continues:

. . . there are so many of them on earth, and how they look at everything with their wide open eyes.

I want everything that they see to be beautiful. I want to shield them from every kind of evil and sorrow. Unfortunately that is not possible.¹⁶

It may not be possible in real life, but in the world of fiction the author can create happiness for a character, and this is what Panova did for Serëža at the end of the novel. Where Vremena goda suffers because of its expansiveness, Serëža triumphs in its simplicity of theme, its limited number of characters, and its compressed, precise, quiet style. In a private letter to Panova, K. Čukovskij not only praises Serëža, but assigns Panova a definite place in world literature: "You have written a classic book which sooner or later will create for you a world name."¹⁷

The autobiographical nature of the last of Panova's longer prose works, Sentimental'nyj roman [a sentimental love story], is obvious. Panova readily admits that she can name the prototypes of many of the heroes of the novel. While reading her autobiographical works (published in the last few years before her death) one quickly discovers dozens of comparisons between her life and that of her characters. Panova draws open comparisons between her own early career as a journalist and that of her main character, Sevast'janov. The hero's town is obviously Panova's Rostov. This novel allowed Panova to purge herself of many long-stored memories and allowed her to indulge in sweet

reverie. For these reasons she had a special affection for the work. "Sentimental'nyj roman was gathered from a hodge-podge [s boru da s sosenki]," she writes, "it is dear to me because when reading it I am immersed in the world of my youth."¹⁸

As with Kružilixa and Vremena goda, the publication of Sentimental'nyj roman brought heated critical debate. The critics argued not so much over the style of the novel, but over its content (especially the portrayal of the historical period following the Revolution, and the portrayal of some of Panova's characters). The Academy of Sciences in its history of the Soviet novel concludes that the work is a failure:

The theme of the Russian Revolution demands today bold colors, innovative artistic judgments, passionate philosophical thought, the deepest social analysis. It is apparent that pastel tones, subtle mounting of details in the artistic fabric of the narrative, the even diffused light of an abstract humanistic view--[all] are without force before that which demands creative boldness and daring. Therefore the attempt in Sentimental'nyj roman to rehabilitate the individual personality of the ordinary man of the Revolution suffers defeat.¹⁹

Several critics have compared Panova's novel to more "properly heroic" works, such as E. Katerli's Žizn' Grani Sokolovoj [the life of Granja Sokolova], and N. Ostrovskij's Kak zakaljalas' stal' [how steel was tempered]. In an attempt to clarify Panova's approach to her subject, other critics have compared the novel to works by I. Turgenev, P. Nilin, L. Leonov, D. Furmanov, A. Fadeev, O. Berggolc, and others. Only a few Soviet critics see the novel unencumbered by opinions of "how it should be

written." One such critic is A. Ninov, who calls Sentimental'nyj roman one of Panova's "brightest creations."²⁰ Western critics tend to view the work in wider perspective. G. Gibian points to the novel as an example of escapist literature.²¹ That Panova wrote and published an entirely romantic novel in the Soviet Union in 1958 is a significant literary event in itself, concludes C. Moody.²² J. Holthusen underscores the significance of Sentimental'nyj roman when he points out that for the first time the 1920's have been portrayed in a way free from ideological interpretations.²³ Seen objectively the novel also unfolds an intimate glimpse of Vera Panova herself, and it proves not only her literary mastery, but also the fact that she continued to grow as an artist.

From 1959 on Panova began to work in shorter prose genres. The best of her prose tales, "Valja" and "Volodja" present intimate pictures of the world of Youth. Jurij Nagibin argues that these two tales do not fit the criteria of a "rasskaz [story]."²⁴ Panova openly claims, however, that there are no genres. When she wrote her "Konspekt romana [a synopsis of a novel]" she deliberately set herself the task of writing a novel "in a form which had not ever existed before."²⁵ This "novel" is written in extremely compact form; its mosaic pieces of themes and characters stand out in bold, contrasting relief. In another tale, "Sëstry [the sisters]," Panova compresses some of the themes of her longer prose works into the shorter form of the "rasskaz" and also repeats some of the techniques which she

had used earlier. Other tales attempt new themes, such as the patriotic tales "Listok s podpis'ju Lenina [a small sheet of paper with Lenin's signature]," and "Troje malčiček u vorot [three kids by the gates]." Panova made a completely different turn in her prose writing when she published the historical tales "Kto umiraet [who is dying]," "Skazanie ob Ol'ge [the legend about Ol'ga]," "Skazanie o Feodosii [the legend about Feodosij]," and "Feodorec, Belyj Klobučok [Feodorec, the White Cowl]," these four tales now are collected under the title Liki na zare [images at dawn]. In them Panova uses real events and personages from the early history of the Russian State, but combines historical fact with imagination, thus rendering the past in a free style. At the time of her death in 1973 she was working on another cycle of historical tales about the "Time of Troubles." Also not finished during her lifetime was a "roman-skazka [novel-fairy-tale]." All these shorter prose works attest to the fact that Panova continued to search for new forms of expression throughout her writing career.

In the 1960's Panova branched into other areas of literature besides prose: play writing and film writing. She states: ". . . somewhere in the depths of my writer's being, even in my prose, I always have remained a dramatist."²⁶ Almost all of Panova's plays of this period are statements about contemporary life. She explores again the world of Youth in the two plays: Provody belyx nočej [seeing-off the White Nights], where the hero of the play, Valerik, is a double for Gennadij from Vremena goda; and Kak poživaeš'

paren' [how are things, chap]?, which was converted into a movie scenario, "Saša" and later filmed under the title Četvře stranicy odnoj molodoj žizni [four pages about one young life]. Four other plays have "Love" and "The Responsibilities of Love" as their major themes: Skol'ko let, skol'ko zim' (equivalent to "it's been ages!"); Ešče ne večer (a saying meaning "it's never too late"); Nadežda Milovanova, also known as both Vernost' [fidelity] and Pogovorim o strannostjax ljubvi [let's talk about the oddities of love], a line from Puškin; and Svad'ba kak svad'ba [a wedding as it should be], published in 1973. Even in her play writing Panova tried new means and forms of expression. Her interest in history is translated into her drama Tred'jakovskij i Volynskij, a free interpretation of 18th century court life. The worth of most of these later plays is better discovered from reading them than from seeing them performed, for they are psychologically complex and rely on a myriad of details to reveal characters.

Panova adapted a number of her works for the screen: Serëža; Vstuplenie [entrance], meaning the entrance into adult life, based on "Valja" and "Volodja"; Poezd miloserdija [the mercy train], based on Sputniki; and Visokosnyj god [leap year], based on Vremena goda. Serëža and Vstuplenie won prizes in international competitions. Panova's original film scripts, Rano utrom [early in the morning], Malčik i devočka [boy and girl], and Rabočij posëlok [a worker's settlement] contain some good scenes, but are marred by melodrama. In general, Panova's scenarios show the weakest side of her artistic talent.

Panova not only worked in prose, drama, and film, but she also continued to write for newspapers and journals throughout her career. Her articles include: standard ones written in praise of the Soviet system, and some which plead for "international understanding," "peace," and "brotherhood"; "očerki" on various themes; interesting travel notes on a trip she took to the United States in 1960; and ones devoted to literary plans and general literary topics. Her criticism devoted to Russian and Soviet writers (and occasionally writers in the West) is very generalized and shows mostly a reader's enthusiasm rather than a critic's analysis. Included in this criticism are short pieces on Puškin, A.K.Tolstoj, Dostoevskij, Dickens, Babel', Grin, K. Čukovskij, and Paustovskij, among others. Panova's afterword to the Russian edition of Salinger's novel, Catcher in the Rye, is without a doubt her most important contribution to Soviet criticism. Panova concludes that Salinger is a "realist" (in his own way) on the basis of the fact that he sincerely portrays the "complex inner mechanism" operating within his young hero.²⁷

Panova's literary career extended far beyond her writing. She was active in the Writers' Union, serving on the Executive Board and on the Presidium of the Union, and acting as Secretary for the Leningrad branch of the Union. She also edited the Leningrad almanac, Priboj, and worked on the children's publication Leninskie vnučata. She attended conferences, gave readings, and ran seminars. More important, she encouraged young writers and acted as their

mentor. Besides the prizes already mentioned for some of her works, she was also awarded a medal in 1946 for her "valiant work in the Great Patriotic War," and the "Order of the Red Banner of Labor" in 1955 and again in 1965.

Thus, Panova achieved a great deal in her career. Even by studying just a portion of her work one can determine the extent of Panova's unique contribution to Soviet literature. The themes, characters, and literary devices used in her longer prose works define the main aspects of Panova's talent as a writer. The six major works of fiction used in this present study range over a wide variety of literary categories: war fiction, fiction of the factory and the farm, literature of the "Thaw" period, literature about children, historical and autobiographical fiction. This variety shows in itself the wide scope of this author's talent, and suggests her continual search for new areas for literary exploration. "There are no recipes," she explains, "each work is a trial, an exploration, a new undertaking on a bare place. In our work, trials are necessary, the apprenticeship never ceases."²⁸ Part of Panova's appeal lies precisely in this dynamic explorative element sensed clearly in all her work.

CHAPTER TWO

SPUTNIKI

Comparing Sputniki to other "War Literature" such as the war novels by B. Polevoj, P. Veršigora and V. Nekrasov--all of which won Stalin prizes the same year as did Sputniki--one can see clearly what makes Panova's work unique. Both Polevoj and Veršigora show the romantic side of war in their novels. Polevoj's work, Povest' o nastojasčem čeloveke [the story of a real man], tells about a wounded pilot who overcomes all obstacles to return to active duty. Veršigora's Ljudi s čistoj sovest'ju [people with a clean conscience] relates the activities of a band of Soviet guerillas. These works both describe unusual situations. The novels abound in heroic, dynamic action which is openly romanticized. At its worst this type of romanticized war literature is pompous, filled with surges of patriotism, grand heroic feats, bloody battles, etc. As the scholar L. Plotkin states, in this type of literature the heroes are often romanticized to the stature of the "bogatyri" of the ancient "byliny."¹

In contrast to the romanticized war literature stands the psychological and interpretive war literature. The

emphasis in this case is on the common man, and he is shown in the everyday aspects of the War. Panova's Sputniki and the novel V okopax Stalingrada [in the trenches of Stalingrad] by V. Nekrasov fall into this category. In his novel, Nekrasov objectively reports the daily incidents of the Stalingrad siege and draws fine psychological, de-heroized portraits of ordinary soldiers. These two works lend themselves to even closer stylistic comparison. Both authors limit the place of action; they both create generalized scenes. Both use flashbacks (though Panova more so) and exposure of the inner world of Man to build a gradual understanding of their characters. But whereas Nekrasov allows his heroes romantic tendencies, Panova forces her heroes to finally face harsh realities. Also, while Nekrasov's own fixed attitudes to the events and characters are apparent, Panova's are much more subtly camouflaged.²

E. Knipovič includes the heroes of Sputniki with the classic characters of Soviet war literature.³ Sputniki has many special qualities which set it apart from the other war literature of the 1940's, making the work a classic. In her novel Panova shows the daily work and details of life on a hospital train. The setting is unique in literature. The time span of the novel is from the beginning to the end of the Second World War, yet we never see bloody battles, nor experience war's atrocities directly. The war is one step removed and we perceive it through the consciousness of the main characters, and through communiques, letters, and the recollections of the wounded. Even when the train is

located at the front (a period of time which occupies only a few pages of the novel), the war unfolds mostly beyond the train windows; inside all seems safely isolated. Only one death takes place on the train (not counting that of one severely wounded woman who dies before she can be attended to), and this death becomes the pivotal point of a moral conflict, rather than a horrendous consequence of the war. Thus, this novel is not about the War, but about the people who are living through the War in a unique, highly concentrated environment. The novel is a refreshing contrast to much of the rest of the war literature of the forties, and because of its emphasis on individual human experience, Sputniki helps set the stage for the more interpretive war literature which appeared after Stalin's death.⁴

The War is nonetheless the unseen core of Sputniki. It is the historical background for all the action and a catalyst in the lives of each of the main characters. Occasionally the events of the war surface directly and are stated in a more documentary tone (contrasting to the series of individualized narrative tones):

And the war went on; the enemy was advancing into the depths of the country. Along Russian roads rushed his motorcycles; over Russian towns flew his airplanes. (I:64.)

The Germans had already been driven from Moscow. Leningrad had withstood its first terrible winter. Spring began. (I:96)

The terrible days of Leningrad began. The towns of Gatčina, Puškin, Krasnoe Selo were taken by the Germans. (I:113.)

In the fall of 1942 the German army reached Stalingrad. Those battles began to which, in the course of five months, was riveted the attention of the whole world.

At first there was fear that the Germans would break through to the Volga. Then began to be born the hope that this would not happen. Then appeared assurances that Stalingrad was that threshold over which the Germans would never succeed in crossing and from which the Red Army would drive the enemy to the West, freeing the Soviet territory from the aggressor. (I:143-44.)

The Germans were forced out of Stalingrad and were being driven away from the Russian land. . . The Red Army squeezed the enemy to the West. One after another the regions which had been occupied by the enemy were freed. (I:174-75.)

Outside Berlin the last battles were taking place. It was the middle of April, 1945. (I:210.)

Thus, briefly, the whole course of the War is replayed directly and dispassionately. The real and known events lend an aura of reality to the novel and place its action within a much larger and more familiar historical context. With the passing events of the War, time, too, is shown moving ahead. Yet in contrast, within the train, time seems to stand still. The main characters continue their daily life routines much the same way throughout the novel (there are always the wounded coming and going, the stops for repairs, the daily assignments, activities, etc.).

War enters the novel gradually, yet markedly. As the first chapter opens it is night, and the train is moving slowly to the front. The approaching battle is first perceived as some kind of a light vacillating on the horizon; then as two searchlights crossing the sky. Yet, the enemy (called simply "he") is not seen, or heard. (I:22.)

The searchlights--again at oblique angles in the darkened

sky--are noted once more. (I:23.) And at the end of the chapter the searchlights become the controlling poetic symbol of war action:

Again the ray of the searchlight shot up. Now on the background of real night it was blindingly bright. Silently it crossed the black sky and slowly it reeled to the right and to the left, searching and not finding. (I:36.)

From the change in intensity of the light, the movement of the train is felt: the train arrives at the edge of the conflict. The repetition of this image is just one method Panova uses to increase the tension and emphasize the coming front line action. In the first chapter Panova also uses the train and its movement to create the sensation of impinging war. The area of the train reserved for the heavily wounded is a grim reminder for Danilov of what is to come. The bustling crowds at the station look at the train in "gloomy silence"--its very presence strikes a solemn note in them. Troop and equipment trains rapidly pass the hospital train on the way to the front. Somewhere ahead a battle is going on. At the end of the chapter an ominous red light signals that the line is closed up ahead, and the train comes to a jerking, screeching halt at the front line.

Panova uses a few precise details to record the full fury of the war: the changing number of meals served on the train, the fact that the nurses had no time to dispose properly of the blood from the operating areas, etc. Such small details show by implication the gigantic

proportions of human sufferings due to the War. Its overwhelming and grotesque power to penetrate all corners of life is amplified by the following personification of war:

And now into the coach-wards (where each wrinkle in the beds had been lovingly smoothed) with noise, with talking and moans, with banging of crutches entered WAR. Immediately dozens of streams of cheap tobacco smoke wind their way to the ceilings. The blankets become crumpled; the pillows mussed up. The odor of pus, sweat and men's strong breath displaced the smells of disinfectants...A loaded run had begun. (I:106-07.)

And the side effects of a prolonged war are also given: Lena walks through her hometown and sees few men on the streets, (I:130); Danilov and his crew go to a movie-house in which the audience is made up mostly of young boys, (I:145); a group of young people show up to do the train repairs, (I:96). There are no men at home anymore; they have all gone to the front. Panova subtly draws attention to this fact through passing details.

The War is reflected most effectively in the main characters. In the first chapter all the characters are presented as the train crew is being assembled. War at that point is an intangible reality to all but Julija Dmitrievna and Faina who have served before on the Finnish front. Lena and Julija look forward to their war assignment as a "chance to show their stuff." Danilov is thrilled with his new authority, so much so that his whole world revolves around it; his child and especially his wife are soon forgotten. Dr. Belov is like a child with a new toy train; as commandant, instead of inspecting the coaches as he should be doing, he stands happily in the corridor, rattling his

keys to the train. The rest of the crew also are far removed from the reality of war: Klava is busy making pretty cloth covers for the shower heads; the girls work and sing and flirt with the boys. The atmosphere of preparation for departure is cheerful, exciting.

Suprugov is the only character to be completely mesmerized by fear from the outset. He hates everyone and wonders:

Why do they pretend that they are not afraid?! They all know, just like he does, about landmines, about explosive bullets, about mustard gas and the beastly atrocities of the enemy. How could they dare pretend that they weren't afraid?! How could they laugh, talk about the trifles of life, eat ice cream, go to the theater when there is a wailing sound inside of them: oohooohoo! (I:62.)

His retreat into fear is in sharp contrast to the other characters' willing acceptance of the necessity to struggle and to sacrifice. He is one against the collective. Panova treats the pacifist strain in Suprugov's character as a totally negative feature. Though allowed to participate in heroic deeds (he treats the wounded in the field), he does so as if "drunk," in a foolhardy manner. And his attitude to his bravery is shown to be completely out of proportion to his deeds.

Danilov claims that all Soviets, except perhaps Suprugov, are capable of being heroes: heroes can be trained. The rest of the novel proves Danilov's judgment correct. Panova creates "heroes" out of all the characters except Suprugov. But in this novel she defines a "hero" in a very generalized way, using the term to include anybody who calmly performs his duty in this special war situation.

War is seen to bring out the best in all characters; it demands their courage and command of any situation. All that is personal is secondary to the common task of the war effort. The personal disappointments, tragic losses, and even the joys experienced by the characters are quickly tempered by such things as necessity and duty. The War acts as an exam not only for the individual, but for the whole collective, too. Proper collective attitude (such as that shown in the pride in the train and in its operation) plus proper collective action (such as shown in the daily efficiency of the crew meeting any situation) prove the whole collective has heroically passed War's test.

Though the heroism Panova champions is not the romantic type envisioned by Dr. Belov, her novel is not entirely devoid of heroics. In the flashback stories of the wounded we see the more conventional, sensational heroics of the battle fields: the former lawyer, Kramin, pushes his men into establishing a beachhead against great odds; together Sergeant Nifonov and an unknown pal withstand an artillery barrage. The fighting spirit and bravery of the front line men are shown in the other wounded men, such as the simple, naive eighteen-year-old, Kolka, already up for his third decoration, and the crippled sailor, Gluškov, whose overriding concern is whether he will be able to get back to his ship or not.

With the sections devoted to the stories of the wounded, Panova has managed to widen the frame of the narrative to include a more generalized picture of the War, though a

less successful one in terms of originality. The characters and conflicts described are too predictable: the weak intellectual proves himself on the battlefield; the naive, young lad becomes an overnight hero; deep spiritual communion develops spontaneously between comrades in arms; the severely wounded man who seemingly has nothing left to live for convinces others to go on living.

There are, however, a few well-written original pages which are devoted to the reawakening sensations of one of the wounded men, Sergeant Nifonov. In them, Panova paints the reattachment of mind and body step by step. Sedated, the severely wounded Nifonov hears the doctors discussing the amputation of his limbs; he awakens later and hears someone groaning in pain and realizes it is himself. There are "two" Nifonovs at this stage: the wounded one who is moaning while he lies inert, covered in bandages; and the "real" one who never cried and was known for his highly skilled work and active life. Nifonov's strength and hope return; and when that occurs the "two Nifonovs" merge into one--the synthesis of what he once was and what the War has made him. (I:121-26.)

The wounded men have a more significant role to play in the novel than just to tell their own stories. They are needed in order to complete the portraits of the main characters. For example, the wounded men provide for Lena a chance to express her overwhelming human compassion. As she basks in her popularity as a nurse, she unconsciously reveals the streak of vanity in her character. It is

obvious that through her work with the patients she will draw the sustenance needed for her to overcome her personal disappointments in life. For another example, one of the wounded, Lutoxin, is indirectly responsible for Dr. Belov's return to duty: his death forces Dr. Belov to put aside his personal tragedy.

Though the scenes where the wounded tell their stories are not as satisfying as those which involve the main characters, they are necessary to the thematics of the novel. Their presence in the work attests to the humanitarian side of the War. The wounded are not "ordinary passengers," but "precious ones," Uncle Saša tells Vaska. (I:178.) This is the same acquired understanding that Dr. Belov demonstrates when he refuses Danilov's request to save State property by coupling abandoned freight cars onto their train loaded with the wounded:

"Excuse me. . . but it seems to me that we can't decide this question without more consideration. . . Well, you know, we can compensate for that [lost] value. Our load [the patients] is the most precious isn't that so?" (I:90.)

(Besides emphasizing the priceless worth of human life, Dr. Belov's stand is significant since it marks his first really decisive action as commander of the train.) This emphasis on human value is echoed in the motif of the worth of each individual.

The War acts as a catalyst in the lives of each of the characters. It intensifies all feelings and makes all situations strangely possible. It pushes some people together and tears some apart; it kills some and gives

others new life. For Dr. Belov the War brings catastrophe with the loss of his wife and daughter, but also a new sense of responsibility for his fellow man. For Danilov, responsibility leads him to a greater understanding of Mankind, more specifically of himself and his own family situation. For Lena and Julija Dmitrievna, war provides those circumstances that lead to their disillusionment in love, but which also lead to their matured sense of personal worth. No character is untouched by the War. Throughout the novel, flashbacks of the lives of the characters before the War are interspersed with the individual dramas of the war years. We know their past histories. At the end of the novel the characters prepare for civilian life again. We can foresee their futures because we have marked the course of their lives, and have understood the profound changes that have taken place in each of them.

Like much war literature, this novel is also basically examining the fundamentals of Russian character--the solidarity, the vitality, the endurance of a whole people. The "common man" characters that people this novel can be generalized; their quiet heroism is the heroism of the Russian nation. The lip of one character begins to quiver as he cries, "they are beating us, oh, how they are beating us." (I:57.) Another character bites his lip; apparently it is hard for him to speak, "the end won't be soon. You can't even see the end of it. It is only the beginning..." (I:65.) Another thinks: "Comrades, faster, faster! Let's beat the Fascists faster, or I shall soon

wither away without having a chance at happiness." (I:194.) These quotes could have come from almost any of the characters, the frustration expressed is the frustration of all those who suffer through a war. Their emotions and their war experiences are also those of countless other Russians who lived through that time.

The novel is not only about the War and human compassion. It is also about love. It is the infusion of love in the novel that perhaps gave the most needed emotional release to a war weary reading public of the late 1940's.

Love is accompanied in the novel with all the usual clichés: loud hearts beating in unison, poetry, sighs, meaningful eye contact, jealousies, love triangles, etc. It is not Panova who is offering these contrivances as signs of love, but her characters. This is how they perceive love. Often we see a character's love life in the past tense, as he himself recollects it. In these cases of love recalled, as well as in the cases of love in the "present," the author presents significant details which inform the reader of the real state of the affair in question. For example, Daniil's absent-minded answers to Lena's questions as he prepares to leave for the front signal not his despair over leaving Lena, but his relief (as proven by his later conduct). Lena, however, sees only love in her relationship to Daniil. Every thought of her husband is blissful; all doubts about him are canceled as soon as they appear.

The exposure of a character's romantic fantasy would seem rather contrived and shallow if Panova did not also

provide the ingredient of psychological insight. Through flashbacks (to their lives before the War and even to their childhoods) Panova is able to construct the motivations that explain her characters' present behaviors and thoughts. In Lena's case it was the rejection by a depraved mother and the neglect she felt as an "orphan" which at first kept her from accepting all love and then, when the barriers had been removed, which made her cling so tenaciously to what she thought was love. In Danilov's case it was his strict upbringing that forced him to rebel and be drawn to the first "magnetic" girl that he met. He idolized his first love, Faina, with all the purity and devotion he could muster. When his idol crumbled before his very eyes, he reacted with a hurt rage that never burnt itself out and which kept him from ever giving himself in love again.

The love stories of both Lena and Danilov have one thing in common, they both begin with passion:
from Lena's story--

And then came love.
Such no one had ever had before.
"Kiss me..."
Who had ever been kissed like that?
"Sleep, little one. It's not too uncomfortable
for you in my arms?"
Who else had ever been cared for like that?
"Kiss me..."

from Danilov's story--

He obediently began to comb her thick, cool strands of hair which were sticking together from the wetness. He took them in his hands sensing that wetness and heaviness; his fingers entangled themselves in the silky, soft strands. And he couldn't understand--why his fingers were shaking.

He stood behind her back, the mirror was in front of them. In the mirror he saw her face full of gladness and cunning... He let the comb fall, embraced Faina's shoulders, turned her head around and firmly kissed her on the lips. And she answered his kiss--answered it!.. (I:154.)

Panova does not use passion for a sensational effect, but as partial explanation of the character's overall personality. The words, the tones, the sensations described in the above scenes come directly from the characters themselves and not from an "objective narrator." Thus Panova stresses the immediacy of the experience, even though it is part of the past life of the character.

The love experiences of the other two main characters are also divulged with immediacy, however they are more objective presentations. Because they take place mostly in the "now," they are open to direct examination by all of the other characters and also the reader. Thus, the object of Julija's love, Dr. Suprugov, is found to be weak and unsuitable by everyone except Julija, and the object of Dr. Belov's love, his wife, Sonja, is found to be strong and fully worthy of respect by all who see her. The judgments are based on firsthand observations and reactions and not solely filtered through the subjective recollections of the characters. Hence, a greater sense of fullness is achieved. We see the love shared between husband and wife at its deepest and most stable intensity. All the surrounding details of Dr. Belov's encounter on the train with Sonja signal this "real love" to the beholder (the reader, or Danilov, or any of the other characters who view the encounter). When he catches sight of his wife, Dr. Belov's face "suddenly glowed, lit up with tenderness, pride and

shy delight." (I:55.) "Just look at that, if you please," thinks Danilov, "he's just like a young man." Sonja cares for her husband as for a little boy--she even brings him his forgotten mittens. They share a few bites of meat from the same fork and yet, though their throats are extremely parched, they become so absorbed in just being with each other that the ice-cold fruit juice especially brought for them (by another curious onlooker, Fima) remains untouched. They say nothing deep yet their meeting is a profound communion. "They were silent for a long time, looking at each other with kindly, tear-stained eyes. The coffee in the cups crusted over with a white film--they had forgotten about it." (I:57-58.)

The same combination of detail and witness also exposes and underscores the emotion which is developing in Julija Dmitrievna. Julija is always in love with somebody and she picks Suprugov to be the object of her affection; yet the difference between this choice and all the others in her life is that this love is a real possibility as well as the last chance effort of an aging spinster. The growing "love affair" is witnessed by the head nurse, Faina, who appoints herself the "guardian angel" of the "affair." When Julija Dmitrievna and Suprugov have leave to return to their hometown, they decide to travel there by train together. Faina, realizing the important consequence this event could have, "blesses" Julija: "My dear, I wish you all the best, all the best! You can't even imagine to what extent I want it." (I:214.) In this case, however, the witness fails

to see the truth, for Faina, like Julija, does not understand the real hopelessness of this love situation.

The confrontation scene on the train between this couple is a direct echo of, and yet a direct contrast to, the one played much earlier by Dr. Belov and his wife. Julija, like the Belovs, becomes so wrapped up in her love that she loses sight of her surroundings; she is indifferent to the feathers coming out of the pillows, to the dirt, to the clouds of tobacco smoke. Julija and Suprugov share their food: their first meal together causes Julija's hopes to rise; the second time they eat, Julija realizes meals for Suprugov are just a way to pass the time with her and not a real sharing; after the third meal, Suprugov divides up the remaining food--"in the way he counted the tins and cut up the lard there was something so humiliating that it later choked her up to think about it." (I:216.) As in the case between Dr. Belov and his wife, though nothing specific has been said, there is communication. The question of family happiness for Julija is irrevocably answered in the negative, and both characters are aware of the fact: "The woman has made a mistake in her calculations," thinks Suprugov. (I:216.) The passengers who glimpse into the compartment read only the expression of tiredness on Julija's face, though she had been trying to project indifference to mask her suffering. In much the same way as Danilov's view of Dr. Belov and his wife, the objective view recorded by the passengers acts as a real counterbalance to the inner emotional drama being played out at the moment in the character's inner world.

The subject of love is broadened in the novel by including other "love" stories which show, even briefly, other aspects of love. Lena's mother, a prostitute, uses love to provide her money for liquor and, eventually, a way out of her responsibility for Lena. Dr. Suprugov's past loves included a marriage, an abortion for his wife, a divorce, and also a later affair with a married woman. There is only one courtship on the train that ends in happy marriage (for Faina and Nizveckij). Panova uses these stories in much the same way she uses the stories of the wounded, to widen the general base of the novel. The picture of life that is presented becomes more complex and, because of its complexity, more convincing.

Thus, the two major themes of war and love are fully developed in this novel. In them are combined positive values such as duty, compassion, spontaneous sacrifice, love, individual self-worth, respect, etc. Other themes, such as work, education and upbringing are secondary in the novel, but nevertheless noticeably touched upon by Panova. The core of Panova's thesis on work is contained in Kravcov's explanation: "In work there must be culture and beauty in fulfillment." (I:219.) Panova's characters all reflect these positive principles of work, from the top of the spectrum (in the case of Julija Dmitrievna and others who work so devotedly and unselfishly), to the bottom (where Suprugov stands alone as the direct antipode to the fine principles of work). Improper upbringing is offered as the explanation of the weaknesses in the characters of Danilov and Lena;

they both turn to education to help them find their place in society. The young Ukrainian girl, Vaska, is taken under Julija's wing; Julija's guidance, friendship, and training already assure Vaska's future success in her life's work. Vaska boasts of her success in nursing school: "Julija Dmitrievna, everyone is amazed how cultured we are and how much we know, and I more than any of them--really and truly." (I:216-17.) At the end of the novel the people of the train turn to Danilov for help in getting started in civilian life again. Education, training, work are what Danilov counsels. Panova does not develop these secondary themes; they remain only statements.

The major themes of the novel are clearly and skillfully formulated and developed; yet they do not lead to any deep philosophizing. The situations and characters are easily understood; they elicit appreciation for their simplicity and truthful portrayal, but they do not provoke prolonged contemplation.

The characters of the novel are unique individuals; each one has his own traits, special story, and place in the novel. Even the most fleeting characters of Sputniki are given form (it is possible to remember the young whistling surgeon who continues to work with Julija Dmitrievna when all the others had abandoned their posts in exhaustion, or the woman who died before reaching the operating table with the broad Slavic face and freckles on her nose, or the old women who sit at home and list for Lena all the things they do not have because of the War, etc.). Each character seems to operate on his own individual level of consciousness.

The characters of the train seem to move independently from one another; they have few common touch points other than their work, and their being together in the same place (the train) and at the same time (during the War). Yet there is a composite unity. There are many types of characters: intellectuals such as Dr. Belov and the patient, Kramin; collective workers such as Vaska and one of the patients, Saša; laborers such as Kravcov and Nizveckij; Party men such as Danilov, and other types. They are all united in one effort and, thus compounded, give a single whole picture of contemporary life. The Soviet critic, A. Ninov, notes:

Panova groups her characters in such a way that one individual biography interacts with another, independent human stories echo one another in motif, supplement each other, approach each other due to similarities or differ due to contrasts, yet all together they make up one tale about the fate of our contemporaries, about the variety and complexity of our historical being.⁵

Some of these interactions have already been noted. One reason the fates of the main characters seem to run parallel is because Panova chooses to portray them all at the most dramatic moment in their lives. The intensity of the experience portrayed (whatever it is) is at its peak in each of the characters, and this creates the overall high pitch of emotion which all the characters seem to share. This great tension is one source of momentum which keeps the novel rolling through the many transitions from one character to another.

The main characters of the novel are on the train together from the beginning of the War to the end; they share the trials and triumphs of the War and of life in

general--no character is completely isolated from the others (even Suprugov is loved!). Behind these main characters stand the secondary characters, other members of the train crew. They form a secondary plane which extends the scope of the novel beyond the individual worlds of the main characters. These secondary portraits are given collectively and individually. The "girls" make the train "home-like," they are off to the movies and beauty parlors, etc.; the "men" are doing all the repairs, they are off in some corner playing cards, etc. They all assemble to listen to Danilov's communiques, to hear lectures, or to debate matters of train policy. Like the main characters, the secondary ones are also differentiated by their individual traits: one of the nurse's aides is repeatedly referred to as "Fat Ija," a good-hearted girl; Sobol', the quartermaster, is constantly worried about the amount of food to prepare; shy Nizveckij suffers from hemorrhoids; the expert machinist, Kravcov, is a hopeless drunkard; Kosticyn, an old soldier, is sensitive about having to tend the livestock on the train.

Panova uses these secondary characters to add large doses of comic relief and levity to the novel. Sometimes it is a certain trait or tendency of the character which is funny: Sobol' counts his supplies aloud so often that at one point he even has Danilov concerned with these trifles; Nizveckij is so naive and shy he falls right into the love traps set for him first by Lena and then by Faina; Uncle Saša proudly keeps the furnace on the train burning--

supplementing the heavily rationed coal with that which he himself steals from the stations. Other times it is a whole scene or series of scenes with these characters which are humorous. Kostricyn is put in charge of keeping the pigs and chickens. The chickens live in cages attached to the underside of the coaches and are let out to exercise when the train stops at a station. They draw comments from the people at the station and Kostricyn is embarrassed and angry to be part of such a comical scene:

Some kind of a little girl was shouting while jumping up and down:
 "Hey, when the train moves their tails flutter!"
 . . .
 Red Army men were laughing. One said:
 "Hey look at that, the cock crows even under the train. Such a male not to lose heart [under the circumstances]. (I:135.)

(This scene is also one of the many which Panova inserts to stress the domesticity of the train. Such peaceful domestic scenes balance those where the War is of utmost concern.)
 The tension in the episode in which the train is under fire at Pskov is lightened by the insertion of a short humorous exchange between Kravcov and a man from the station crew. The last coach of the hospital train was burning fiercely and had to be uncoupled to avoid a worse explosion because of a nearby generator. Kravcov grabs a passing greaser and says:

"Hey dearie [milij]. . . help us as a specialist. It is necessary to uncouple this little coach [vagončik]."
 "And what else would you like [eščě čego]? . . .
 Hundreds of coaches are gone and you expect me to uncouple such a bit of rubbish [čepuxa takaja-rastakaja]."
 "It's necessary, darling [radost']. . . Here there are wounded and over there a generator. There is no other way out but to uncouple."
 "Like hell [materi veli] will I uncouple coaches during a bombing raid." . . .
 "I'll give you hell [a vot ja tebe velju]!" (I:87-88.)

A short scuffle ensues and Kravcov has his way.

By far the most humorous and delightful of the secondary characters is Vaska, a seventeen-year-old Ukrainian girl who looks more like thirteen. Through her fresh naive view of the train, Panova is able to give a new perspective of the settings, situations, and characters. Vaska's own sense of estrangement from her new surroundings is quickly communicated to the reader: Julija Dmitrievna's world of the dispensary coach becomes a fantasy world, a "white paradise with a palm tree" (I:179), "a magical kingdom" (I:180), "the holiest of holies" (I:181), and Julija herself becomes an object of fear and respect, and Vaska's idol. Symbolically, Vaska represents the generational link to the future; she will become a surgical nurse every bit as efficient and sharp as Julija Dmitrievna. Her innate nursing skill is soon proven, a quick action on her part saves a patient from bleeding to death. She even unconsciously tries to look like Julija. She returns from the hairdresser's with new eyebrows that remind the reader much of Julija Dmitrievna's "toothbrush" eyebrows:

On her white freckled childish face thick brows loomed black from the bridge of her nose to her temples. Because of them her face looked old, mournful and threatening. (I:189.)

For humorous and stylistic effect Panova continually emphasizes Vaska's childlike qualities: her naiveté (she thinks she will be disinfected in the same machine with the linens at 104° C), her wonder (at Julija Dmitrievna's world), her pluck (she breaks rules on the train at will, and tells little lies without remorse), her "angelic" appearance (complete with

rosy face and golden hair), her simple imagination (she likens a permanent wave machine to Nizveckij's wired fuse box), her love of sweets (polished nails look like candies to her), etc. Vaska's appearances in the novel demand the reader's full attention; they inject a totally different outlook on life into the work. When Panova assumes Vaska's viewpoint the scenes take on a very playful mood. Panova very skillfully restrains Vaska's overpowering "voice" in the novel by introducing it toward the last. In that position it also best counterbalances the "voices" of the four main characters which, by the end of the novel, are combining in a mood of sustained personal sorrow.

Other scenes of the novel also have children as the principal characters, but these are parts of larger flashback scenes in the life of one of the main characters. Thus, they are not independent (as in Vaska's case), but serve the primary function of explaining the character's present outlook or development. Such is the case when Dr. Belov recalls the cute childish actions of his son, Igor'. These recollections are necessary to Dr. Belov who must fortify his own affection for his son in order to relate positively to him in the future. Such is also the case in the flashback of Lena's childhood. The lonely, neglected, yet spunky child contrasts with, and yet corresponds to, the older, outgoing and compassionate Lena, who is nonetheless still a child emotionally. Panova captures well the psychology of the child-adult relationship; she very effectively shows the close bond between the "child-self"

and the "adult-self." Panova seems naturally sensitive to all the children she briefly portrays in this novel. With sure detail she can expose the simple, yet intense, inner pleasure or suffering of her young characters. For example, Vaska loves her new surroundings:

It was possible to lie on the couch and look at journals and think: here I am lying on the couch and looking at journals, and over me there are palm leaves. (I:180.)

For another example, Lena, the child, painfully feels her isolation during her hospital stay:

When she was about six she was operated on for appendicitis. She lay in the childrens' ward of the city hospital. After coming out of the anesthesia she felt very sick, she was choked up with bitter saliva, and there was absolutely no one to wipe that saliva from her lips, and she wasn't able to call out. (I:38.)

By using a child's viewpoint, Panova can also create a visible clash with harsher reality and thus heighten this reality. The child Lena leaves home and goes to the orphanage as directed:

Lena looked in at the gate. There was a little square and swings and green grass all around. "I'm an orphan," gaily repeated Lena. (I:41.)

The child is attracted only to the swings and has no concept yet of her real situation. This the reader knows, and he pities Lena and forgives all of her later faults and mistakes because he understands her basic childlike nature.

It is apparent from the structure of the novel whom Panova considers her major characters: four of them (Danilov, Lena, Dr. Belov, Julija Dmitrievna) have chapters titled with their names, and not once, but twice (in the four chapters which make up Part One and again in four

of the five chapters which make up Part Three; in the latter instance they are listed in reverse order-- Julija Dmitrievna, Dr. Belov, Lena, Danilov). Such positioning of the name-titles also gives a natural symmetry to the novel. The fact that the chapters are titled after characters also stresses Panova's intent that the novel primarily be about people.

Danilov, being the first and the last named by a chapter title, receives a slightly stronger emphasis. His personal story is no more important than those of the other main characters, yet he does have a greater functional position in the novel. He is at the hub of activity on the train. He chooses the crew for the train, and his judgment of character proves infallible. It is through his eyes that we first see the other characters and receive the impressions which we carry throughout the novel: Lena is liked for her boyish strength and pluck; Julija Dmitrievna is liked for the inner beauty which lies beneath her exterior ugliness; Suprugov is instinctively disliked; Dr. Belov is liked because of, and in spite of, his childlike simpleness, etc. Danilov worries about and deals with them all; he reprimands, comforts, instructs, and commands them. His whole focus is the train and its smooth operation. Danilov appears as the central character of those scenes where details of the train operation are exposed and decided upon. He functions much more convincingly on this public plane than on the private plane, however.

Danilov's character is more weakly drawn in terms of his "personal" tribulations and thoughts. For example,

his reencounter with his former love, Faina, seems much too melodramatic to be plausible (she appears on the train as an amputee victim who manages, nonetheless, to give birth prematurely; though Danilov comforts her during this time, he does not recognize her until after she leaves the train). The critic A. Makarov concludes that this reunion shows nothing of Danilov's growth in character, that it is not necessary to the explanation of his new relationship to his wife.⁶ The critic B. Isaev adds that the tragedy of Faina's life is greatly underplayed for the sake of the cheap thrill that Panova creates for the reader as Danilov finally realizes who the woman is.⁷ Both these critics are right--this reunion scene seems contrived, and especially so since it closely follows the reunion scene of Lena and Daniil. This reforging of the link to Danilov's past also breaks the subtle continuity of his mature growth; it is too blatant a confrontation with his former self and former way of thinking.

Danilov's repentance before his wife at the end of the novel is more believable though it is not directly motivated, being neither the consequence of any one event, nor any one contemplative thought. It complies naturally with the overall tempering effect the War had on all the characters. Danilov's sensitivity to the other people on the train grows during the course of the novel (he begins to understand and forgive the egoism in Suprugov even; he learns to respect the emerging strength in Dr. Belov's character, etc.). It can be assumed that his

new maturity will extend to his personal life as well. At the beginning of the novel Panova stresses his restraint, his love of order, discipline, regimen; but at the end she employs a lyrical note which underlines Danilov's newly awakened appreciation of life:

. . . he was struck by the beauty of the forest scene. Solid, straight, untouched fir trees grew along both sides of the tracks. Each tree was so stately, magnificent, splendid--like an especially chosen array; and everything was drowned in the swan-like, unstained whiteness of fresh-fallen snow. The snow lay in layers on the wide boughs of the fir trees; it stuck between the branches in delicate round puffs. "A fairy tale [skazka]!" thought Danilov. . . The sun, setting, for a short moment scattered its rosy rays and then its crimson rays on the snow. The sun set, and the soft blue shadows, like a peace blessing, lay in the forest... (I:200.)

The poetic side of life has seized Danilov's heart. It is therefore obvious that he has gained a new sensitivity not only to people, but to nature--to all that surrounds him in life.

Lena, too, matures during the course of the novel. Towards the end of the War Julija Dmitrievna notes that Lena has become more serious toward her work. But the real inner growth forced on her by Daniil's abandoning her is left outside the scope of the novel; we do not see the rehabilitation of her broken spirit, yet we believe it will happen just because Lena is a strong character who can control herself as well as others--her inner love of life and her pride are things that will not desert her. Panova stresses the physical strength of Lena: she picks up Danilov bodily to prove she is capable of hard work; later we see her carrying over 100 lbs. of rice; she even picks up a wounded boy. She thinks

of herself as an Amazon (I:42), and this strength and the competitive spirit she developed as a gymnast form her sense of pride. Her love of life is shown in her avid appreciation of nature:

She jumped up and thrust her head out the window; a railway hut, yes, and a meadow, yes, and a forest, birds are already singing in the forest, the dawn in the East is rosy-rosy [rozovaja-rozovaja] , so airy-airy [vozdušnaja-vozdušnaja] , one wants to cry, such a sweet dawn! And throughout the whole sky clouds, like rosy feathers--she had never seen such a sky... (I:52-53.)

Lena is drunk on her own sensations (as stressed by the sugary repetitions and the cloying visual picture). Panova repeatedly stresses the sensual side of Lena's character: Nature charms her, allies itself with her (the wind and the rain caress her, dew from lilac leaves anoints her). Others are constantly drawn to her--the wounded respond best to her treatment; the younger patients remark what a fine wife she would make; even Danilov is taken by "the small woman with the little-boy face," (I:30). She in turn responds naturally to her powers of attraction. She does not withhold her impulse to comfort a young wounded man, nor does she withhold her impulse to flirt. Thus, there is a natural resiliency in Lena's character that is particularly charming, especially when it is coupled with her naive vulnerability.

Panova forewarns the reader of Lena's fate, which in turn makes her situation all the more poignant. Daniil, as seen from the very beginning, is a poor love risk. It is ironic that at one point he woos Lena by reciting lines from

Puškin's "Cigany": "I vsjudu strasti rokovye, i ot sudeb zaščity net [and everywhere fatal passions, and from Fate there is no defense]." (I:47.) Right before her chance meeting with Daniil, Lena is reading a book of Lermontov's poetry. She mulls over the meaning of several lines of one poem: if the two lovers of the poem die and do not recognize each other in the next world, thinks Lena, then they did not love each other in this world. Lena tries her fortune by putting her finger on the page with her eyes closed; the second time she gets:

Zabyt' ?--zabven'ja ne dal bog:
Da on i ne vzjal by zabven'ja!.. (I:197.)

[Forget?--but forgetting God did not give:
And he would not have accepted forgetting!]

Unconsciously Lena does tell her future. When she sees Daniil again she is entering his new world which does not include her, and this irrevocably proves to her that he had not loved her as completely as she had imagined. And she would never forget this fated lesson.

Most of Lena's thoughts and actions (those that occur in the time span of the novel) culminate in this final confrontation scene. Because Lena's character is motivated so towards this one direction it seems "flatter" than the characters of the other main heroes. She figures prominently in only four chapters of the novel and practically disappears from view in the others. We know almost all there is to know about her character from the second chapter. Panova rightly denied this character more exposure in the novel, for to emphasize her any more would have ruined her charm for the

reader. In the void created by the absence of the lively Lena, Panova uses the characters of Vaska and nurse Faina at their vivacious and charming best.

Dr. Belov is also, like Lena, an attractive character due to his naiveté and child-like qualities. Panova has successfully combined the humorous and the pathetic in his character. Based on Danilov's first impressions of Dr. Belov we get a picture of him which is a cross between Charlie Chaplin and Lemontov's Maksim Maksimovič. Dr. Belov appears in civilian dress with a small suitcase, and tied to his suitcase are his felt boots and a tea kettle:

Danilov looks at the commandant: he's rather unimpressive [ploxoŋkij]! Of insignificant height, and with a thin little face. The commandant hasn't had time to change into his uniform: little trousers [brjučki], little boots [botinočki], ai, ai, ai! What can one do with the likes of him? (I:32.)

Dr. Belov hurries along with a frisky step, his raincoat flapping away over his arm.

In contrast to Lena (whose character remains largely fixed during the time span of the novel) and Danilov (whose character changes very subtly), Dr. Belov changes quite perceptibly before the reader's eyes: he becomes the true commander of the train; he comes to terms with his grief; he becomes more conscious of the world around him; he opens his mind and heart to his estranged son.

Of all the characters Dr. Belov is the most reflective. His conversations with Danilov on heroism and love show this, as do the entries in his diary (which Panova quotes). His inner growth is clearly traceable in his diary. At first the diary is mere evidence of his literary pretensions:

"after all there had been doctor-writers: Čexov, Veresaev." (I:58.) He enjoys the (false!) sense of importance given to the written word: "It was pleasant to write because each little event when put in literary form gained significance and sometimes grandeur." (I:58.) He has great hopes that his diary will be published after his death and he does all he can to embellish the stories and make them interesting and more "literary"--for instance, he writes of Suprugov: "There is something mysterious [zagadočnoe] and repulsive [ottalkivajuščee] in him." (I:59.) After the death of his wife and daughter, Dr. Belov can no longer derive pleasure from writing down life's trifles. The minutiae about his family have now become so personally significant that they have outgrown the "grandeur of the literary form." A year passes, Dr. Belov again resumes his diary. The entries still reflect his personal loss, and though he cannot fully verbalize his deep feelings, he nonetheless has made peace with the most dreadful experience of his life:

But I must honestly say that now I understand the wisdom of the proverb: "Company in distress makes trouble less" [na miru i smert' krasna]. There is so much suffering and loss among the civilian population in these parts, where the Germans had been, that I...(crossed out), that to me...(crossed out). I don't want to say, of course, that this makes my personal loss less perceptible or that it in any way comforts me, but...(crossed out). (I:184.)

No longer is the comical Dr. Belov exciting the reader's smile; the touching, even lofty side of his personality has fully absorbed the former traits--he has become the object of sincere sympathy.

Dr. Belov's diary serves other purposes in the novel besides revealing his character. For instance, his observations on Suprugov's character (Suprugov's hollow politeness, his lack of any opinions, his egoism, etc.) reinforce the negative reactions to Suprugov shown by many of the other characters. Dr. Belov's diary entries also mark the passage of time and generalize the events of the war and the efforts of the train crew (his generalizations are also indicative of his own wider outlook on life):

I never cease to be amazed by our people, their patience, their love of work, their inexhaustible bursts of energy. I am amazed, I envy them and wish to be like them... (I:185.)

Dr. Belov's thoughts and emotions are always very close to the surface of his character; often they escape in addresses to his absent loved ones, or in verbalized ponderings in his diary, or even in direct conversations and actions. His inner self seems the most exposed (more so than the selves of the other main characters). It is seen in the process of being formed, and therefore it is the most psychologically satisfying portrait in the novel.

The portrait of Julija Dmitrievna is given dynamic form, too. During the course of the novel the drama of her love unfolds before the reader's eyes. This middle-aged woman responds to love like a teenager. She must always love someone, so she carefully picks an object for her attention--Suprugov. (Even his name suggests him as a likely choice: "suprug" means "husband"!) The pursuit of Suprugov is accompanied by sighs of love, confused looks, blushes, jealousies, and rising hopes.

The whole "affair" forms a continuing flow of dramatic tension in the novel. The two characters are diametrically opposed: while Julija accepts responsibility with pleasure, Suprugov rejects responsibility, and while Julija is inwardly full of life, Suprugov is inwardly lifeless ("neživoj," as nurse Faina calls him, I:129). Julija's attraction to a man such as Suprugov shows the desperate degree of futility she has reached in her personal life. To make even such an "affair" remotely plausible Panova has to soften somewhat Suprugov's negative features. She does this by stressing some of his positive accomplishments: his efforts do aid the train; his opposition to Danilov's plan of putting the crew to work on repairs forces Danilov to ease his excessive demands on the crew; the publicity that is received from his articles bring the train its due recognition; he even gave a very successful speech on the train's operation at a medical conference (reported Dr. Belov in his diary). At one point, Panova tries to suggest a more reflective side to Suprugov's character:

Was he so satisfied with himself? He couldn't definitely answer that question. Probably the answer would be no, he wasn't. There was something not so favorable in him, something was lacking in him, what--he didn't know... Others stood firm in life, like masters. While he stood at the threshold like an uninvited guest. Why? (I:61.)

Such introspection sounds false. In the end, Panova does not succeed in redeeming him enough to withdraw him from the category of an obviously negative character. She stresses too much his negative side, presenting most of his actions and thoughts with heavy-handed irony. For

example, his return from the scene of battle is at first objectively described, then the description melts into a highly romanticized picture suggesting Suprugov's own view of the "great hero" returning from the battlefield "where every second he had run into the danger of being killed or mutilated." (I:90-91.) In contrast, the irony with which Panova treats Julija's girlish actions and thoughts is gentle, even tender, and arouses in the reader both pity and sympathy. Julija's expectations carry the reader along; her dreams, her imaginings are so real to her that they form a subplane of ideal reality in the novel (much like that created by Lena's imagination). But Panova does not allow her characters to live in illusions; time and circumstance provide the inevitable correctives to Julija's illusions.

Panova reveals Julija's character by building an opposition between inward and outward appearances. She repeatedly stresses Julija's exterior ugliness by recording the other characters' impressions of her. Danilov sees her as the "dreadful [strašnaja], red as an Indian, hook-nosed, weak-sighted Julija Dmitrievna." (I:30.) Lena thinks of her as the "red-skinned devil" and "ugly creature [urod]." (I:51.) Faina, as always, is horrified by Julija's ugliness [bezobrazie]: "how ugly, the poor thing [do čego durna, bednjažka]!" (I:71.) Even kind Dr. Belov in the privacy of his diary can describe her only as "nice [simpatičnaja], although severe [surovaja]." (I:59.) Panova does not refrain from using the grotesque to exaggerate Julija's external ugliness:

Julija Dmitrievna raised her brows. Actually, there weren't any brows; there were two swollen red arcs, overgrown with something similar to the bristles of a toothbrush. (I:71.)

The grotesque feature is emphasized again a few paragraphs later when Panova employs *synechdoche* (using "toothbrush" in place of "eye brows"), and again a few pages later when the narrator remarks that all the personnel at the hospital feared the movement of Julija's brows more than the old doctor's bursts of temper. (I:75.) Julija's physical unattractiveness attains a different perspective in the eyes of her parents. They explain it away as inherited traits from the Greek blood in the family. To them she is just their daughter whom they love. When she returns home, Julija's mother calls to her husband:

"Dear, Dear! I saw from the window that our heroine is coming, our beauty [krasavica] is coming... Mitja! Mitja! Get up, our little child [detočka] has arrived, little Julenka has arrived... (I:217.)

The endearing names and diminutives that Julija's mother reserves for her daughter are sincere and in no way derogatory. Panova's irony here is affectionate for by that time in the novel Julija's ugliness has been fully redeemed by her inner spiritual beauty. This beauty comes out especially in the relationship of Julija to her work: "Work was her life, her soul, her hands. Work gave her the place in life Nature denied her." (I:73.) When she works her manner is poised and triumphant. For this she wins the respect of everyone and becomes, as Dr. Belov says to Danilov, "the most valuable thing" on the train. (I:90.) She feels herself the true ruler of "her little kingdom" (I:71),

the same view of her that we see through Vaska's eyes. Her inner beauty, the manifestation of her strong character, assures the reader that the final evaluation of her life will be that it was happy and full of meaning.

Thus, Panova has given an intimate view of her highly individualized characters. They are not shown as ideal types--each has his own obvious faults. They are not drawn in political terms, but in purely human terms (as the critic V. Aleksandrovna states).⁸ The characters are given in broad perspective over time--past, present, and future. Their dramatic stories are supplemented with digressions into the past, and through letters, reminiscences, and diary entries. Panova juxtaposes their inner and outer worlds; inner fears and hopes contrast with daily existence. We see a character as others see him and as he sees himself; we see him through his actions and thoughts. Panova does not rely on declarative explanations or straightforward exposition, but lets each character unfold in his own manner and in his own time. She reportedly calls this compositional technique "vraščajuščajasja sceničeskaja ploščadka [revolving scenic platform]."⁹ As the author moves back and forth from one character to another she uses their intonations and their outlook on life.

Panova's narrative method is easily discernible in Chapter Eight, entitled "Vospominanie [reminiscences]." Here we have the reminiscences of both Danilov and Dr. Belov. Panova first sets the scene carefully so that memory will have free play. The narrative begins as an ordinary,

objective third person narrative. Danilov walks home by himself on a snowy evening, having just seen a movie on love in a war setting. A passing comment from Sobol' (the familiar refrain: "Ax, vitjaz', to byla Faina") triggers Danilov's memory and he recalls his Faina. The narrative shifts to an inner monolog and we follow first Danilov's general thoughts on love and then his recollections of his past. His past is told at first coldly, objectively, chronologically--as if he himself were writing it down in the third person, past tense--though when Faina appears in his mind the story becomes more animated and emotional and more subjective. The tense shifts rapidly between the past and the present as the thoughts become more intimate and immediate. The narrative continues to be in the third person, though through impersonal constructions, conditional sentences, or clipped phrases the effect is often that of a first person narrative. Danilov's friends tease him about being in love:

A lot they understand. He simply respects her and wants to be like her. In love indeed!... She is unapproachable, unattainable.... If somebody told him that she was just an ordinary Komsomol school teacher, like so many others in the country, he would have rushed at him fists flying. (I:150.)

For a brief time the narrative returns to a calm state and reports the facts about Danilov's mother's trying to pair him up with Dusja, the miller's daughter. But when the subject again turns back to Faina, the calm perspective is lost. Recalled details take on a highly charged significance:

a hole in Faina's sock becomes tantamount to an invitation to intimacy. From recalling the things that surrounded Faina daily, Danilov is seen recapturing a glimpse of her inner world: "Dear things, as agreeable and as important as she is herself." (I:153.) In his ordered mind Danilov recreates the steps that had led to his disillusionment and his final parting from Faina. The narrative then resumes its more rational tone. Danilov's superior morality is compared to the general morality of the times (it is here that Panova's own voice becomes discernible). This is followed by the voice of the older, wiser Danilov who condemns the younger Danilov as a fool because he carries the torch for Faina throughout his life: "At first he was a fool--oh, such a fool; he grieved, regretted his actions, and waited." (I:158.) Two years pass and he still cannot forget her. Without any trace of emotion the narrator tells how Dusja and Danilov marry after all. From the registry office:

[Dusja] went straight to his apartment and immediately set up housekeeping--fixed dinner, washed the windows and shook out her clothes in the courtyard since they had become permeated with the smell of moth balls. He went to the district executive committee where urgent business was waiting for him. And that is how they lived: he worked, went to meetings, traveled and she kept house. (I:159.)

In just one sentence the narrator sums up their whole married life: no romance, no emotion--a purely functional union. This is exactly how Danilov regards the marriage. Danilov is the narrator, and the narrator is Danilov; the two have merged. The things described are of his choosing. The manner of description matches Danilov's own laconic style,

even to syntax and choice of words (which are very close to oral speech). Panova has tightly combined an informative third person narrative with the free expressiveness of an inner monolog. As she shifts from one character to another she shifts in narrative tone and outlook to match the character described. This polyphonic effect is strongly felt as we move in this chapter from Danilov's to Dr. Belov's reminiscences.

Like Danilov, Dr. Belov also reminisces about his past life (we see his early relationship with his wife and feel the closeness of the Belov family). His reminiscences, though, serve a different purpose: whereas Danilov's past informs us of the motives for his present actions and way of thinking, Dr. Belov's past does not enlighten us as much as it cultivates our already existing sympathy for him. Dr. Belov's manner of recall is distinctively his own. As in Danilov's case, Dr. Belov is first given a setting for his thoughts: all the others have gone to the movies and he is left alone in his compartment while a raging blizzard further isolates him from the outside world. The thoughts come as a random selection of vignettes from his past life. There is no unfolding story as there was for the other main characters, only a series of details which have lasting significance solely in Dr. Belov's life. Yet these trifles when mixed together give an overwhelming sense of personal and (at the same time) universal love, sharing, and sorrow. The third person narrative is interrupted with first person exclamations of grief: "My own, I was never able to do anything for you" (1:163.)

"My dears, my sainted ones, what could I have done, I am with you, my own..."(I:164.) Such interruptions bind the past and the present together in full emotional play, and because of this, the reader feels much closer to the psychology of this particular character. In contrast to the style of Danilov's reminiscences, Dr. Belov's are composed of more complex syntactical forms and fewer colloquial expressions. Dr. Belov pities his poor hard-working dentist-wife:

For thirty years he dreamed about going down the Volga with her on a steamship. At the same time as she did to take a holiday and a good stateroom so that she could rest from teeth, children and housekeeping and have a good sleep, and recover--she was very thin. He wanted to look after her, to anticipate her wishes so that she would feel how much he loves her, how he is ready to do anything for her peace and happiness. (I:164.)

Use of such devices as syllepsis ("to take a holiday and a good stateroom"--"vzjat' otpusk. . . i xorošuju kajutu"), metonymy ("teeth" in place of "work"), complex sentence structure--all indicate that the passage belongs to the intellectual Dr. Belov.

Thus Panova proceeds, changing narrative voices as she moves from character to character. Because of this technique, we have many viewpoints in the story: child and adult, educated and illiterate, self-conscious (and therefore restricted) and spontaneous. All combine to form a prismatic picture of life.

Each character has his own conversational speaking voice, too. Danilov's speech contains many colloquialisms, slang, and even swear words. He uses language in a way which strongly impresses his opinions on others. For example,

he finds the men playing cards and drinking and sarcastically asks if the "dances [tancy]" would be going on until morning. (I:26.) As he walks away from the card players with Nizveckij ("an intelligent looking lad," thinks Danilov) he explains why there must be strong discipline: "We must be angels. Cherubim and seraphim, yes. We are brothers and sisters of mercy... That vodka--let it be damned. . . ." (I:26.) Danilov explains the daily communiqué to one of the patients and predicts: the Germans will "break a few teeth on Sevastopol'." (I:118.) Thus, Danilov uses language carefully and communicates his mind effectively. He is aware of his position on the train: after reading Suprugov's egocentric second article he thinks: "Ah, the artful dodger [lovkač], the son of a bitch," but aloud to Julija Dmitrievna he says nothing. (I:190.) Thus, what Danilov says and how he says it are very much a part of his characterization.

The same is true of the other characters. Suprugov's stilted "official tones" underline his pompous nature. At one point he justifies his work (or lack of it, since he is eating instead of working!) by the formal sounding phrase: "Pravil'nyj režim zalog rabotosposobnosti [a correct regime is a guarantee for good work]." (I:202.) The peppery language of Lena and Faina add to the liveliness of their characterizations. Lena's incantations on her husband's name ("Daniil, Danila, Danja, Darka," I:48,50) emphasize her intense, all-consuming love. The salty and colloquial language of Kravcov (as seen earlier) and some of the other men adds much humor to the novel. For example, Protasov calls Kravcov "čert bespoleznyj [a useless devil]"

and complains of his drinking "tebe by tol'ko dryxnut' da vodu žrat [you only sleep away and guzzle vodka]." (I:100.) Gentle humor is also added via Vaska's naive expressions ("bože ž moj," I:216; "vstrevat'," which Julija Dmitrievna corrects to "vstrečat'," I:216); her Ukrainianisms ("rodiči," "nema," "bač," "čogo," "xutor," "xata," etc.) also add to her charm and her individualized portrait. Dr. Belov's language is refined. Even Danilov is impressed by the new words he learns from Dr. Belov, such as the word "gravij [gravel]." (I:54.) Dr. Belov's speech is always cultured and controlled: he sees the people deserting Leningrad and the strongest words he can muster in his mind are, "This is terrible [užasno], terrible, my God." (I:102.)

Through Julija's thoughts Panova is able to play on Suprugov's name and even the title of the novel. Julija thinks of the proposal that Suprugov is sure to offer her: "be my wife," he'll say, or perhaps he'll add, "be my life's companion [sputnik]." (I:211) Julija imagines further how they will walk up to her parents home, arm in arm, "loving husband and wife [ljubjaščie supruzi]," (I:211) suggesting a play on the word "Suprugovy." A few pages later Julija is alone with Suprugov in the train compartment, and she worries that the other "poputčiki" will return and bring an end to her hope for a proposal. The close positioning of "sputnik" and "poputčik," words with the same root, as the critic V. Smirnova notes, suggests the meaning behind the title of the novel: "sputniki"--to travel along concomitant, towards one common goal (as the crew of

the hospital train is doing; and as Julija would like to travel through life with Suprugov); "poputčiki"-- to travel together temporarily with only the outward manifestation of affiliation, without any deeper ties.¹⁰

Panova is able to create various other effects in the narration by special arrangements of words and paragraphs. By combining a series of verbs, Panova suggests the hustle and bustle of a busy railway station; the poetic repetition of the "a" sound furthers the rapid regular rhythm of this brief scene:

Na platformax begali, proščališ', rugališ',
celovalis', plakali, maxali platkami. (I:35.)

[On the platforms «people» were running, saying
goodbye, swearing, crying, waving their kerchieves.]

By repetition Panova is able to stress the monotonous battle and the automatic response of a naive young soldier to orders: "[Kolka] ran and shot. Crawled and shot. Sat and shot." (I:117.) The daily rhythms of the train are stressed by a series of closely placed catalogs:

Lena cleaned the coach, undressed and dressed the wounded, helped with the dressings, carried in the dinners, read the newspaper aloud, slightly stammering over the names of foreign towns. (I:107.)

The work doubled for the nurses: it was necessary to shake out the curtains and bedding, to wash the floor, to wipe the tables, window frames and walls with a damp rag. (I:108.)

In the kriegler coach where Lena worked lay twenty men. They gave her trouble, smoked, refused to drink the boiled water--they demanded fresh water with ice. (I:108.)

One hundred and nine heavily wounded men waited for Ol'ga Mixajlovna. One hundred and nine diagnoses, hundreds of prescriptions, hundreds of complaints from the wounded about the heat, the oatmeal, the cruelty of the nurses who don't give them fresh water; and hundreds of complaints from the nurses about the wounded who argue, who try to get out of taking their medicine, who fix it so that there is a draft through the coach... (I:108.)

The repetition in the last passage clearly emphasizes the weariness of the nurse, Ol'ga Mixajlovna. The repeated cataloging found in these passages gives a sense of passing time as well as a sense of the fullness of life on the train, signaled by the daily cares and duties of the crew and the patients. The sensation of actual movement is supplied by passages referring to the train itself. For example, its long approach to the battle area is interrupted by frequent stops; when it is moving it does so at different paces: it "crawled [polz]," "moved [dvigalsja]," "dragged along [taščilsja]," "went along [šël]," etc. The stylistic-linguistic effects Panova uses in Sputniki are very successful; they enrich the texture of the novel.

Throughout the novel the train acts as a unifying constant; the mainstream of the life portrayed in the novel revolves around this focal point. The train seems to have its own life, too. As several critics (A.Ninov, Z. Boguslavskaja, L. Plotkin, A. Strel'cov, and others) have pointed out, besides supplying the novel with rhythm and movement, the train is also the main symbol of Sputniki. A. Ninov explains the train as the "symbol of life, moving in defiance of death."¹¹ Inside the train there is order; outside the chaos of war. The progress of the War is also

reflected in the destruction of the beauty of the train. The smart, clean train all shiny and newly painted is appropriately "launched" the first day by an accidental iodine spill on one of the white tables. It approaches the battle line at Pskov as cautiously as would any soldier, and bravely exposes itself to danger:

The hospital train also began to move closer to the station; it entered the light from the fires and stood alone, undisguised, it stood fearlessly with its red crosses. (I:80.)

During the heat of the battle all the windows of the train are broken; it sustains a direct hit, and flakes of paint fall from the walls and ceiling; parts of the frame splinter. It returns to the base with its battle scars:

The hospital train, scorched and blackened with smoke, with the windows knocked out returned to its base. At its tail the burnt out coach hung on loosely [boltalsja]. Green lights burned before the train and other trains gave way to it. (I:91.)

The train has different meanings for the different characters. Danilov loves the train and "with every day he becomes more strongly and jealously attached to it," (I:96); for Suprugov it is his chance for fame; and for most of the others it is their place of work and their home:

The train became overrun by daily life [byt], it became the domicile [žile], the household [domok], the farm [xozjajstvo]. (I:136.)

Thus, the train is more than the symbol of "life moving in defiance of death." It is, by the end of the novel, the symbol of the fullness of life itself.

Panova creates a very "real" atmosphere by using actual place names, titles of journals and books, lines from

poetry, songs, proverbs, and by referring to real events or times. In some cases these "real things" serve a special symbolic or thematic purpose--as we have already seen in the discussion of the poetry quotations. Sometimes they broaden the scope of the novel, as when Panova brings in the real events of the war or refers to the 1920's. Sometimes they illuminate a character--as does Danilov's reading of Pirogov's medical textbook, an incident which shows his interest in every aspect of the train's operation. Similarly, the fact that in 1919 Dr. Belov and his wife were heating their rooms by burning copies of the magazines Mir božij [God's world] and Zaduševnoe slovo [the sincere word] indicates the doctor's intellectual reading preferences (and even hints at the de-emphasis of religion shortly after the Revolution). Leaving out some place names, or simply indicating them by their first letter (the towns of "V," "M," etc.) has the effect of generalizing the situation, implying that the characters of the novel could have come from any town or the events could have taken place anywhere. These instances contrast to specific associations when a real town is named in the novel (for example, Leningrad cannot be disassociated from the siege of Leningrad. Thus, the fact that Dr. Belov's family is there, is an automatic signal of a precarious situation).

There is no "sjužet [plot or basic conflict]" in this novel. Yet, conflict is found in the inner tensions of the dramatized fates of the characters. Some structural devices in the novel also simulate the tensions found in a conflict.

As Panova shifts from one character to another, she shifts not only in point of view but in time and place. From the action in the present on the train, Panova changes the scene often to other times and other places, but never beyond the actual experience of one of the characters. Time is a variable, dependent most often on the mood of a particular character, thus, it is not limited to the sequential span of certain facts. The resulting effect is of spontaneous revelation of character; the characters seem unstudied, more natural. Because we see them at different times in the past, we also see them in different places--at home, at work, etc.; and because there is such a variety of characters, we visit different locales--city, village, country, etc. Time and place are particularly unrestricted in the beginning of the novel where Panova is essentially building a background for the understanding of the characters' present actions. The "present action" of Part One of the novel can be summed up quite quickly. It is very early in the morning and the train is approaching Pskov; Danilov is making his rounds when the train is suddenly halted because of a blocked line. Lena wakes up just at dawn and strolls outside the stopped train. Later in the day the train moves close to Pskov, Suprugov and Julija watch the troops retreating; The train reaches Pskov and becomes part of the war action. Most of the "action" of Part One is not in the present; the past dominates--both the recent and the more distant past. In the last part of the novel the present dominates as the life dramas of the characters are being played out in full. The cinematographic techniques

of quickly changing action, flashbacks, and fade-outs form one aspect of the movement of the novel, replacing the tensions associated with the "sjužet" of the more conventional novel.

This novel is the most organized of Panova's longer prose works. Evidence of this is seen in the list of chapter titles. Besides the eight chapters that bear the names of the four main characters there are five others. The first pair of the four that make up Part Two of the novel are entitled: "From East to West" and "From West to East," in other words, to the front and back again. (The first of these chapters is about the general activities of the train; the latter contains the stories of the wounded). The other pair are called "Letters" and "Reminiscences." These two chapters link the main characters closely to their past. The last chapter of the novel, "The Eve of the Day of Peace," forms the epilogue to the novel. Here the tone of the book changes and enlarges as most of the chapter concerns the crew's return to civilian life.

The three parts of the novel are titled: "Night," "Morning," and "Day." "Night" suggests the ominous beginnings of the war, the fear of the unknown, the nightmare of being caught in the chaos of war. Night is also the time of fantasy dreams, as we see in the cases of Lena and Julija who dream of love. "Morning" suggests an awakening into reality, and we see that these chapters generally follow a pattern of revealing greater self-awareness in the characters.

"Day" suggests the full confrontation with reality as it is, and in this part the characters are all forced to accept the lessons which life has taught them. The parts form patterns within themselves--they move back and forth from the specific to the general. For example, by the end of Part One (which begins specifically with Danilov's perception of the train), the train has been generalized. It becomes part of the historical process and has a higher meaning outside of that found in the consciousness of one particular character. At the end of Part Two the focus has again become specific--the personal loss of Dr. Belov. Even within the parts, the pattern of shifts from the specific to the general is maintained. In Part Three the specific and the general are combined so closely that they are often indistinguishable, thus, Dr. Belov's grief can be generalized as the grief of all who have lost loved ones due to war. The personal rejections that Lena and Julija experience can also be generalized. The dramas that the characters act out are all part of the human experience.

The eight titles of chapters which name the four main characters also suggest from the very beginning a certain relationship the reader is to have towards the characters: "Danilov"--only his last name is used, suggesting a character from the work force, a comrade; "Lena"--only her first name is used, suggesting a youthful character, one who can be approached with a sense of familiarity; "Dr. Belov"--his profession is named, indirectly commanding respect; "Julija Dmitrievna"--the first and patronymic names are

given, suggesting an older woman and commanding some sense of respect and formality. These chapters are almost always internally circular, as is their arrangement into parts. The first chapter begins and ends with Danilov's making the rounds. Lena's first chapter begins and ends in the same emotional pitch; her all-consuming love for her husband. Dr. Belov's first chapter begins and ends with his concern for his family. These chapters are not exclusively concerned with the character who is named in the title, each is made up of episodes, in some of which other characters predominate. Thus, there is constant overlapping of chapters and within chapters; the parts are woven together so that they cannot be dissected effectively. For example, if all the episodes where Lena predominates are isolated from the rest of the novel, her story loses all its individual and general significance.

Sputniki is written in an interesting combination of genres. At times the novel reads like an "očerk," a feature story or artistic essay which presents in documentary fashion, authentic portraits of real contemporary people and events. (The "očerk" was the most popular literary genre at the outset of the War.) The "očerk" quality especially is sensed in the sections relating the stories of the wounded. At other times the vast number of characters and epic scope is so strongly felt that one wants to classify the work as a "roman [novel]." The compact form and the "slice of life" picture it gives suggest that Sputniki should be considered a "povest' [short novel]," which is the designation Panova herself assigns the work.

The combination, the mixture of all the characters and their stories give this novel its particular sense of natural life. The complexity of form and style, the fullness and depth of the themes and characters make Sputniki one of the best of Panova's longer works of fiction.

CHAPTER THREE

KRUŽILIXA

In contrast to the unique hospital train setting and the unusual circumstances of war in Sputniki, the setting and circumstances in Kružilixa seem quite ordinary. On the surface, Kružilixa is a typical "production novel" concerned with wartime and peacetime production, five-year plans, shock workers, ambitious managers, dedicated Party men, etc.

The "production novel" is one of the mainstays of Soviet fiction. Max Hayward in his article, "The Eternal Triangle in Soviet Literature," gives this type of novel the following characteristics: the main characters are usually from the managerial classes; the major conflict is most often between the director, "X" (or someone in a similar position of authority), and some conscientious subordinate, "Y", who sees the director's faults and tries to overthrow him; the conflict is resolved by comrade "Z" (the "deus ex machina" of Soviet fiction), and "X" either relinquishes his position to "Y" after acknowledging his mistakes or is so completely transformed that he mends his ways and continues to rule.¹ Hayward notes further that "X" and "Y" have the following character traits: "X" is a "self-assertive,

blustering and dictatorial person who rules his factory. . . with an iron hand . . . he is frequently described by the word 'samodur' (a self-willed tyrannical person who behaves with extreme arbitrariness towards his employees and members of his family)"; "Y" is the type who "thinks of the entire country. . . the model Soviet executive, seemingly devoid of personal ambition."² Hayward further notes that "X" loathes "Y" and "does everything in his power to thwart and humiliate him, and, if possible, to get rid of him altogether."³

In his article, "Factory Manager in Soviet Fiction," George Gibian comes to a similar conclusion about the conflict of a "production novel": the factory director has the reputation of being an outstanding director; later the true situation is revealed, and a battle "ensues between the director and his antagonist. . . usually over some question of production technique or industrial management."⁴ Gibian easily divides the directors into positive and negative types. The negative type is usually encountered at the peak of his power. He is a self-made man, one who works hard, who has his finest hour during the War when he and his workers exert every ounce of effort. This negative type is hard, with no pity for himself or for others. Excessive energy turns him into a domineering boss. He is practically inhuman. Such a director wants only "impressive production." The positive type of director, on the other hand, is supremely idealistic and is devoted to his factory and even more to his country. His enthusiasm is an outward manifestation of his "artistic soul." Everyone appreciates the

fine qualities of the good director: his humanity, compassion, courageousness, discipline, etc.

It is significant how Panova's Kružilixa fits, and yet does not fit, the mold of the "production novel" as it is described by these two Western scholars. It is easy to assign the roles of comrades "X" and "Y" to Panova's characters Listopad and Uzdečkin, respectively. Listopad, the director, is energetic, talented, proud, powerful, and personally involved with every phase of the factory's operation. He allows no interference with his decisions; he admits to badgering and maneuvering his workers. His constant neglect of the personal side of his life is amply proven, especially on the evidence of the entries his first wife makes in her diary. Uzdečkin, the Chairman of the Factory Committee, is constantly concerned with the welfare of the workers and struggles for their best interests despite his own frail physical and mental health and the overwhelming opposition from insensitive Listopad. "I want happiness for every man," he says, "I want a bright and clear life for everyone." (I:432.)

Within a few pages of the opening of this novel the basic conflict between Listopad and Uzdečkin is revealed. At a meeting of the town Party executive, Uzdečkin accuses Listopad of ignoring the voice of the masses, taking over the duties of the trade union organization, establishing arbitrary awards, etc. Uzdečkin decries Listopad's way of managing: "We don't have any kind of coordination, as a matter of fact; there is only one man management

[edinonačalie], or more correctly--absolute rule [edinovlastie], or still more correctly--a director's autocracy [direktorskoe samoderžavie]..." (I:232.) The conflict between the two extends through most of the novel. Uzdečkin's poor mental health and Listopad's commanding self-possession always combine to give Listopad the advantage. Though truth is on Uzdečkin's side, Listopad's position remains largely unshaken. He can always rely on his popularity, which is based on the workers' respect for a strong authoritative figure who always leads the workers to success. Comrades "Z"--Rjabuxin (the Party Organizer) and Makarov (the Secretary of the Town Committee) effect a resolution of the personal conflict in the name of Party solidarity. Though Listopad and Uzdečkin are finally reconciled (in a scene which Panova had to add to the novel in order to assure its publication), the question of autocratic industrial management--the real basis for the conflict of the novel--is not resolved. Listopad does not reform, nor does he even acknowledge his mistakes, but rather he takes the attitude that his faults are just a natural part of his character, and as long as he does his job successfully he is doing all that is really necessary in life.

Thus, Panova does not follow the scheme of the basic conflict of a production novel to its predictable conclusions. Listopad, furthermore, emerges as both a positive and negative type of director. No one denies his successes, and because of them, all (except Uzdečkin) forgive him his weaknesses. Rjabuxin tells Uzdečkin: "[Listopad] is a

valuable man. A man made for life and for creative work. And it is necessary for the sake of great spiritual qualities to forgive people their minor faults." Uzdečkin replies that Listopad's faults are not minor. "True, you're right," says Rjabuxin, "he doesn't have any [quality] that is minor. Well, for such a person it is possible to forgive even major faults and to live in peace with him." (I:378.) The good and the bad sides of Listopad's character are manifest in practically every incident in the novel. For example, to the same event (such as Tol'ka's running away from work and the problems he has living at Uzdečkin's) Listopad can react with both compassion (fully excusing Tol'ka) and inhuman cruelty (undercutting Uzdečkin's mental health by deliberately blaming Uzdečkin for Tol'ka's irresponsible behavior). Listopad is just as equivocal about the postwar direction of factory production: his real wish is that the factory would be assigned to manufacture something impressive--excavators, machine tools, etc.; but after listening to Nonna's suggestion, the peasant in Listopad makes him wish that his factory would take on the extremely important, though humble assignment of producing spare tractor parts. Listopad, the egoist, can bend his ego so that it will serve the good of the country. He can also completely subjugate his ego to his work; for him his work is everything. Makarov explains this base to Listopad's whole character:

The fact is that some people work, sacrificing something of their own, something personal; they are fulfilling a duty... With pleasure they do it, with readiness and understanding of purpose--but all the same each minute man feels: I am doing my duty. And others, like Listopad, don't sacrifice

anything, they don't reckon with duty, they don't even think about duty; they are organically, almost physically merged with their work. You understand, the success of the task is his personal success, the task fails and it is his personal failure, and not out of consideration of his career, but because there is no life for him outside his work. You understand, for others the five year plan is for the factory, but for him the five year plan is his own life, his destiny, his vital interest; this is all his purpose and passion, his fame and thrill, and measure--whatever you want. (I:402.)

Thus, the character of Listopad is very complex and not at all the one-sided, positive or negative, stereotype common to Soviet fiction of that time.

The central theme of the novel Kružilixa is "Labor [trud]," in both its more generalized form (as an abstract concept) and its more specific, personalized form (as a primary force in an individual's life). Panova's formulation of this theme adheres to the official interpretation of the role of Labor in a Socialist society. As Panova herself formally states in an article about the labor of Soviet people:

The pride of Soviet man is the consciousness of good, perfect, brilliantly executed work. Labor lies at the base of our moral code and our personal aspirations in life. Labor is the most powerful of our weapons. . . All Soviet people . . . know that their labor has worldwide meaning. . . With pleasure free Man gives his talent to the use and happiness of the people--here is the hero of our present day literature. He occupies the main place in it because it is he who is the "hero of our time..."

"The ruler of the world will be labor [vladykoj mira budet trud]" we sang when we were young. And labor, the labor of a free people, is becoming the great strength which is transforming the world.⁵

Much of the spirit and some of the thoughts and rhetoric of this passage find their place in Kružilixa.

In the novel Panova shows that through labor, people mature and gain self-respect: Tolka wakes up to his responsibilities and feels guilty for having deserted his job; Nonna overcomes her early mistakes at work in time to take full advantage of later opportunities; the chief engineer's wife, Margarita, who on the surface is dominated by her husband, finds satisfaction and purpose through her volunteer work with the social institutions of the factory; even Mirzoev is persuaded to give up his comfortable job as a chauffeur and to accept the responsibility of living up to his work potential. Wartime production, furthermore, accentuates this personal growth by extending it to the women and the young people who suddenly find themselves responsible for the country's factories and farms. The factory children portrayed in the novel are clearly making their contribution to their country: Lida's efforts help the factory consistently overfulfill the plan; Čekaldin's ideas for reconstruction of the foundry shop become incorporated into the final plans; Kostja's inventions cut production time. Labor for these young workers and the others who stay at home during the War is a manifestation of their patriotism. Labor is also the source of pride, even happiness, for a good worker. To be a turner, Mart'janov tells Lukašin, "requires soul and elegance [duša i izjaščestvo]." (I:320.) The other characters of the novel also see labor as something lofty and beautiful. Listopad's mother tours the factory with her son and is so impressed with the workers that she says their "work is hard and holy [to tjažkij i svjatoj trud]." (I:352.)

Nonna slowly comes to understand that her work as a tool designer is no less "beautiful" than the work of a poet or artist. The other designers already know that "proportions are born in the head of a designer like rhymes in the head of a poet." (I:359.) The chief engineer, Vladimir Ippolitovič, convinces Nonna of the fact that workers and artists are following the same creative path:

[a designer] must be a metallurgist, a mechanic, a modeller, a founder. He must know thermo-processing, electric welding, the tools--and he must be an artist. It is imperative that he be an artist! There is no science of design as there is no recipe to write War and Peace. We are following the path of the creators. . . . An artist. . . is a man who possesses the feeling of beauty. To sense measure, form, proportions is no less necessary to me than for Raphael. . . . A sense of elegance develops. . . it comes with experience on one condition: that you fully dedicate yourself to your specialty. (I:364-65.)

Nonna's perception of the creative process of her work is delineated step by step in the opening of Chapter Thirteen: the inner urge (inspiration) is followed by formulation of ideas which, in turn, is followed by creating the real expression of the ideas. The creative process is the same whether it is for the tool designer or the poet, thinks Nonna. With this thesis, Panova is trying to raise Labor to the lofty position of an art form worthy of true dedicated effort. By drawing parallels between a designer's work and that of a poet, or of a Tolstoj or a Raphael, and also by choosing words connected with "creation" such as "tvorec," "sozidatel," to describe factory workers and their work, Panova strengthens her general thesis of "creative labor."

Nonna, and especially Vladimir Ippolitovič and Listopad are shown to be thoroughly dedicated to their work, even to

the complete subjugation of their private lives to their public or work lives. Yet the other characters, though not so absorbed by their work, are neither less dedicated nor less filled with the sense of "creative labor." We see Pavel Vedeneev's wife leaving her home to work in the place where she is most needed, Lukašin finding a sense of belonging and usefulness in his work, Listopad's mother rising to an important position despite family and hardships, Marijka consistently achieving new records despite upsets in her personal life, etc. The creative aspect of even the most mundane phases of factory work, such as assembly line work, is amply shown through Lida. Lida is poetry in motion. From the moment she throws down the (start-of-production) certificate with a motion as of playing a winning card, she establishes a rhythm of such precise accuracy that she always just meets her inflated quota. The inspiration for the task comes from Lida's own drive; her ideas on how to work and her real fulfillment of the task are strictly her own achievements. Lida is a "creative worker," no less involved and dedicated than Nonna or any of the others.

The workers of this novel are bound together by their dedication and unity of attitude toward their work. From this common purpose and attitude, Panova composes a harmonious hymn to Labor, culminating on the final page in a climactic crescendo with Labor as the "ruler of the world [vladyka mira Trud]." (I:446.) The repetition of the theme of labor with its unified statement, forms a stable backdrop for the novel.

As in Sputniki, "Love" is one of the major themes in Kružilixa. Panova develops the theme in much the same way in both novels, showing various kinds and degrees of love, from the brotherly affections shown between friends (Vedeneev and Mart'janov, Tol'ka and Serëža, Andrej and Nonna, etc.) and sometimes between enemies (such as is briefly the case with Listopad and Uzdečkin) to romantic love between lovers (Listopad and Nonna, Lida and Saša) and between husband and wife (the Lukašins, the Vedeneevs, the chief engineer and his wife).

The "brotherly love" shown in the novel is more uniform in its presentation and its message than the "romantic love." In the case of friendship, the general point is made and remade that a friend is a friend no matter what: Vedeneev accepts Mart'janov's friendship despite the fact that Mart'janov is a former kulak and a "potential parasite [miroed]," as Vedeneev's son, Pavel, calls him, (I:266); Tol'ka accompanies his friend Serëža on an adventure to the country despite all the threatening repercussions of such a trip; Andrej, in the name of friendship, demands that his father treat Nonna with respect and solicitude despite the fact that she has turned down Andrej's marriage proposal. Even more abstractly, Panova repeatedly stresses that everyone should be concerned about his neighbor. The examples of this type of humanistic concern are numerous in the novel, such as the selfless service to the workers shown by the chief engineer's wife and Uzdečkin or the small acts of human kindness shown in the instances where Anna Ivanovna

tries to help Tol'ka adjust to the demands of life, or where her daughter, Tanja, shares an apple with Uzdečkin's little daughter, or where Saša Konevskij pleads Tol'ka's case before Listopad, etc. Brotherly love and concern becomes more or less a "given good" in the novel and thus less an issue to be questioned than a virtue to be championed.

Romantic love, on the other hand, is presented in a richer variety of forms which even provoke contrary interpretations at some points (for instance, the relationship between Listopad and his first wife, Klava). Most of the love relationships are dynamic; they develop before the reader's eyes, flowering into full-bloomed affairs (Nonna and Listopad, Lukašin and Marijka, Saša and Lida) or withering into a decayed state (Nonna and Andrej, Nonna and Gruševoj, Listopad and Klava--at least for Klava).

In her diary Klava admits she is not happy with Listopad, though at one point she writes that her unhappiness may merely be caused by the emotional strain of being pregnant. From the evidence presented in her diary it is obvious that Listopad does not understand his wife's needs and feelings, but from his actions it is just as obvious that he truly loves her. His solicitous treatment of her as he delivers her to the maternity hospital evokes from Klava a "happy laugh" and an "affectionate kiss." (I:229.) The relations shown here between husband and wife are spontaneous and loving, not at all strained as might

be suggested if Klava's diary revelations are the absolute truth. Furthermore, after Klava's death, Listopad truly grieves. Thus, this love relationship must be viewed as a whole picture; the truth lies neither with Listopad's nor Klava's separate feelings about the relationship, but with the combination of their feelings as revealed in both their words and actions. Panova thus presents a complex situation. She further exposes the relationship between Listopad and Klava by contrasting it to the love relationship of Listopad and Nonna. The two relationships are very similar in their general aspects, for Listopad does not dramatically change after Klava's death (he still is centered entirely in his work). On the other hand, there is a great difference in the specific aspects of these relationships, a difference centering mainly in the characters of Klava and Nonna. Panova suggests that, unlike Klava, Nonna will be happy with Listopad because she accepts Listopad as he is, and, what is more, shares his dedication to labor.

Nonna is the central character around whom Panova weaves several variations on the love theme. She is the object of "unrequited love": Andrej, whom she respects but does not love, hovers around her, suffering in vain; Gruševoj pursues her to the point where she concocts tricks in order to avoid seeing this man whom she refers to as "a pigeon with a bunch of forget-me-nots in his beak" (I:355). In her youth, Nonna succumbs to "passionate love," rushing to the first man who comes along to claim her. Finding this

sordid love not at all like that promised by the books she reads, she abandons her lover with threats of exposing the affair. The "true love" affair between Listopad and Nonna is the major "sjužet," or plot, of the second half of the novel. The relationship between them begins with negative feelings on both sides. Listopad at first cannot endure her "self-conceited air [čvannyj vid]," (I:253.) Nonna thinks that he is "mortally proud [smertel'no samoljubiv]." (I:374.) Yet, despite the fact that she sees him as "big, not very well brought up, and a little naive," she feels that their fates will soon be linked. (I:380.)

Panova uses almost all the clichés of love to effect this "fated" union. The couple exchange meaningful glances; they address each other in their thoughts; hearts throb when they come near; they play courtship's games of "coincidence" ("accidental" meetings, "chance" communications); they merge in protective and tender embraces, etc. Ironically, Panova allows the affair to become just as maudlin as any that Nonna might have read about in her youth. Enraptured, Nonna fights her way through a blizzard to Listopad's, intending to remain with him forever. She arrives, expecting an intimate evening at least, and finds that Listopad and the chief engineer are happily celebrating the chief engineer's surprise return from retirement. After a humiliating and distasteful visit, Nonna, in agitation, walks home through the same snowstorm and collapses at her doorstep. It takes Listopad two days before he chances to discover that Nonna is sick with pneumonia. He hurries to

his beloved's bedside with consoling words of love and tender caresses--and news that he is flying to Moscow on business for a week! Panova seems to have contrived this final sentimental scene artificially for the sole purpose of instructing her heroine: Listopad will give up nothing for love; his lifeblood is the factory; his work always must come first.

It is not unusual for Panova to describe love situations and develop them in romantic, even sentimental terms (as was also the case in Sputniki), but she balances this approach by confronting her characters at some point with the realistic necessity of evaluating their love relations. Panova prescribes "realistic evaluation" even in the case of Lida and Saša, who pose a love relationship that is often a parody of "true love." Lida is in full command of the affair. She directs her love life with a game strategy, using the devices of courtship without the accompanying emotions. But at the point where she finally accepts Saša's proposal, she stops to reflect, and true feelings overwhelm her:

It seemed to her that at some moment in time she would remember this evening, and this porch, and Saša's enraptured, trusting whispering, and this would be a very important recollection for which she would dearly have to pay. A consciousness of her responsibility for his fate, with which she had so willfully dealt, suddenly penetrated her. And with this new consciousness, reflecting, she returned to the house. (I:411.)

In the case of Marijka and Lukašin, the love affair passes quickly through the romantic stages of courtship into the realization of the demands of married life. Panova uses

Lukašin to detail the process of adjusting to marriage. Practically every day he spends with his wife forces on him a new realization and exacts a compromise. Lukašin learns how to curb his jealous feelings, how to manage money, how to accept a successful, competitive and domineering wife, how to respond to her loving care, and much else. As suggested by the other marriages portrayed in the novel (especially that of Vladimir Ippolitovič and Margarita Valer'janovna), the process of adjustment is continuous in marriage.

A secondary theme which emerges from the main themes of work and love, is that of "personal happiness." Except for Uzdečkin, all the characters share one quality: they are creating their own fates. Not to be doing so, Panova seems to suggest, is to be mentally ill (as is Uzdečkin); to be using this power over one's fate irresponsibly, satisfying only one's ego, is to be socially maladjusted (as are Lida, Mirzoev, and even perhaps Listopad). Panova takes leave of Uzdečkin at the point where Listopad suggests treatment for his mental illness, of Lida at the point where she feels a new sense of responsibility for someone else, of Mirzoev at the point where he has committed himself to further education so that he can become a more useful member of society, of Listopad at the point where he dedicates his life with Nonna to the building of happiness for the people. Thus, all the characters are finally shown creating (or on their way to creating) their own fates, and, more important,

doing so with a sense of social purpose. Panova's strong emphasis on Man as ruler of his own fate echoes one of the major themes of Soviet fiction, developing the same line of thought as, for instance, did Gorkij (whose faith in Man is expressed in the words "Čelovek, što zvučit gordo [Man, that resounds proudly]" from his play Na dne [the lower depths]). This particular play is even mentioned in Kružilixa, I:370). Panova suggests that individual happiness can be achieved by each person in both his personal and his public life if he struggles for it. The life story of Listopad's mother seems to have been created especially to illustrate this point. For a few, like Listopad and Vladimir Ippolitovič, happiness is automatically assured, for both the personal and public aspects of their lives are inseparably fused. Panova loosely unites her characters around this "quest for happiness."

The theme of "War" is only secondary in this novel. It is not the center core of Kružilixa as it was in Sputniki. The theme of war is dealt with as one deals with a group of related facts; it is not glorified, abstracted or chronicled as it was in Sputniki. Yet, an additional statement of the war theme is achieved as Panova contrasts wartime with peacetime production. From producing such things as detonators, the factory moves to creating spare tractor parts; the first order during reconstruction is to make a lattice-work fence for the town park. These peacetime priorities indirectly, yet most effectively, suggest just how far the War has driven the Russian people away from their ordinary daily concerns and pleasures.

As in Sputniki World War II has an important impact on the lives of each of the characters. It is the War that spurs the workers into constant unified effort. The War absorbs first place in the conscious thoughts of many of them, such as Vladimir Ippolitovič, who follows the daily progress of the War while putting forth all his remaining strength and talent, vowing not to retire until the War is over. As in Sputniki, the misery of the War touches all. Vedeneev's son, Andrej, is killed, as are Anna Ivanovna's husband and Klava's family. (Later, even Klava's own death is blamed on the War.) Rjabuxin suffers endless operations due to his wartime injuries; Lukašin's face has to be rebuilt by a plastic surgeon; Mirzoev has also been wounded and has to live the rest of his life with only one kidney. Yet for all the misery it has caused, the War also is shown to bring with it a strong unity of spirit in the country, an overflow of human compassion, and opportunities for all to extend themselves to the limits of their possible achievements. The War is seen more objectively in this novel. Nonna, for example, reflects on her personal success as a designer:

. . .her faith in herself was growing. The War always strengthened that faith.

The War also taught Nonna to think more broadly, in wider scope: it was necessary to think about large territories, vast material values, about the fates of different peoples. Nothing was measured in pittance; the calculations came to millions, billions no matter what was under discussion. In some degree, following that line of thought, they all had become statesmen.(I:372.)

"Art," "Death," and "Upbringing" are three other topics which are important in the novel, but which do not form major themes. The affinity of Art and Labor as perceived

by various characters has already been discussed above. Andrej Vedeneev, a young artist, is the mouthpiece for a statement on Art itself. To him the "only method of Art is truth," the truth of "realism" which is "so wide and powerful that it contains in it all the other methods. . . ." Realism portrays life as it is, and Andrej continues, maintaining that "life can't be insipid [presna] . . . our life is a noble, freely-growing tree. It is absurd to hang Christmas tree decorations on this tree, it is beautiful without them." (I:361.) Panova does not elaborate here on this statement on Art, though, in a sense, the general style of this novel (and her other prose works) provides a good example of presenting what is essentially "unadorned life."

Death, another important topic in the novel, receives a wider interpretation in Kružilixa than it did in Sputniki. Besides the deaths directly related to the War (which are presented in a similar fashion in both novels), death in Kružilixa is also given in dramatic accounts (such as the deaths in Klava's family and the death of Klava herself), and in more philosophical commentary (by Mart'janov, an admitted Christian). Klava's death is most significant, for it is central to the understanding of Listopad's character. This event focuses attention on Listopad's innermost being, revealing the most sensitive side of his character. Klava's death indirectly reveals the virtues and faults of other characters as well, such as Anna Ivanovna's compassion (shown when she translates Klava's diary) and

Uzdečkin's mental illness (shown by the fact that he takes pleasure in knowing that it was precisely Listopad's wife who died). Mart'janov discusses death from a more abstract view. On his own death, he comments that his soul ("the most ordinary little soul [samaja ordinarnaja dušonka]," as he calls it) is so much inferior to his body (though his body is not anything to brag about), that it is best just to go on living rather than claim his immortality! (I:265.) In a later conversation he repeats this argument in more serious and generalized terms:

The tragedy consists in the fact. . . that we all will die some way or other. Who will give me the guarantee that my death will be easier than the death of a soldier wounded in battle? Perhaps I will suffer a hundred times more. I will croak [sdoxnu], tormented by doctors and sicknurses; they'll drag [otvolokut] me off to the cemetery--there won't be any memorials, no gun salutes, no medals will they hang before my grave, though perhaps they will play some kind of little tune [muzyčka]... Yes, human tragedy consists of that, but the real task consists of living. One should know how to grieve, one should know how to die heroically, but more than that, one should know how to take pleasure in living. After all, we only live once! (I:322.)

Mart'janov's message, in the process of affirming life, negates the fear of death. In this way it strikes a note of optimism in the novel and reiterates the theme of man creating his own happiness.

A third important topic referred to, but even less clearly stated, is that of "proper upbringing." Panova deeply probes the character and psychology of Tol'ka, Her conclusions about the reasons he is the way he is are based entirely on social and home conditions. Criticized by his own mother, ignored or badgered by his surrogate

father (Uzdečkin), forced to abandon his childhood because of the War, Tol'ka is presented as an unhappy, rebellious youth heading for disaster. Panova shows in the novel that the remedy for such a case is to extend a helping hand (as did Listopad, Anna Ivanovna, and Saša Konevskij). To prevent such a problem Panova subtly proposes "proper upbringing" which would include such things as concern, communication, love freely expressed, appropriate attention to education, etc.--qualities which Panova stresses were missing from Tol'ka's early life.

As in Sputniki, Panova's focus in Kružilixa is on individual characters and their relationships with each other, rather than on events of a complex plot or explanations and living examples of a profound philosophy. Whereas the characters of Sputniki are intricately bound together by purpose and circumstances, those of Kružilixa seem less collectively motivated and attached. The factory is the strongest link uniting all the characters of Kružilixa, yet most of the action takes place outside the factory and its sphere of influence. The fates of the various characters in Kružilixa are developed separately, without the parallel associations found in Sputniki. While Panova has achieved some measure of success at individual characterizations, she fails to create the background of ordinary workers necessary to a picture of life at a huge factory. The disappointing effect is of isolated portraits in a blank setting. The only "group" of workers Panova portrays in any depth are the young boys of the factory. They are shown painting a

new sign to spur higher production, fighting over the book, The Count of Monte Cristo, talking about the conditions at the Youth Settlement, etc. Yet, except for the incident of the book, which is treated sympathetically and in detail, all the references to this group of young workers are fleeting and non-impressive.

Without a clear picture of the background players in this novel, the "character" of the factory itself remains nebulous. And though Panova supplies many realistic details to prove the authenticity of the work at the factory, she does not successfully create an atmosphere that suggests the factory symbolically living its own independent life. Whereas the train in Sputniki not only provides a constant setting, a sense of rhythm, and an important symbol of life, the factory in Kružilixa remains undefined and as abstract as the romanticized picture that Andrej paints of it (the factory nestled in a pink mist at the river's edge, I:362) or the romanticized view from the car window that Listopad has of it (the "abode of Labor" being strewn with the diamond snows of a Russian winter, I:446). In the prolog Panova draws an equally imaginative and colorful view of the factory at sunrise with thousands of workers pouring into the place as if in direct response to the factory whistle. The massiveness of the factory and the sense of the multitudes working there, however, are lost after that. Panova generalizes the factory scene only occasionally, for example, during the highest pitch of wartime production, at the beginning and end of the novel, and when Listopad gives his mother the grand tour of Kružilixa.

The name of the factory, Kružilixa, (the root from the Russian "krug" meaning "circle") suggests several symbolic interpretations; for instance, the factory as the hub of life, or the nucleus of dizzy new achievements in Socialist production, or the whirling force attracting all to its core. Panova most obviously hints at the symbolism of the last possibility: the factory draws all of Listopad's lifeblood; Lukašin is attracted to the factory, because its massiveness inspires confidence in him; Vladimir Ippolitovič retires, but is soon drawn back to the factory to work to the end of his days; even Kostja, a former worker, returns to the factory at the crucial moment when all hands are needed to load a special war shipment. "All roads lead to Kružilixa," thinks Rjabuxin as he views the crowd of workers that has assembled to help load. (I:338.) The final scene conveys this same thought. Listopad orders his driver "krugom davaj [let's go around]," and as he circles Kružilixa, he thinks about his life and about the future of the factory and town, and of the whole country. (I:443.) As if in answer to his thoughts, the factory suddenly emerges from the snow storm and becomes the final focus of attention in the book. It is obvious from this final emphasis put on Kružilixa and from the nuances inherent in the name of the factory itself, that Panova intended the factory to have a special meaning in the novel, but that meaning is neither clearly nor strongly amplified. The ending sounds especially weak and contrived, for the factory itself lacks "character."

The original title of the novel had been "Ljudi dobrye [good people]." Panova wanted to keep at least "people" in

the title.⁶ This suggests that Panova's primary intention was to focus on the human aspect of the novel; her concern with portraying life-like characters is everywhere evident in the work. Though each person in Kružilixa has his or her own unique bad as well as good traits, the overall impression is that all these characters are basically "good people." Panova even labels them as such at the end of Chapter Fourteen in an unusual lyrical digression concluding with an address to them:

Night has fallen over the settlement. Night spies on their dreams and eavesdrops on their conversations. The trains have been switched off, the radio is silent. It is the hour of rest for adults who are tired of working, and for children who are tired of playing...Good night, good people [ljudi dobrye]! (I:432.)

There is, then, no "negative hero" such as Suprugov in Kružilixa, but there are more negative traits spread among the heroes--traits which become particularly apparent as the characters interact: Lida plays the role of a capricious aristocrat on and off the assembly line; Listopad and Uzdečkin conduct constant petty personal hostilities; Uzdečkin's mother-in-law is lazy and wallows in self pity; Mirzoev is a sluggard; Vladimir Ippolitovič is an eccentric autocrat; Marijka is domineering; Lukašin is weak-willed; Nonna is proud and intolerant of her boss, etc. Some of the characters also manifest a particular social problem (such as Tol'ka--the rebellious youth; Listopad--the despotic manager; Uzdečkin--a mentally sick person, etc.). Almost every character exhibits some individual quirk in his nature. In this way Panova hopes to create the illusion of unique and life-like characters.

Unfortunately, such great diversity of traits and types among the characters seems to strain the fabric of the novel. Instead of a "full picture of life," Panova achieves a jumble of figures, for she has failed to relate them sufficiently to each other outside their limited sphere of interaction. For example, the story of Lukašin's return from the front and his subsequent marriage to Marijka is very convincingly depicted, yet the relationship between Lukašin and Marijka exists in isolation, it neither depends on, nor is it in any concrete way tied to, the other events of the novel. Marijka's portrait seems to exist in isolation from all the others, except Lukašin's. We never have a scene showing her actively at work; how and why she has become a shock worker is never explained. Thus, it is not valid to compare her to the other shock worker, Lida, as did the critic L. Cilevič, for there are no concrete grounds for comparison (their paths never even cross!).⁷ Though Panova presents Lukašin with ample insight into his psychology, she does not analyze Marijka's character nor even give much of her background (other than to mention that she had twice been married and divorced). Marijka seems to exist in the novel primarily for the purpose of highlighting the characterization of Lukašin. Other characters are similarly introduced for a specific purpose in a limited context and then quickly dismissed. Such is the case of Mirzoev's commander whose brief appearance functions only to shame Mirzoev into giving up his aimless way of living. Such is also the case of Listopad's mother, who appears as the central

character of one chapter. In this case the mother's character emerges in exquisite miniature, yet it interrelates only with Listopad's character. Her appearance has no direct bearing on any other character or incident in the novel.

In Sputniki Danilov is the central figure--almost all the other characters are associated in some way with him--yet his characterization does not overshadow that of the other main characters. This is not the case in Kružilixa, for Listopad is the main character of the novel. Listopad is the central character, or appears prominently in at least one major scene, in eleven out of the fifteen chapters. When other characters come in direct contact with him (and not all of them do), it is his character that is most often revealed or developed; he dominates almost every scene he is in. He is at the nucleus of the two principal situations of the plot--the conflict between Listopad and Uzdečkin, and the love affair of Listopad and Nonna. In drawing Listopad's character, Panova uses his actions and conduct, his thoughts and words, as well as the opinions others hold of him. Furthermore, Panova juxtaposes Listopad with other characters of the novel for significant, though indirect, interaction (as she does, for example, in the case of Listopad and his mother, or Listopad and Vladimir Ippolitovič). By understanding these characters we also, by analogy, understand Listopad.

The Russian scholar, A. Ninov, contends that the character of Danilov is continued in Listopad.⁸ They are both energetic men who are constantly involved in their work. But, whereas Danilov has self control and firm respect for authority and

public opinion, Listopad does not. Listopad's character, concludes Ninov, is realized in the balance of his good and bad traits.

There are other similarities that connect these two characters from different works. Both novels open with their respective viewpoints: Danilov makes the rounds of the train; Listopad attends a meeting. From these initial impressions we get the same picture of a self-assured man who possesses superior talents, a commanding demeanor, and an innate sense of duty. From their biographies we note other similarities: both are estranged from their parents, accounting in some measure for their independent and somewhat callous nature; both have problems relating to their wives; both have ignored the personal side of their lives in favor of the public side. Danilov and Listopad are generally well-respected by those under their command; these two leaders wield their power with ease, influencing others with words alone, or impulsively bending the rules to suit their mood. From their use of language (which for both is very colloquial), we sense their pride in being from simple stock. Panova uses the same detail--love of order--to show the precision and disposition of their fine minds. Listopad, though, for all his similarities to Danilov, emerges a unique character in his own right. Panova explores the negative aspects of his character as well as the positive, and not from just one point of view; many of the other characters offer their explanations of Listopad's faults and virtues. The composite picture of Listopad is more complex than the

simply-drawn portrait of Danilov. Almost any position can be argued about Listopad's character; examples can be found to support many conflicting views. It is important, therefore, to consider his whole character and not to break it into separate parts.

Listopad can be understood in this wide perspective, for essentially he does not change during the course of the novel, even though Panova tries during the final scene to convince the reader that some sort of metamorphosis has occurred in him. Examining Listopad's final monolog we see that Panova has not succeeded; the monolog remains outside of Listopad's character. In this scene Listopad concocts grand plans for the future of the town. These plans are penetrated with an air of domesticity that had never been part of his character before. His visions take him far into the future, though his concerns until then had been most centered in the present. He contemplates what one man can do in his lifetime, and the man whom Makarov had described as being organically linked with his work and always unconsciously doing his duty, here reflects on his own simple personality and his purpose in life, as well as the purposes of the People and the State. His thinking turns to philosophizing on the nature of Man, who always is striving for something better. A new sensitive and thoughtful side of Listopad seems suddenly to appear in these pages, but it is not a convincing change, for Panova did not prepare the reader for such a revelation, and in Listopad's case it cannot be explained as a condition brought on by his new and profound

love for Nonna, for love was never the driving force in his work-orientated life. Kružilixa is still the only real force he acknowledges even in this monolog:

. . . my place on earth, my lifeblood is Kružilixa.
Why do I love you Kružilixa? You didn't nurse me,
you didn't bring me up, but you have attached yourself
[to me]. (I:446.)

To accept a metamorphosis of Listopad's character is to negate what is shown to be his true composite portrait. The final scene is better understood as a conventional attempt to employ the techniques of Socialist Realism by inserting an acceptable note of optimism and faith in the bright Socialist future.

Dynamic growth is missing from many of the other characters in Kružilixa as well, and this is one reason that this novel does not capture the interest of the reader as much as Sputniki does. Panova does not explain sufficiently how Klava, a colorful heroine during the siege of Leningrad, turns into a timid, placid housewife, or how ordinary people (such as Listopad's mother, or Vladimir Ippolitovič) become important and powerful personages. Listopad questions his mother on how she has come to be as she is, and she answers cryptically:

Every person, Saško, goes by his own path
[stežka], and comes out onto the same road.
There is just one road, but millions and millions
of paths. There are as many paths as there are
people in the Soviet Union [Radjanskij sojuz]. (I:346.)

Panova travels the "paths" with very few of her characters. We can mark, though, the development of Lukašin, Nonna and especially Tolka.

Lukašin, as S. Fradkina points out, seems at first just like the traditional "little man" of Russian literature-- insignificant, unsuccessful, lonely.⁹ Lukašin has trouble thinking for himself, and, when he does, he has trouble putting his thoughts into action. The army gives him his first taste of self-respect and freedom from his loneliness. When he begins his job at Kružilixa he also finds self-fulfillment and a sense of belonging. All that life has denied him he now finds with his new wife, Marijka: "the warmth of a family, caresses, attention." (I:318.) Panova carefully and lovingly traces his responses to the new sensations that continually confront him. He grows from his past to his present, yet Panova clearly shows the lasting effect of the former on the latter as, for instance, the nightmare in which Lukašin dreams of the War again and sees a vision of his father crawling out of a grave to ask him when he is going to start working in the father's office. It is Marijka who reassures Lukašin, and his position at the factory which continually gives his life meaning and dignity.

Nonna figures prominently only in the last part of the novel where her biography is given and where Panova further develops her major themes (work and love) around Nonna's character. From her biography we follow the course of her successful career, from making models as a child, to her initial failure as a designer, and then to her triumphant career at the factory. Panova also gives us the pieces of Nonna's love life, and we can trace her growth in this sphere, too. Her maturing process is not complete, and Panova makes

it clear that it will be Nonna who will change with the ever new demands of love in the relationship between her and Listopad.

Panova depicts Tol'ka at the point of deep personal crisis in his life (in this respect he is much like the main characters of Sputniki). He is midway between childhood and maturity. He absents himself from his work out of childish irresponsibility, and yet experiences adult feelings of guilt for his action. Panova stresses the child-like feelings, thoughts, and actions in him: during the trip to the country he lets his imagination run wild, visualizing the river as an arctic field blocked with ice; he holds an "interesting conversation" with his friend on how to live well without an education, (I:289); he is delighted at the sight of an elk, or thrilled by sliding down a snowy slope or driving a team of horses. Several of the other characters give their opinion of Tol'ka's misdeed: Uzdečkin calls him a "negodjaj [scoundrel]" and threatens to kick him out of the house, (I:292-93); Anna Ivanovna, a lodger at Uzdečkin's house, sees the root of Tol'ka's behavior--he was forced early in life to act "grown-up" and unnecessarily to assume many household chores which kept him from his studies, only to be "rewarded" by ill-treatment from the family; Listopad good naturedly refers to Tol'ka as a "malčugan [laddie]," (I:296), and a "progulščik [truant]," (I:302), and forgives him, feeling he can cure Tol'ka's problem by improving the conditions at the Youth Settlement. Tol'ka's only way out of his situation is to help himself, first by leaving home:

Coming out onto the street he glanced at the familiar houses and they suddenly looked at him very seriously. The whole street, the autumn sky and the factory chimneys smoking in the distance somehow looked today more sad and more grown-up. And Tolka understood that from this moment life was seriously beginning. (I:414.)

For a brief time Panova travels Tolka's unique path in life with him, and we sense the profound changes taking place in Tolka better perhaps than in any other character.

Missing from Kružilixa is the type of pure comic relief which is found in Sputniki. None of the adult characters in Kružilixa has the simple good nature necessary for transmitting humor. Lukašin is the only exception. His pleasant nature, his naiveté, and particularly the way others relate to him give rise to a series of scenes which, while not overly humorous, are at least amusing. First Lukašin is given an oddity which, at least in his mind, sets him apart from the others--his beautiful and perfect set of false teeth. The false teeth become the particular motif associated with his character, appearing when he does and indirectly exposing his lack of self-confidence:

I was wrong to tell Mariamna that I have false teeth: she probably already has reported it to Marijka. (I:269.)

Mirzoev was shaving at the kitchen table. Having lifted up his lathered chin, not tearing himself away from his work, he squinted at Lukašin who was cleaning his dentures over the sink. Lukašin, compressing his caved-in lips, looked at Mirzoev. . .

Lukašin finished washing his dentures under the faucet and, turning away, put them in his mouth. The gift of speech returned to him. (I:380-81.)

Only he will put stern conditions on [Marijka]: not to run around to others' apartments, if someone needed a clothes boiler--let him go look for it himself... The second condition--to display

some tact: if your husband has false teeth, then to praise the teeth of a bachelor neighbor [Mirzoev] is simply shameless. You say it is a trifle and there is no reason to so oversensitively react to it? I would like to see how you would react if you had dentures... (I:387-88.)

Lukašin finally does voice to Marijka his complaints about her behavior. The purging session unfolds in comic absurdity and ends when Marijka, obviously not listening to his tirade, suddenly gaily bursts out that she has such a craving for salty things (she is pregnant). Panova fully develops an earlier scene where Marijka and Lukašin go to fetch the old bed from the deserted family homestead; the scene is both comical in its own right and significant for the development of Lukašin and Marijka's characters and also the theme of love. Lukašin makes a brave show of manly brawn as he hoists the bed to his shoulders and they start off; pride keeps him from accepting any help from Marijka. The scene intensifies as the difficulties of transporting the bed all the way back to town become more obvious. Panova instantly dissolves the tension by allowing Marijka a sudden inspired proposal: abandon the bed! The now happy and content couple runs off to the station, Lukašin carrying only a small table, and Marijka, in her pockets, three forgotten bed knobs. The marriage has withstood its first internal crisis.

Two other adult characters, who have the potential for being humorous types (because of outlandish traits or talents), do not, however, add comic relief to the novel. Vladimir Ippolitovič's eccentric and capricious behavior does not endear him to the reader, for the reader is drawn more to the plight of those characters who are subject to such

behavior (such as Vladimir Ippolitovič's wife, or the group of engineers who work under him). Similarly, the reader cannot fully enjoy the antics of Mirzoev (such as his odd jobs on the side, or his particular finesse in manipulating people) for they are not intrinsically humorous (for example, seeing a man selling a leather jacket at a market is not funny, whereas seeing a man carrying a bed and huffing across the field after his wife is funny).

The delightful humor associated with Vaska in Sputniki is only briefly approximated in Kružilixa, mainly in the scenes with Tol'ka, his friend Serěža, and Serěža's little five-year-old brother, Gen'ka. The two teenage boys try hard to act grown up, yet their playful childish natures comically keep surfacing. Panova closely combines both aspects for humorous effect:

All three slid down the banister and sedately [stepenno] walked to the streetcar stop. Serěža led Gen'ka by the hand. . .

Not far from the station was a market. There Tol'ka sold his rations of lard and two tins of fish (he didn't like canned fish) and bought ginger cakes [prjaniki], some sausage, and two packs of cigarettes, and a loaf of white bread for Gen'ka. . . (I:288.)

[Tol'ka and Gen'ka slid down a snowy hill] "You crazy kids [nenormal'nye]!" said Serěža, looking at them from above. He sat down. He lowered his legs, aimed, and also slid down with a serious expression on his face. (I:290.)

Panova tells about the adventurous trip to the country in a lively, lighthearted manner, capturing the atmosphere of this childish journey to "paradise." Later, with mock seriousness Panova describes how Serěža cares for his little brother while his mother is away, and how Serěža and Tol'ka contrive to get Gen'ka out of the house so that they can read

The Count of Monte Cristo undisturbed. Genka will hardly stir from his game of cutting out the figures from a pack of cards to form a platoon of soldiers ("The Kings and Jacks he had already cut out, only the Queens remained. There was a lot of trouble with the Queens: it was necessary to draw a beard and a mustache on each. . ." I:386); only the offer of ice cream and soda water with fruit syrup can lure Genka from the house.

The other children and young people of Kružilixa (even considering children given in flashback scenes, such as the young Listopad, or young Nonna) are neither as humorous nor as endearing as the threesome of Tolka, Serëža, and Genka. Uzdečkin's young daughters primarily serve the purpose of illustrating Uzdečkin's pathetic personal life, and thus they lose much of their independent meaning. Only when they enter someone else's realm do they attract interest in their own right, such as the scene when Olja wanders into Tanja's room (here Panova skillfully exposes the thoughts and emotions of a child coveting an apple). Besides Tolka, Panova also paints a detailed portrait of another "child of the factory," Lida. Yet there is nothing attractive about Lida except the way she works. Even though she is valued as a worker, beloved by her doting family, and worshiped by her boyfriend, her difficult personality precludes her from being an appealing character.

Panova uses the same technique of "vraščajuščasja sceničeskaja ploščadka [revolving scenic platform]" as she did in Sputniki to develop her characters. However, she

does not jump so often from one character to the next developing parallel thematic threads as she did in Sputniki. Instead she allows the characters to emerge naturally from a given situation. For this to happen she must rely on such devices as "proximity." She uses proximity to such an extent that the situations which introduce new characters and changes of scene seem contrived. All the leaders of the factory are gathered together in the opening scene. They are viewed individually and collectively. The scene is written from Listopad's viewpoint and is successful since it also reveals much about Listopad's character. In Chapter Three a variety of characters are gathered at Vedeneev's (the Vedeneevs, Mart'janov, Lukašin, Marijka, Nonna--who does not join the general scene, but whose presence in the house nevertheless is noted by Lukašin). This scene, however, seems contrived just for the purpose of introducing many characters at once; many of these characters never significantly meet again. The scenes emanating from the abundance of characters who are neighbors or lodgers surrounding Uzdečkin seem the most contrived. Panova strains to find ties between her characters, relying on proximity for lack of any better common bond. Thus, though the scenes shift from one character to another, there is no resulting pattern. The shifts appear to be arbitrary.

Panova often changes the viewpoint of the narrative to that of the major character of the scene. From the language used, choice of detail, and the particular slant

of the narrative it is possible to relate scenes even more closely to a given character, almost crediting the character himself with composing the story at that point. For example, the opening of Chapter Six relates Klava's life story. There is a sense of self-justification written into the narrative at this point which parallels that found in Klava's diary notes. The description of her graduation contains not only the particulars of Klava's dress and grooming for the occasion, but that of her mother as well. In the opening scene of the novel, Panova's description of Klava's beloved sealskin coat provides a similar detail proving that Klava was inclined to stress this aspect of appearance. The problems (concerning what to do in life) and the pleasures (deriving mainly from friends) described in the beginning of Chapter Six are also similar to those described in Klava's diary. The description of the outing after graduation is told simply and with much enthusiasm at first, changing at the end to obvious anguish at the news of the War. Such would be Klava's manner of telling this episode from her life. The account of her life during the War is infused with pride and determination to endure the crisis, the same characteristics that are shown in her diary as she staunchly faces her personal crisis with Listopad. Thus, it seems that Klava herself is writing about her own past in these few pages. However, as soon as Listopad is mentioned in this story of her past, the narrative seems to change to his point of view. Her exterior appearance is marked now not by what clothes she

wears, but by her general shape and healthy look. In the first chapter Listopad is said to "love all that is beautiful, healthy and lively." (I:230.) The enumerated good qualities of her personality and limits to her talents, as well as the uncertainty shown to accompany her youth, sound like items in an evaluation of her that Listopad would make. Panova uses this technique of closely merging the narrator with the character many times in this novel, but the technique is not as finely applied as it was in Sputniki. Sometimes the absence of this technique, for example in Lida's case, adds a new dimension to the narrative. Lida is described more as an object to be observed than as a personality to be analyzed from inside out; we see her in her exterior form, especially as we watch her working, and essentially we never significantly penetrate that outside layer.

Panova relies on more conventional devices of narration to portray the characters of Kružilixa, such as Klava's diary, Nonna's letters, Lukašin's dream, inner monologs (which expose Lukašin's fantasy conversations with his wife, disclose Nonna's romantic expectations as she walks to Listopad's, and especially show Listopad's character). In the scene where Nonna presents her postwar production idea to Listopad, Panova alternates between dialogs and monologs by both characters. The resulting impression is one of understanding the situation from two very different points of view. This simultaneous point of view doubly enriches the characterizations. A similar device is used to expose Listopad's character in Chapter One, where Panova

juxtaposes Listopad's thoughts to the public accusations being made against him. To maintain interest Panova also changes the tensions of the narrative in other ways. For example, she makes use of the device of suspense. Uzdečkin is said to have no money to send his laundry out because of "the consequences of one unfortunate event," (I:381); it is only in the next chapter that the "unfortunate event" is explained in detail. Panova also changes the pace of the narrative by slowing it down (by describing the process involved in Nonna's creative work, the procedures Anna Ivanovna goes through to decipher Klava's diary, etc.), or speeding it up (for example by quickly summing up Nonna's childhood: "her childhood was like any childhood: Papa, Mama, school, the dača in the summer, and skating in the winter," I:370).

Panova also is able to give a whole story of an individual in just a few pages. Such is the case in the chapter entitled "Mother," which S. Fradkina calls "properly, a romantic novella about a beautiful and proud human life."¹⁰ This story could stand independently from the rest of the novel. As a part of Kružilixa it is used to illuminate Listopad's character in its past, present, and future manifestations. All that is good in this old woman is also seen in Listopad; her presence explains his past, reflects his present and predicts his future. She is the symbol of "Mother" (mopping the floors, worrying about her son, giving advice, etc.) and also the symbol of the new Soviet woman who commands her own fate and dedicates her talents to the Socialist State.

As in Sputniki, Panova uses a series of details to establish the patterns of life, an especially effective device to characterize someone like Vladimir Ippolitovič who is a person of habit. Panova also uses catalogs of details to establish the daily routines and cares of Margarita Valer'janovna and Mariamna Fedorovna, representatives in the novel of the more traditional type of woman ruled by her husband:

She [Margarita] existed in order to give him [Vladimir Ippolitovič] dinner at the appointed hour, and supper at the appointed hour, and so that the little drawer of the inlaid box on the left-hand side of the table would always be filled with cigarettes, and the brass match-holder on the right-hand side with matches, and that at six-o'clock in the morning his tea, which was as strong as iodine, was especially prepared for him. (I:244.)

Speaking with him [Vedeneev], she [Mariamna] never sat for a minute without work: she lit the stove where earlier wood and sticks had already been laid, tidied up her sewing, covered her sewing machine with its case, brought water in the teakettle and watered the flowers. (I:259.)

The emphasis that Panova puts on these and other prosaic details serves to depict negatively the lot of the women who stay at home. Panova gives more positive evaluation to the work done outside the home--it becomes "creative work."

Another effective device Panova uses is that of presenting one detail which creates a dichotomy between action and emotion, such as when Vedeneev, trying to talk about his feelings towards his son's death, accidentally drops his lighted cigarette and fumbles about on the floor looking for it; or when Klava and her school friends, returning from their outing, buy ice cream cones which they

are enjoying when suddenly they learn about the outbreak of war; or when Uzdečkin, trying to make an impression with his report at the meeting, accidentally pulls off a button from his tunic--the button rolls to the floor. Such details set off the given situation with great effect (though in the last case the detail chosen is not very original).

One detail can become a symbol, as is the case with the train detail. The train provides the connecting symbolic bond between Listopad and his mother. It is at the station that Listopad realizes his mother and he share the same "thoughts and restlessness [čto dumy te že i trevoga ta že]," (I:344); and it is at the train station many years later that he last parts with her:

The train moved. Listopad walked alongside the coach. His mother stood at the window and looked at him, then the train went faster, faster, faster and left.

Listopad stared after it. Perhaps this was the last meeting. Separations, separations...This separation--wasn't it the biggest one?

The train receded, it was already like a black dot in the distance where the rails narrowed... The shunting engine appeared on the track, gave out a cry, emitted curly smoke, the smoke hid from view the distance and the black dot in the distance...

Mama, Mama. Live, be blessed, thank you for all, my dear heart! (I:353.)

The train here represents the anguish of partings (the cry of the shunting train matches the inner cry of Listopad's heart as shown in his thoughts addressed to his mother). But, as shown from the first reference to the symbol, the train also arouses the yearning for a new happy life and urges a new beginning.

The general style of Kružilixa particularly serves the reality portrayed in the novel. The factory is shown in

sufficient physical terms to establish an aura of reality surrounding the factory's operation. At one point in Chapter Eight, Panova takes us along with Listopad's mother on a tour of the factory. From the description of Nonna's work as a designer, Lukašin's work at the lathe, and Lida's work on the assembly line, the reader gains a sense of the phases of production at Kružilixa. The activities and concerns of the workers (such as the work-Saturday [subbotnik], the problems with the private plots of lands, the general problems of housing, repairs, etc.), and the activities and concerns of the management (such as meetings, conferences, pep talks to the young workers, etc.) realistically simulate those of any factory. Panova further strengthens the allusion of factory reality by using production terms ("five-year plans," "subbotnik," etc.) and the rhetoric of production ("production arrears," "overfulfillment of the plan," etc.), naming the parts of machinery (as when Lukašin learns his new job, or when Nonna designs her first machine part) or different types of machines (model PHX, New Britain automatic machine, SIP machine), and by introducing various acronyms associated with a factory ("narkomat," "profsojuz," "zavkom," "sobes," "ors," "texnikum," "jungorodok," etc.). Panova even uses acronyms at one point as a device to show Lida's impatience and proud sense of power at being able to cause a scene, and get away with it:

Or she would cause a ruckus in the whole shop so that the "Proforg," the "Partorg," the "Komsorg," the "Zenorg," all the "orgs," however many there are, would come running, and even the director himself, comrade Gruševoj. . . . (I:299.)

The history of the factory is supplied in the reminiscences of the older workers, Vladimir Ippolitovič and Uzdečkin.

Besides the factory reality, Panova infuses the novel with small pieces of "byt" which give the illusion of life on the domestic scene (Uzdečkin does the laundry; Marijka worries about the proper bathtub for the new baby; Lukašin is told to warm up leftover cutlets which are being stored in the space between the inside and outside windows). These and other daily cares and conditions create the realistic background which Panova needs in order to achieve verisimilitude when revealing the personal (non-work) lives of her characters. Other authentic details (famous places, theatrical and radio stars, familiar songs, works of literature, known characters from both literature and life, etc.) also combine to create the impression of a picture from real life. Love, for example, is understood and described by young Nonna in terms of well known literary and real life lovers; the description based on such allusions establishes quickly and accurately the romantic outlook of the character. Reality is generating more "reality" by analogy; Panova carefully uses what is known to the reader in life to make the characters and situations of her novel just as "known."

Time is more stabilized in Kružilixa than in Sputniki; there are fewer drawn-out moments, fewer flashbacks to the near or distant past. The move from war to peacetime efforts at the factory marks two phases in time. Time, though, is most clearly and uniformly marked by the passing months and

seasons: Listopad's wife dies January 11th, 1945; Tol'ka has his adventure in the country at a time when "winter and spring meet," (I:292); Listopad's mother tours the factory on a hot June day; Tol'ka leaves home for the youth settlement on a grey day in November; Nonna and Listopad's courtship comes to full bloom in the middle of winter. Thus, the novel spans one full year approximately, and is neatly framed by Listopad's loves--lost and gained.

Panova seldom uses descriptions from nature in this novel. When nature does enter the novel, though, it is rarely passive. Occasionally it accompanies the mood of a character (for instance, Nonna's mood is shown in her different reactions to the snowstorm as she goes to and from Listopad's; and Listopad's is shown in his love of the Russian winter which attends his expansive thoughts in the final scene as he tours Kružilixa). At other times nature prompts the characters to think of the past (the summer breeze causes Listopad to recall another summer day when, as a boy, he went for a walk with his mother) or the future (Vladimir Ippolitovič hears the dry leaves rustling outside his window, and they remind him of the sounds of the metal wreaths that beat against the crosses in the cemetery; the comparison reveals the old man's thoughts of his future, which at that time seems to offer him nothing but death). Only when describing the countryside does Panova allow nature briefly to dominate the scene, to be savored by select characters of the novel:

. . . and on an early summer morning he [Listopad] stood by the well in the front yard of his xata [peasant hut]. He stood barefoot and the ground around the well was damp and felt pleasant to his feet. The morning sky shone blue over his head. The leaves whispered fresh in the apple and cherry trees, which he had at one time planted near the house. A stork stood on the thatched roof... Stork, you are a good bird, every winter you spend in Africa in strange, far away places [tridevjatye strany] and every summer, having flown over seas and deserts, having seen everything in the world, you return to Brateški station, to the roof of Nastja Listopad's xata--and Nastja very well knows that you will come without fail and she looks after your nest... (I:344-45.)

Tol'ka went out into the garden. The sun poured over the high beds covered in snow. The blue sky shown serenely overhead. A sparrow perched on the fence, jumped down, turned to the right and left, the sparrow's tail energetically stuck up into the air, his round brown eye gaily looked with surprise at Tol'ka as if to say "what's going on here? What is that smell? You see spring is still far away!" (I:292.)

The parallel structures of and the similar impressions generated by these two passages suggest a slender natural tie between Listopad and Tol'ka. The passages can also be taken as a reflection of the positive sides of these two characters.

The chapters in Kružilixa are titled by direct or indirect references to a specific character (or characters) of the novel. But, unlike those in Sputniki, these references do not necessarily indicate main characters of the novel. For example, Listopad's mother appears only in the chapter entitled "Mother"; thus, she is not a primary character. Chapter titles, such as "Mother," "Children of the Factory," and "The Chief Engineer" suggest not so much individuals as generalized types. Several of the titles suggest a situation rather than simply identifying major characters,

for example: "The Return of Lukašin" implies an arrival scene, a fresh view on the life at home, the readjustments of lives, etc.; "Nonna's Birthday" and "Nonna's Birthday Continued" suggest a celebration, and perhaps a review of past years and a preview of the future (the "continuation" suggests a more symbolic interpretation might be sought for "birthday," perhaps a rebirth of some type); "Uzdečkin and Tolka" connotes a conflict, since two men are named, and probably a conflict of generations, since one name is a family name and the other a nickname (which would be used for a young person). Only one chapter, the first, is entitled with just a character's name--"Listopad"--a fact which in itself seems to label Listopad as the main hero of the novel.

The language of Kružilixa is rich in different styles and tones. Panova gives each of her characters a distinctive speaking voice and manner. For example, Serěža's aunt is characterized by her simple peasant speech (she calls the children "dawdlers [gulěny]" and tells them to take off their "shells [oboločki]," which means their "coats," explains Serěža. (I:290.) Her manner of speech adds to the general atmosphere of the hot peasant hut with the stove in the middle of the room and the sheepskins on the beds. Anna Ivanovna and her daughter, Tanja, exchange greetings in English; this action is a sign of acquired education as well as refinement. The language of Listopad's mother is peppered with Ukrainian words ("bač," "žinkina rodička," "xutor," "oči," etc.). When Listopad is with her he reverts

to using Ukrainian: "Mamo" he shouts when he sees her, and he soon feels himself again a "xlopčik [young boy]." (I:340.)

This tie between mother and son helps to reveal the good from the past that is part of Listopad's character.

Various tones are associated with some of the characters, too: a whining, ill-tempered tone signals Vladimir Ippolitovič's presence; an arrogant tone accompanies Tolka's words when he confronts Uzdeckin; the "voice of reason" comes from Rjabuxin or Makarov, etc. These tones and distinctive speaking voices help differentiate the various characters.

Listopad's own speech (like Danilov's) is colorful; besides Ukrainian words, he uses colloquial expressions, popular speech, proverbs and sayings, swear words, etc. His mental (and therefore unrestrained) remarks to Uzdeckin at the beginning of the novel give a good example of his vivid language:

Ax, Uzdeckin, Uzdeckin, ved' slomaeš' sebe šeju durackim svoim uprjamstvom. . . Vernuťsja na proizvodstvo pri tvoej ambicii tebe budet, oj, nelegko!... (I:230.)

[Ah, Uzdeckin, Uzdeckin, you are breaking your own neck by your stubbornness... To return to work at the factory with your ambitions, oh, won't be so easy!...]

Fu ty, kak skučno načal. Bliže k delu. Govori prjamo, kak ja tebjja zažimaja... (I:232.)

[Fie on you, how boring you began. Get to the point. Speak straight out about how I am cramping your style...]

An uže pozdno--Kružilixa vsě lučšee pribrala k rukam. Zato i vy, mnogouvažamyj predsedatel' zavkoma, kartošku kušaete i v us ne duete... (I:235.)

[And in fact it is too late--Kružilixa got its hand on all the best. At the same time you eat your potatoes and don't give a hang!]

The tone of these passages changes from mock regret to impatience and finally to sarcasm. Listopad, as the central character of the novel, displays the greatest language variety and the fullest spectrum of tones. His regret can be sincere, as when he addresses his mother in his thoughts as she leaves on the train; his impatience can be tempered by a degree of tact, as when he tells Klava to "quit this song and dance [končaj . . . štu muzyku]" (I:310), that is, quit going to classes for which she is ill-suited; his sarcasm can turn to rage and biting accusations, as when he swears at Uzdečkin and upbraids him for the conditions at the youth settlement.

Many different language styles appear throughout Kružilixa in addition to the individual speech patterns and the lyrical passages already noted. Communist rhetoric is voiced through the characters Makarov, Rjabuxin, Mirzoev's commander, and even Uzdečkin (for example, Makarov says, "We come to the question of man, of our Soviet man, the builder and defender of our future" I:399.). The factory walls are painted with war mottos which are quoted: the motto, "To Berlin," signals to all that the end of the War is in sight. Chapter Seven, "The Eve of Peace," opens with a poetic explanation of the significance of the Red Army:

. . . the Red Army is dear to each heart, because the Red Army is a son, a brother, a husband, a father, a fiancé; the Red Army is that person about whom they think when awake and when asleep, from whom they await letters, whose photograph they cherish as if it were a saint's. (I:317.)

Panova changes the tone as she next quotes an encouraging radio report on the progress of the Russian troops; this

report not only sharpens the tense atmosphere of hope for victory at this point in the novel, but also helps to create the overall illusion of reality. Panova later uses a similar device, this time outlining a newspaper article on Lukašin as a worker. Even the Bible story about the parable of the talents finds its way into the novel when Makarov at the end of Chapter Twelve tries to explain Listopad's character. The rhetoric of religion also pervades Mart'janov's speech. In such a manner Panova varies the language patterns of the novel, giving the work life.

As in Sputniki Panova is concerned principally with psychological portrayals of her characters. Furthermore, she maintains the principle of objective detachment. She makes no statements for or against her characters, nor are there overt declarations to indicate her stand on the various issues and problems touched on in the novel. Panova's lyrical voice is rarely heard. Except for the conflict between Uzdečkin and Listopad, and the love affair between Nonna and Listopad (which are often discontinued while Panova explores the motivations of various characters), there is nothing else that forms an important plot in the conventional sense. The denouements of these two situations do not in themselves mean the completion of the novel; the novel, though it ends, is not "complete," for Panova is attempting here (as she did in Sputniki) to present life-like characters in the neverending process of becoming.

A leading scholar on Panova, Z.Boguslavskaja, makes an accurate evaluation of the novel when she concludes that

Kružilixa "captivates and sticks in the memory somehow by its parts, separate characters and episodes in which, as always in her [Panova's] case, breathes and lives our contemporary epoch, but not by its depth of thought about life, or the times, which was captured in Sputniki." ¹¹

In final evaluation, then, neither the content nor the form of Kružilixa is as interesting or as pleasing as the content and form of Sputniki. The spontaneity of creation sensed in Sputniki is not recaptured in Kružilixa.

CHAPTER FOUR

JASNYJ BEREG

Jasnyj bereg is much more the typical "collective farm novel" of the times than Kružilixa is the typical "production novel." This can be seen clearly by comparing the characters and the conflicts of the two novels, and relating the results to the picture of a typical production novel given by M. Hayward and G. Gibian (which was discussed at the beginning of the last chapter).

As in Kružilixa, in this novel Panova presents the reader with the standard dramatis personae: the director, the dedicated Party men, the "shock workers," plus assorted specialists, etc. The setting, too, is quite ordinary: a state farm. The life portrayed on the farm is predictable: there is work, the concern with meeting quotas, the excitement of a "shock worker" trying for a new record, the endless meetings, etc. The main conflict revolves just as predictably around the director, Korostelëv, who, for all his good qualities and outstanding work record, has one "tragic flaw": he believes in one-man management. Korostelëv sells one of the prize calves of "Jasnyj bereg" without consulting anyone and without following the proper procedures. Having overstepped his authority he is subject to the censure of the collective as well as that of the highest

officials. Korostel'ev's act is seen to be narrow-minded. His generosity is obviously misdirected when seen in the light of the great plans and deeds of the government; his type of anarchism ruins the planned discipline of the whole country. The conflict is resolved by the officials and other Party men who force Korostel'ev to account for his deed. Korostel'ev sincerely repents and grows in conscious understanding of the people's needs (the people, not only of "Jasnyj bereg," but of all Russia). Thus, the main hero of the novel, Korostel'ev, unlike Listopad of Kružilixa, reforms in the prescribed way, acknowledging his mistakes and socially maturing with the help of the Party.

Korostel'ev, unlike the ambiguous Listopad, is a definite "positive" character. He is more passionate, spiritual, and "human" than is Listopad. Korostel'ev is dedicated to his work, enthusiastic, willing to put his work before his personal pleasures. Only his misdeed and his relation to it flaw his character. Yet, even this mistake is seen to be due really more to his naive good nature than to his self-centered love of power. Because he realizes his mistake and reforms his position in respect to it, he becomes an even more "positive" character.

The role of Comrade "Y", Korostel'ev's antagonist in the conflict, is played by Bekišev, the secretary of the farm's Party organization. A calm, unassuming man, Bekišev proves himself to be the ideal worker, learning from experience from the bottom up. Like Korostel'ev, he makes an error in judgment (his mistake causes a miscarriage in

one of the cows). His guilt completely overwhelms him as he is reprimanded by Korostelëv:

And no matter what was now said to Bekišev, no matter how much he was scolded or punished, nothing could be stronger than what Bekišev felt, what he was telling himself... There, he walks back and forth, his chin resting on his chest, his face like he just recovered from some illness... Yes, dear comrade, that's the way it is, the calf is dead, which, as they say, happened for less than nothing [čto nazyvaetsja, ni za ponjux tabaku]... (II:104.)

Bekišev's immediate feelings of guilt sharply contrast to the early lack of guilt feelings in Korostelëv in the case of his own misdeed. Bekišev thus serves as an example of how Korostelëv should feel, think, and act. This is seen in many other instances, too. Bekišev proves to Korostelëv that it is possible to find the time to do anything you like or think necessary, be it taking a daily dip in the river or studying to keep up one's qualifications. Korostelëv admires Bekišev and acknowledges the similarity in their characters:

"He is a man of average talent," Korostelëv thought of him, "there weren't enough [lucky] stars in the sky, he has to work hard for all he gets, like me. Here is how he lives: at six in the morning he is already at the farm, and he leaves after everyone else. And he still passes his exams. He's a hard worker, and honorable, and intelligent [rabotjaga, i čestnyj, i tolkovyj]; we are both well-suited for our work." (II:45.)

It is Bekišev who first openly questions Korostelëv about the sale of the calf. Bekišev clearly labels the act a "mistake" and suggests that Korostelëv admit his error in a statement to all the workers. Bekišev points out the real issue to Korostelëv: that he has made a decision based on his own will rather than on the collective will of the people. The incident becomes a matter of principle.

Korostel'ev questions Bekiřev on the place of personal will in Soviet society and receives as his answer a statement on the supremacy of duty:

"If a director carries full responsibility for an enterprise, can he direct in such a way that his personal will is nowhere in evidence?"

"I don't know that. I was never a director. I think, that for a Communist, duty is in first place, and in second place, then his personal will. Without that there wouldn't be anything. There wouldn't even be a Party."

"Party--that is the free union of many wills in the name of a single aim."

"And the free subordination of those many wills to a single Party duty." (II:46.)

Bekiřev defines for Korostel'ev one-man management in the Socialist sense:

It is one-man management when the collective fulfills your orders which are directed at the strengthening of the enterprise and at the fulfillment of the aim of the whole nation. (II:45.)

Later, at the meeting where Korostel'ev's "crime" is discussed, the narrator tells us that Bekiřev again speaks on the issues of one-man management, duty, and will. Thus, it is shown that Bekiřev is not only an example for Korostel'ev to follow, but also the "voice of Socialist truth" which pricks Korostel'ev's conscience. His opposition to Korostel'ev is subtle and consistently friendly, not like the openly hostile opposition that flares between Listopad and Uzdečkin. Like Uzdečkin, Bekiřev always holds the interests of the country in first place and seems devoid of all personal ambition.

Like many other writers of the Stalin era (for example, S. Babaevskij, G. Konovalov, G. Nikolaeva, and others), Panova chose to gloss over the real issues and problems of

life on the farm. This tendency to resort to idyllic intonations in order to soften life's contradictions received the label: "Beskonfliktnost' [non-confliction]" in literature. Soon after Stalin's death, the critic V. Pomerancev in his famous article "Ob iskrennosti v literature [on sincerity in literature]" calls for an end to such non-conflict literature.¹ He urges writers to write about what they know and feel, to cease "improving" reality in their works, to leave out the rhetorical clichés in favor of more frank exposure of the real conflicts in life. That Panova intentionally reworked her novel to remove possible conflict areas is apparent from her article written in 1948 which promises a new work about a young school teacher, Mar'jana Subbotina (one of the major characters of Jasnyi bereg).² The author writes that she has chosen a teacher because that type of character can raise all kinds of ethical questions. The conflict surrounding Mar'jana Subbotina, as stated in this article, is to include clashes with the director, and with parents over the duties and responsibilities of a teacher and the general problems of education and upbringing. The reader, Panova declares, will see the development of Mar'jana's character as she struggles for justice. Mar'jana's place in the final version of the novel is much less central than originally intended, obviously, and the promised conflict is entirely missing.

Two authors who wrote on "kolhoz [collective farm]" themes, V. Ovečkin and F. Abramov, published articles

expressing the specific need for a more truthful representation of "kolhoz" life.³ Ovečkin praises in his article the works of V. Tendrjakov, T. Žuravlëv, G. Troepol'skij and some of the younger writers who do not dwell on the exotic, but seek to show the great depth of problems in the everyday work and the everyday life of the "kolhoz" farmer. He indicates a number of new themes to explore, and suggests that the "očerk" is the best genre for introducing these themes quickly and accurately. (Ovečkin's own semi-documentary sketches published during the 1952-56 period are examples of a more realistic approach in "kolhoz" literature.) Abramov notes in his article the basic subject found in many of the post-War novels on the "kolhoz": the people struggle heroically to raise the level of the backwards farm. He points out that many writers failed to treat the real problems of that era: the droughts in 1946, the lack of interest of some farmers in their work, the problems which arose between the returning "front-liners" and those who stayed on the farm, the terrible material state of the farms after the War, the extreme difficulties encountered in trying to improve the conditions on the farms, the "vestiges of the past" which hindered Socialist progress, etc. Abramov complains:

Several writers like to illumine "kolhoz" life, even in its prosaic side, by festive fireworks. They exaggerate the complaisance of the life material as if it were possible to build from it whatever kind of elegant grouping you wanted--all you needed was to eliminate from it that which might destroy the harmonies of the ideal characters.⁴

When we examine the content of Abramov's Vokrug da okolo [round and about], published in Neva (No.1), 1963, we find

the author's arguments for honesty in "kolhoz" literature strongly supported. More important, such an examination shows exactly what kind of "truth" is lacking in Panova's Jasnyj bereg.

The setting of Abramov's short novel is a collective farm in 1962; the problems shown in the work are therefore contemporary to the time when the story was written. It is important to note that from 1949 (the year Panova's Jasnyj bereg appeared) to 1962 life on the collective and State farms had significantly improved: many of Stalin's repressive policies were discarded during the Khrushchev era (for example, the Machine Tractor Stations, MTS, were discontinued, and there was some decentralization of power); conditions on the farms themselves had also greatly improved (for example, there were better housing, more mechanization, increased efficiency, better incentives for the workers, etc.).⁵ Thus, the abuses, negative attitudes, and general problems revealed in Abramov's work, no doubt, were much more pronounced in reality during the post-War Stalin period.

The action of Vokrug da okolo takes place all on one day. The task of the farm chairman, Ananij Egorovič Mysovskij, is to round up his workers in order to gather the crops for silage before they are ruined by the rain. Except for several young milkmaids who form Mysovskij's "shock brigade," almost every other farmhand has some excuse for not showing up for the job. Some want to sit out the cold rainy day in the village bathhouse; one driver's tractor is stuck in the mud (his brakes have failed, a fact which shows

the poor state of repair of the farm's equipment); the other driver is drunk; others claim they are sick or are needed to work on some other project; some are too old, but most are just not interested in the extra work. The farm workers are shown to be stubborn and independent; they will work for themselves, but not for others. As they talk with the chairman a whole list of the very real complaints is revealed: lack of appropriate pensions, poor housing, small private plots, not enough pay, poor equipment to work with, too few privately owned animals, unfair working practices, no passports (necessary for leaving the area to work elsewhere), etc. General problems come to light during the course of this story, too: how to keep the young people on the farm, how to solve the overall labor shortage, etc.

Panova's Jasnyj bereg has very little in common with Abramov's novel. And to the extent that Abramov's work seems to touch on real issues and real problems, Panova's seems, in contrast, to have no real content and nothing important to say. Jasnyj bereg is thus only interesting from a technical standpoint--for what it shows of Panova's development as a writer.

There are many similar characters and situations that tie together Panova's works, Kružilixa and Jasnyj bereg. For example, the charming Genka from Kružilixa finds a counterpart in Serěža from Jasnyj bereg, though the character of Serěža is much more developed. Ikonnikov's eccentric nature reminds the reader of Vladimir Ippolitovič's (and his negative egoism can be compared to that of Suprugov in

Sputniki). Like Listopad (and Danilov) Korostel'ev thinks of himself as a simple man; his language, too, is rich with colloquial expressions (eg. "čtak vse iz menja verčvki vič budut...[so everyone will be twisting me around their little fingers]" he says when he bends the rules for Almazov's wife, Tosja, II:10). The love scenes involving Listopad and Korostel'ev are similarly developed; they are filled with declarations, mental addresses, and meaningful touches and looks. The mothers of these two main characters also share many similar features, besides their both being named Nastas'ja. Both were forced away from their homes at an early age; both lose their husbands, the fathers of the boys; both hold important positions which have been gained by hard work and personal sacrifice. The relationships between them and their sons are reserved; the mothers interfere only in times of stress in their sons' lives. These women are two self-made types who have created their own happiness. They are both examples of the new Soviet woman, yet both also remain symbols of motherhood itself.

Perhaps the most readily comparable situations in these two novels are those that portray the young girls, Lida and Njuša, working to break the factory or farm record. Several of the early Soviet critics of Jasnyj bereg were quick to see the similarities and especially the differences of these two characters. A. Makarov notes that both Lida and Njuša are front rank workers.⁶ The reader is given a double portrait of Lida (positive and negative) which arouses more dislike than love for her, but this is not the case in the

portrait of Njuša. Her image is penetrated with "light [svet]" and "joy [radost]"; she aspires to the future "illuminated by the romance of her work."⁷ Makarov uses the comparison of Lida and Njuša to prove that Panova has taken a new approach to character portrayal: now she clearly shows her relationship to her characters (by which Makarov means she has abandoned her "objective" presentations). I. Romanov makes a similar conclusion: Njuša (and Mar'jana, too) are so much "better, purer, more whole and more likeable than the heroines of Kružilixa."⁸ Romanov furthermore accuses Lida of working for her own glory and a larger wage, whereas Njuša works for the glory of Communism and her country. S. Veršinin also contrasts these two characters, underlining Lida's lack of proper ideology and Njuša's ideal outlook.⁹ Lida is "an individualist, an egoist, a calculating and cold-hearted girl"; Njuša is attuned to the future and works truly heroically and with a purpose--to build Communism. Based on the opposition of these two characters, Veršinin concludes that in some respects Jasnyj bereg and Kružilixa stand in a polemic relationship to each other. One Western scholar, at least, has carried this idea even further: as noted in the Introduction (pp.6-7), the British professor, C. Moody, considers Jasnyj bereg nothing more than a weak revision of Kružilixa. Moody's observation seems very accurate in light of the many similarities of character and situation in the two novels. However, even if Panova has done nothing more in this third novel but revive and revise old material from her previous two novels, one is not

justified in dismissing Jasnyj bereg from general stylistic examination (an action which seems to have been taken by many of the Soviet scholars, who, after emphasizing the novel's overall inferiority, cease from analyzing the work further). Though very weak in content, in many ways Jasnyj bereg is an interesting experimental work which shows the further development of Panova's technique and a widening of the base of the writer's materials.

The theme of "Social Responsibility before the People" is strongly felt in Jasnyj bereg. By introducing this theme, Panova is instilling a new and more politically acceptable note on "Socialist morals" and "collective and Party leadership" into her work. This theme finds expression in more than one character. Mar'jana, the school teacher, feels a sense of tremendous responsibility for the young souls whom the people have entrusted to her care. Njuša is impressed by the uniformly good work of the others to such an extent that she feels compelled to produce excellent work, so that she can be compared favorably to them and be considered worthy of assuming a prominent place as a builder of Communism. The theme of social responsibility before the people is most evident, though, in Korostel'ev's story. The main conflict of the novel (Korostel'ev's selling of the calf and the consequences of his act) is weakly contrived, but Panova cannot dispense with it, for it plays an essential role in the development of this theme. Korostel'ev's mistake is shown primarily in its political essence: his guilt and the admission of his guilt are treated as important social and political questions.

When the political argument of this theme of social responsibility becomes separated from a context of genuine debate (as is the case when Bekišev, Gorelčenko, and Korostel'ev call on Almazov to discuss the past and future achievements of their work collective), the theme is weakened considerably. Words devoted to social responsibility, duty, Party, country, etc. resound here as empty rhetoric or misplaced propaganda. Almazov instinctively performs his duty, working hard and training others to work hard; he accepts his responsibility for his family, forsaking the woman he truly loves. His "reward" is a place in the "bright Communist future" of his country. Panova suggests that this "reward" will satisfy Almazov and even prevail over the void left in his life by his renunciation of his personal happiness. Almazov listens to Gorelčenko's words:

"We, we, here in our workers' boots, are going towards Communism and we will get there!"

Almazov paled, his eyes shone, his hand, which held a cigarette, quivered... The words of Gorelčenko about the future five-year-plan and [being in] the first platoon [to achieve it] hit him; never had he put that to himself so clearly. . . "Yes, that's just it, we are heading towards Communism, and we will get there..." Almazov saw himself in a new way; his simple and ordinary work was illuminated for him with a bright light. In that bright light his heart's griefs and unsuccesses seemed suddenly to Almazov almost not worth the attention; the image of the woman with the golden crown [of hair] around a beautiful face, with a baby on her lap--even that image moved away in front of that enormous and dazzling one that Almazov saw close before him. (II:196.)

Panova's suggestion here, though, is unconvincing. Almazov has been shown until then as a simple man, who works and loves spontaneously. The personal side of his life always motivates his actions. His misdeed (putting his own

happiness before his responsibility to his family) is not political as is Korostel'ev's. Thus, a political resolution to his suffering seems greatly out of place. The political discussion at this point in the novel moves further from the context (signaled even by Almazov's confusion which is noted in the text) and becomes more and more propagandistic:

"What kind of men shall we be when we enter into it, into Communism?" said Korostel'ev thoughtfully, "Are we worthy?"

"So long as we manage to build [it]--who is to say that we are not worthy?" retorted Almazov.

"All the same, those remnants of Capitalism [perežitki kapitalizma] are still in us," said Korostel'ev, "Well, honestly speaking, would I want to take everything that is in me to Communism? Of course not, not everything."

"That's what the Party is educating us for," said Bekišev, "so that we are purged of these remnants. The further we build, the more we are purified. People are creating the epoch and the epoch is remaking the people. It is an inseparable process."

Almazov didn't understand which way the conversation had turned. . .

Gorel'chenko said, "Soviet man has strong bones and strong faith. Stalin led us in the War for the Fatherland, and we were victorious. Stalin is leading us [now] and we are changing life into the highest--there is no higher!--dream of Mankind. If there remains in the consciousness of people some kind of old husk [of Capitalism] we will throw it off along the way, we will not take it with us to Communism. And how much good will we take, comrades? Just consider." (II:196-97.)

Unlike Korostel'ev, Almazov seems incapable of shouldering his "social responsibility before the people" in the sense that it is not within his character to become politically aware of his position in society. Almazov's social responsibility is a purely private matter; his frustration, guilt, and sorrow lead to self-awareness and a personal moral quest and decision. Panova portrays this personal side of the "social responsibility" question

much more convincingly than the political side because it falls within a context that Panova has mastered in her earlier works: a love affair. The conclusion Panova draws from Almazov's love story is that no person has the right to claim his own personal happiness if it means destroying others' rights to happiness, especially those of one's own family. Responsibility triumphs, in this case, over personal feelings; duty (seen here as responsibility) must triumph.

Conspicuously woven into the theme of social responsibility before the people is the figurehead of Stalin. A reference to him appears almost automatically at the end of each scene where this theme is dominant. Such is the case in the scene at Almazov's shown above. Stalin there is portrayed as the "ultimate leader" of the country. Such is also the case when Mar'jana contemplates her tasks as a teacher:

But here flared up one face that was known to the smallest detail, although she had seen it only in portraits; and she began talking with him in her thoughts;

"Comrade Stalin!" she said, "I understand how hard it is. But I will give my whole heart..." (II:101.)

And when Njuša dedicates herself to her work she thinks:

I want to work outstandingly [zamečatel'no]. I want them to respect me, and Iosif Vissarionovič himself to know about Njuša Vlasova, the little girl from a distant sovxoz. So that it will be said that there is some Njuša who is also building Communism and not any worse than any of the others... (II:145.)

For these two women, Stalin represents the concepts to which they can dedicate their work; here, in this regard, Stalin becomes the "embodiment of the purposes and ideals" of the country. For Nastas'ja Petrovna, Korostel'ev's

mother, Stalin is a source of "inspiration"; the narrator states that reading his speeches gives direction to Nastas'ja Petrovna's life. (II:110.) In love with Mar'jana and life in general, united in spirit to his workers again, Korostel'ev walks home in the rain, his heart brimming with hope and open to all that is noble and good. He thinks that maybe Stalin is listening to those same sounds of the rain; Stalin, "the most precious man in the world, the love and glory of the people," thinks Korostel'ev. (II:160.)

References to Stalin are associated with both the naive and more sophisticated characters of Jasnyj bereg, yet only from the most naive characters (like Njuša) do they seem natural. The complimentary picture of Stalin that Panova renders in these passages is not unlike the countless others that appeared in all writing of the time. This obvious submission to the requirements of the Stalin era might even suggest that this entire theme of "responsibility before the people" had also been constructed by Panova out of a sense of forced loyalty rather than true conviction (a theory which may, then, account for some of the weaknesses in the thematics of this novel).

As in Panova's other novels, "Love" is one of the major themes in Jasnyj bereg. Brotherly love is shown between friends (such as Tamara and Njuša, and Bekišev and Korostel'ev), and between grownups and children and young people (such as the love that surrounds Serëža, or the affection the older workers show Njuša). Brotherly love receives uniform treatment in the novel; such love and concern for others is again a "given good." Romantic love, though, is treated by

Panova in this work with a much lighter touch than in the previous novels, which adds further to the "conflictless" state of the novel. The only lover who is required seriously to evaluate his state of love is Almazov. For all the others, love is an almost carefree state. Even when they lose in love (as do Tolja who loves Mar'jana, Njuša who loves Korostel'ev, and Ikonnikov who loves Mar'jana) the characters do not seem to suffer dramatically (as do, for instance Julija Dmitrievna or Lena in Sputniki, or Klava or Andrej in Kružilixa). Loving couples predominate in Jasnyj bereg. For example, Bekišev and his wife live in "harmony [družno]"; when Bekišev has a private conversation with his wife his "eyes shine in a special way." (II:44-45.) Gorelčenko's wife looks at her husband with tender affection when he speaks. Luk'janyč and his wife, even though they daily have a name-calling row, deeply love each other; the narrator points out that both of them would be miserable if they missed a day without carrying on their loving hostilities.

The cruelty and anguish of young love is represented in the mirrored affairs of Njuša and Tolja--each in love with an older person. Panova presents their youthful feelings with a tone that evokes a lighthearted smile from the reader. Njuša is "madly in love"; her love is "all-powerful, cruel, exactly how they write about it in the novels and even a hundred times more strong." (II:146.) Even when it becomes obvious to Njuša that Korostel'ev loves Mar'jana, Njuša still believes she has a chance to win him back: "All the same he will be mine. Whose love can be equal to my love? I will go

and I will return, and he will be mine." (II:186.)

Her proud, yet naive claims elicit a smile from the reader, not a tear of commiseration. The same is true of Tolja's case. He loves Mar'jana to such a degree that he composes love lyrics in her honor, which the narrator dismisses as "the usual rubbish, springtime gibberish, youthful raptures [obyčnye vraki, vesennij bred, junošeskij zaxlëb]: Iambs, trochees, metaphors, series of dots, exclamation points! Verse after verse, notebook after notebook!" (II:157.) Panova further dissuades the reader from spending any pity on these youthful sufferers of love by broadly implying at the end of the novel that Njuša is destined to marry Tolja.

In contrast to the lighthearted treatment of youthful love, Panova expends much sympathy and understanding in describing Almazov's love for the woman he met during the War. The Soviet critics, A. Turkov and A. Ninov, have pointed out in their articles that Almazov's love story is not new in Soviet literature; other writers have used similar accounts of a simple soldier who returns to his wife or sweetheart and faces all sorts of tribulations and moral conflicts because either he or the woman, meanwhile, has come to love someone else.¹⁰ Panova may not have chosen an original situation, but she nonetheless has presented this love affair in a convincing and touching manner. Almazov's suffering seems genuine; he is caught between his feelings of deep love and his sense of moral duty. It is a poignant situation that cannot be resolved by compromise. Thus, the tension here is extremely high.

For this reason two critics, S. Veršinin and V. Družin, have suggested that Almazov's story lies outside of the realm of Jasnyj bereg (which essentially is a "non-conflict" novel).¹¹

If it were Panova's intention to create this novel in a totally uniform style, it would be true that she failed to do so by including Almazov's story. Yet, these particular episodes embrace all the thematics of the novel, and as such are essential for the unification of the work. As already has been shown, the themes of "social responsibility" and the tangential theme of "personal happiness" are fully expressed through Almazov. Work is Almazov's road back to self-respect; work redetermines his place in society. Almazov works with a sense of elegance and dedication, which means he is a prime example of the type of "creative worker" already familiar to the reader of Kružilixa. Panova, thus, has here restated the theme of "Labor." Almazov is shown serving in the army just as conscientiously as he had worked during peacetime. Thus, the secondary theme of "war" also is developed through Almazov's story. After Almazov returns home to his wife and children, his inner turmoil is apparent in everything he thinks, says, and does. Only his work gives him some peace of mind. His wife and especially the children suffer because of him. Here Panova develops yet another theme of the novel, that of the necessity of providing children with proper attention, support, and upbringing. Almazov finally is forced by the near death of his daughter to realize his responsibilities as a father.

Almazov's great love affair develops spontaneously as he recovers from wounds incurred at the front. His lover first grants him all the peace, protection, repose, and promise of life and home that the War denies him. She gradually becomes dearer to him than all other people: "lover, mother, friend and comrade, and beloved child are combined in her." (II:76.) Their lives become inseparable, yet they must separate, for both are duty bound to their families. Panova quickly, yet carefully, details the progress of this affair. Almazov adjusts the head of an axe and with pride tests its balance, then sets to work with it, fixing things and chopping wood. In this one detail, Panova clearly shows the role Almazov assumes in the love relationship: true master of the house. Panova generalizes this tender love affair by limiting the woman's actions and speeches, by not identifying her by name, and by giving only the briefest physical descriptions of her. She is so abstract that when she appears the second time in the novel she resembles more the image of the Madonna with her child, than a flesh and blood character. Thus, she remains active only in Almazov's consciousness, reflecting his joys and sorrows. The incorporeal nature of the woman gives a certain abstract quality to the affair also, which makes the reader more willing to believe that this love is "truly great," and that the loss of this woman is a "truly tragic event" in Almazov's life.

In contrast to Almazov's great love, the love between Mar'jana and Korostel'ev seems pale and insignificant. It is

expressed in banal love clichés: a nightingale's singing marks their first encounter in the novel; that is followed later by exchanges of meaningful looks and touches, a lover's romantic and prophetic dream, and mental addresses to one another. For example, Korostel'ev in a surge of poetic prose addresses Mar'jana in his thoughts:

Ne zolotye kudri, ne vasil'kovye oči--volosy prjamye
rusye, glaza serye--ax ty moja milaja, ty moja
xorošaja, kuda ž ja ranše gljadel, gde ja ranše byl,
nikakoj drugoj net na svete, pozovi ty menja sejčas--
za tyšči kilometrov pobežal by na tvoj zov! (II:158.)

[Not golden curls, nor cornflower blue eyes, but
straight, light-brown hair, grey eyes. Ah, you
are my dear one, you are my beauty, wherever I
may have looked before, wherever I may have been
before, there was never any other one in the world.
If you were to call me now--I would run a thousand
kilometers to your call!]

Panova endows the affair with a fairy tale atmosphere: the knight in shining armor charges in to save the fair young maiden from the evil clutches of the villain. Korostel'ev pays a surprising first visit to Mar'jana's and, finding Ikonnikov there (Ikonnikov has already decided to propose to Mar'jana), he tells him to "forget the way" to Mar'jana's house, and he commands Mar'jana to kick Ikonnikov out of her life. (II:168.) The next visit to Mar'jana's by Korostel'ev is immediately after the boating accident when Seržža almost drowns. At that visit Korostel'ev declares his love for Mar'jana. Their "happy ever after" life together is directly implied with their every encounter.

Panova experiments with yet another approach to the love theme when she creates almost a travesty on a love affair in the episodes which tell of the relationship

between Ikonnikov and Mar'jana. Panova first of all excuses Mar'jana's motives for allowing herself to consider the possibility of marrying Ikonnikov: Mar'jana is only trying to find security and a father for her young son. Panova, though, obviously condemns Ikonnikov's motives. With irony, she describes the process by which Ikonnikov decides that he must marry Mar'jana. Ikonnikov, as he puts it to himself, is "pricked. . . by Mar'jana's beauty"; he would have to marry her in order to "enjoy all her charms." (II:136.) With similar irony, Panova exposes Ikonnikov's self-centered character by presenting his narrow-minded thoughts on the problems of being married to Mar'jana. He is afraid of responsibility, he struggles with it in his mind. Each of the meetings of this pair is a satiric imitation of a lover's tryst. In the early phase of the "courtship," Ikonnikov meets Mar'jana in a fairly intimate setting: Mar'jana sits at the window in Serëža's room waiting for her little son to fall asleep. Ikonnikov comes up to the window: "for about five minutes they talk about various trifles [pustjaki] then he goes away; and Serëža meanwhile had fallen asleep. . . ." (II:68.) (Serëža obviously finds Ikonnikov boring.) Invited in for the first time for tea (at his own suggestion!), Ikonnikov proves himself a bore by plying Serëža with trivial questions: how old is he? when will he go to school? Ikonnikov appears at Mar'jana's two or three times a month, the narrator tells us, to drink tea and converse; the visits continue for almost a year. From Ikonnikov's behavior it is obvious that he considers

he has gained a rightful place in the household; he quietly reads the paper or a book while Mar'jana puts Serěža to bed or corrects her students' papers. On the surface the "affair" is progressing (even rumors of marriage eventually reach Korostel'ev), but Panova also includes in these scenes the private thoughts of these two, which sharply contradict each other, and which introduce grotesque overtones into the situation. Ikonnikov considers the question of marriage settled already in the positive; Mar'jana has concluded the question in the negative. He thinks of himself as "daring, witty, irresistible," (II:164-65); yet, even his first visit provokes in Mar'jana feelings of pleasure and aversion. His later visits amuse her at first and then begin to oppress her:

If only he knew how much he bored Mar'jana Fedorovna. Oh, he is worse than a bitter radish. Hardly does she catch a glimpse in the window of his approaching handsome stately figure then she experiences a dreary feeling: again he is going to hang out here [taščitsja], again boredom for a whole evening! (II:165.)

Panova added the above passage to the later edition of the novel which suggests that she wished to widen further the gulf between these two characters: Mar'jana is "realistic," Ikonnikov is merely "ridiculous." Thus, Panova builds Ikonnikov's character in such a way that he is not worthy of pity; he becomes a caricature. The final scene in which he is turned out of Mar'jana's house is purely comical (as were his presumptions to love in the first place).

Compared to Kružilixa, Jasnyj bereg offers nothing new in content on the theme of "Labor." Labor is still shown to be one of the basic necessities in the lives of the

characters; these people define and develop their characters as they achieve personal and social successes in their work. Some of them work extremely well (such as Korostel'ev, his mother, Luk'janyč, Almazov, and especially Njuša), and for them labor is creative expression; others (such as Ikonnikov and Grečka) shirk responsibility and duty, and there is no beauty shown in their work. In a serious tone Panova describes the work of the peasants on mowing day at the farm:

. . . there is in this world art, the art of labor. Work, which one loves to a passion, one is not willing to yield to the machine. Two men in their own good time prepared for the mowing, they sharpened their hand scythes--their own personal scythes, the kind of scythe which isn't shared with anyone, they don't trust it either to a comrade or a wife. And on the day of the mowing these two men shaved and cut their hair, cleaned their boots, put on their white shirts--today was their holiday, the holiday of art, noble competition, and great spiritual joy. (II:52.)

When it is directed through Ikonnikov, the theme of labor becomes distorted. Ikonnikov is enmeshed in trifles; as a bookkeeper he relishes entering the facts and figures of the farm into the records. Panova adopts a satiric tone when she describes Ikonnikov's "work," which, in part, consists of choosing names for the new calves born that year:

And from mouth to mouth is passed the legend of the remarkable worker, the sovhoz scribe [letopisec] who ought to be highly valued.

Well, and when one is finished with the entries one can amuse oneself, amuse oneself in the framework of one's official duties: to think up still a few more names for the animals. Last year Ikonnikov chose names that began with the letter "a", and this year he is choosing those that begin with "r".

A dictionary has been opened in front of Ikonnikov. With a long white, left-hand finger, which is straight and flattened out like a ruler, Ikonnikov directs [his eyes] over the columns from top to bottom, choosing words which he likes. In his right hand he has a pencil.

"Rečitativ [recitative]," he whispers, moving his finely chiseled lips, "Riv^{er}a [Riviera], Rokambol' [Rocambole--a European plant used like garlic]. (Ha-ha that's not bad naming a little bull Rokambol'.) Romaška [ox-eye daisy]. Rona [Rhône--a river in France]."

A calf is born, it is born tomorrow or the day after tomorrow or in a month, and already a name has been prepared for him.

"Where is Rona?..Rona. Romaška. The calf, Romaška. Romaška, the daughter of Rokambol' and Rona. Ha-ha!.. Ruletka [roulette]. Rusalka [water nymph]..."

And there is no responsibility here, no one asks why Ruletka, why Rusalka; yes, peacefully burns the bureaucratic lamp [kazěnnaja lampa] under the green lampshade. (II:49-50.)

Panova uses wit to expose Ikonnikov's inherent shallowness. She attacks Ikonnikov with sarcasm by referring to him as the highly valued "sovxoz scribe." The names Ikonnikov chooses for the calves are ridiculous, if not grotesque. Stylistically, Panova describes the process of the name-choosing in a very Gogolian manner, exaggerating all the trivial aspects of the scene and playing with words. Ikonnikov even resembles Gogol's Akakij Akakievič in his actions as well as in some aspects of his nature.

More so than in her two earlier works, in Jasnyj bereg the reader senses Panova's creative play, especially noticeable in her variations on the themes of love and labor. The way in which she works these themes becomes more interesting than the themes themselves. Panova experiments with various tones, introducing a serious tone in one case, a light-hearted or even a satiric one in other cases. Thus the main themes of love and labor are lightly, yet interestingly, camouflaged by Panova's greater stylistic play. When that camouflage is removed, though, the reader finds that Panova really has not said much that is new on these two themes.

The secondary themes of "War," "Personal Happiness," and "Upbringing" are developed, for the most part, in Panova's more characteristic manner. The wartime experiences are personalized. As before, Panova reflects the War both positively and negatively in the lives of ordinary people: the War brings hardships to the people, but it also forces them to develop their own resourcefulness. For example, Mar'jana's first husband feels it his duty to fight; he is killed just a few months after he goes to the front. Mar'jana is left with a new baby and no practical way to support herself. The War forces her to grow up and become responsible for her own life. For another example, the outbreak of the War forces Nastas'ja Petrovna to exercise all her powers in order to get herself and several of the farm's cows home from an agricultural show in Moscow. In this novel Panova covers more thoroughly one aspect of the war theme only touched upon in her earlier novels: the attitudes and problems of the returning soldiers. Korostel'ev has fought in the army four years and considers that he has earned the right to have things all his way when he returns home. He must change his attitude because it conflicts with the social demands of society. Almazov returns home to an old life at a time when he is consumed by his passions for the new life he has made for himself during the War. He must resolve his problem, because it conflicts with the moral demands of society. Thus, personal happiness has to be redefined and reclaimed for many of the people as a result of the War. Panova treats this aspect of personal happiness much more thoroughly in this novel.

The secondary theme of "Upbringing" is given more development in this novel than in the earlier ones. Panova again and again stresses the importance of training and education. Education becomes a motif to the theme of upbringing. Almost everyone at "Jasnyj bereg" is studying. Bekišev continues to take correspondence classes and urges others (Korostel'ev, Njuša) to resume their education, too. Luk'janyč finds that education is the way to greater opportunities. Even Korostel'ev's grandmother is re-educating herself. After learning to read from her daughter, Nastas'ja Petrovna, and attending abolition-of-illiteracy classes, the old lady becomes an avid reader of popular scientific material. Panova stresses other aspects of upbringing besides continual education. Upbringing is also preparing children and young people for life. It encompasses seemingly insignificant, yet at the same time necessary training (such as teaching Serëža and Nadja to swim or instructing Nadja how to clean floors), and important moral guidance (such as instilling children and young people with a sense of responsibility or a respect for one's self and for others, etc.). Whenever the children or young people of the novel are in a scene, the theme of upbringing is also evident; Panova's young characters are never purely incidental. Because there are so many scenes with children and young people, it seems that the theme of upbringing should be a major theme of the novel. Yet, it is not, for the main characters' principal concerns are still quite evidently their work and the love that enters their lives.

As she did with some of the other thematic statements, Panova adorns her motif of education with humorous stylistic play. The narrator explains, for instance, that Korostel'ev's grandmother is a faithful visitor at the House-of-Culture library; there the librarian always saves something special for the old lady (on petroleum refining, the life of a bee, or the work of Mičurin, a Soviet scientist famous in the fields of biology and agriculture). Panova expands her description of the reading this woman does:

More than anything the old woman [babka] liked to read about diseases. She had the idea that if she had been given an education from youth on, as they give to everyone nowadays, then she would have been a famous physician. Having read the description of some kind of illness, she quickly detected it in herself, and, with interest, observed its development in her. In such a way for a long time she was sick with inflammation of the liver [hepatitis], but then having read about high blood pressure, she found that she was ill precisely with high blood pressure and nothing else (and "completely switched over to high blood pressure," as Korostel'ev says). Then she changed from high blood pressure, having become devoted to heart disease. She didn't bother going to a physician, there was no need of that, for she possessed excellent [železnoe] health, despite her venerable age and her past hard life.

Just now she was attracted by astronomy. She liked the beautiful and unintelligible words: galaxy, cosmos, spectral analysis. These were even more majestic than the names of such diseases as sepsis, infarction, psychasthenia. In the world of lofty words and grandiose ideas, the old woman felt happy. (II:109.)

The special embroidering here of this motif of education transforms the old woman from a simple secondary character to one of the primary caricatures of the novel (along with Ikonnikov). Panova's stylistic amplification of a theme does not always lead to the more caustic side of humor. In some cases the humor is gentle and warm, especially in

the scenes involving children (such as when Mar'jana's young pupils learn to write the letter "a", or learn to read).

The critic, I. Romanov, sums up Panova's talent for portraying children: ". . . Panova proves herself to be a fine expert of the child's soul. Without affectation or sentimentality, with respect, with cunning, warm humor, and with a mother's caring love, the writer tells about our children. . . ." ¹² The pages that Vera Panova devotes to the children of "Jasnyj bereg" are truly some of the best in the novel. In these pages both group and individual portraits are presented. By quickly sketching a series of small incidents involving the children at school, Panova is able to give a convincing overview of childhood cares: two beginning students argue over their abilities; another expresses his concern over being punished; others get into trouble in the classroom; all envy one boy for his unique pencil, etc. One notes almost every response to the lessons among the students in the classroom (restlessness, boredom, interest, bewilderment, etc.). Mar'jana, the teacher, records in her mind the peculiarities and problems of each child and formulates a special course of action for each one. At the end of the school year she reviews their progress. With insight and sensitivity, Panova presents a great variety of children in these school scenes. Collectively the scenes form a typical picture from life.

The relationship between adults and children is one area in which Panova divulges her own evaluation of her adult characters. For example, Mar'jana's obvious concern

and love for her pupils and for her son, Serëža, establishes her firmly as a positive character; Ikonnikov's obvious non-interest in and even dislike for Serëža establish him immediately as a negative character. His relationship to Serëža contrasts sharply with Korostelëv's; these two characters here stand in black and white opposition to each other. There is no doubt which one is destined by Panova to be Serëža's new father. Panova implies that Almazov's temporary dissatisfaction with his daughters is caused by his being overly concerned with his own self-happiness. The writer negatively depicts Almazov's treatment of his daughters, and thus indirectly condemns his egoism.

Panova presents not only the relationships between adults and children (such as parent and child, teacher and pupil, adult "friend" and child), but also the relationships between children themselves. It is in the latter case that she abandons herself most completely to the child's world, seeing everything from his fresh point of view. The reader is forced to look at the world from a new perspective, much in the same way that Mar'jana, the inexperienced first-grade teacher, is made to realize that "yes, it is very hard to write the letter 'a' for the first time." (II:99.)

Just as Mar'jana becomes conscious of the individuality of each of her charges, so too is the reader made aware of the peculiar natures of each of the main child characters of the novel. Unencumbered with adult psychology and adult cares, these children of "Jasnyj bereg" stand out in independent bold relief: Nadja--the "primadonna," Fima--the "little mother,"

Vaska--the "bad boy and bully," Serëža--the "baby."

Their individual traits quickly identify these children.

Nadja Almazova is forever dancing and singing:

She danced getting ready for school, and returning home from school, and when setting the table. She danced at home, in the yard, and on the street. While doing that she sang: "la,la,la,la..." (II:131.)

It is her dancing that particularly irritates her father.

Her dancing also attracts Luk'janyč's attention, but in a positive, even humorous way:

In the House-of-Culture, the school's amateur activities were held, and that particular young lady eclipsed all the others with her perfected technique and indefatigability: she danced seven or perhaps it was eight times, with little scarves and without little scarves, on her heels and on her toes. (II:175.)

Fima's appearances are always accompanied by references to her red hair knotted up over her ears like a "krendel" (a type of bread). She, too, attracts Luk'janyč's attention by her individual trait; he calls her affectionately, "The Red-haired Beauty [ryžaja krasavica]." Vaska is called by Serëža "skvernyj Vaska [bad Vaska]." His actions and attitude attest to the appropriateness of that nickname. He torments animals, teases Serëža, and in general makes all the other children uncomfortable by his negative attitude which spoils their fun. Even his language is often nasty and unseemly. For example, when Serëža excitedly tells Vaska that he knows Fima, one of the little girls going for the boat ride with them, Vaska answers loudly (so that Fima can hear, too): "I spit on rotten little girls [pleval ja na devčonok]!" (II:175.) Serëža seriously doubts his mother's words that Vaska is a "capital fellow [prekrasnyj paren]"

and "excellent comrade [otličnyj tovarišč]" for having saved Serěža from drowning. (II:198.)

Panova pays the closest attention to Serěža's character. He is the youngest, and thus the most naive and vulnerable of the children. Panova slows down the tempo of the narrative when Serěža is the center of a scene in order to explore fully with him the simple pleasures of his world: a paragraph is devoted to the joy of pounding, another to the interesting spectacle of an ant dragging a crumb away, still others to the escapades of Zajka, the cat, etc. These elements of life pertain to Serěža alone. Panova is not elaborating a theme here, but rather penetrating the essence of one character, viewing life from his standpoint. This type of character study could well stand by itself outside the scope of this novel. Indeed, Panova later wrote an entire work, Serěža, which is such a concentrated study. (This work is discussed in Chapter Six below.) In the pages devoted to Serěža, Panova consciously changes the reader's level of viewing things, both literally and figuratively. The reader is seemingly on his hands and knees, too, viewing the ants with Serěža, or crawling along digging trenches in the sand with him. Serěža is being pulled along in a sled, and what he (and the reader) sees before him is not some expansive winter scene, but his mother's boots, and then someone else's, strange, huge boots. He (and the reader) must throw back his head to see who is now pulling the sled. Such an abundance of details that emphasize Serěža's physical smallness, reinforce the illusion that we are

seeing the world from his eyes. His young mind takes in every new sight and experience with extraordinary interest and enthusiasm. The sight of a decked out New Year's tree thrills him as much as learning how to wink. Serēža is acquiring knowledge at the phenomenal pace reserved for the very young, and the reader, too, is quickly caught up in Serēža's discovery of life. Panova also describes how Serēža interprets the world around him, and through these descriptions we gain an intimate understanding of his young mind. His genuine concern for other living creatures exposes his very sensitive nature. It is crucial, for instance, that he save the beetles that Vaska has strung on a piece of thread. In another instance, he quickly agrees to bargain with Vaska in order to rescue a baby jackdaw from Vaska's possession. Serēža feels that Vaska will cheat him, but already Serēža has developed a strong respect for all living creatures, a respect that must be preserved at any cost. Serēža's sense of responsibility, shown in his loving care of the bird, reveals yet one more good quality developing in the child. Serēža already possesses a strong sense of justice. He feels it is only fair that he be allowed to recite his memorized poem at the school's New Year's party, even though someone else has already recited the same piece. He is ashamed that his fear of Vaska's ridicule forces him into a position of cruelty toward his new friend, Fima. His growing awareness of the importance of his conduct hints that he will soon no longer be intimidated by Vaska or by anyone else. An

independent character is forming before the reader's very eyes. The reader is able to see even the most abstract concepts--responsibility, justice, respect for life--being formulated in a young, open mind. These concepts acquire a refreshing clarity as the child's viewpoint replaces the adult's in these passages.

Like Serēža's story, the stories of some of the other characters could also form independent narratives. Njuša's story of her work life, for example, has enough substance and independent meaning to stand on its own. It is developed in "očerk" fashion; her rise to personal glory at "Jasnyj bereg" is very reminiscent of the feature stories on leading workers found in Soviet newspapers. Panova builds the documentary atmosphere surrounding Njuša's achievement by such devices as quoting production data (rates of milk yield, feed mixes, milking times, etc.), and stressing "eye-witness" interest and enthusiasm. The tensions of the dramatic scenes of Njuša's struggle for the record in milk production are balanced by the accompanying quiet study of her inner growth, especially the development of her sense of self-worth. In Mar'jana's story of her first year as a teacher the reader also receives the impression that this is a portrayal of true life facts and real people. The same could be said about Nastas'ja Petrovna's story of her past adventures and achievements.

Panova, thus, presents more a series of portraits than a novel in which all the characters are strongly tied to each other or to a central plot. In Jasnyj bereg

Korostel'ev hardly appears in the scenes where Njuša is working to break the record; Njuša and Mar'jana never directly interact; neither Njuša nor Mar'jana voices her opinions on the conflict surrounding Korostel'ev's sale of the calf; Nastas'ja Petrovna has no direct contact with Mar'jana and only brief moments of contact with her son, Korostel'ev. The overall effect in the novel is one of many separate people united only by proximity (as is the case in Kružilixa): the only thing that they all share is a tie to "Jasnyj bereg."

As she did in her earlier novels, Panova attempts to endow the place of action with its own individuality. Descriptions of the exterior features of the farm--its workers' town, its buildings, the school, fields, and country scenery--give substance, or body, to the character of "Jasnyj bereg." Following her usual pattern of character development, Panova gives the farm's past history, present state, and even hints at the bright future of "Jasnyj bereg" (streets are already being paved; new buses will soon be running there; buildings are being repaired; new machinery is being installed, etc.). Panova further builds the character of "Jasnyj bereg" by comparing it to other farms: the "Čkalov Collective Farm" and the "Dolinka State Farm." "Jasnyj bereg" emerges as far superior to its rivals. Thus, the farm assumes the role of a "positive" character in the novel.

Positive and pleasing associations are aroused by the name of the farm itself. Vera Smirnova in an article on the writer's craft comments on the possible meanings of the word "jasnyj" (she quotes Ušakov's dictionary): "svetlyj [bright],"

"sijajuščij [shining]," "ne zatumanennyj [not obscure]," "spokojnyj [quiet]," "ne omračennyj [undarkened]," "otčëtlivyy [distinct]," "očevidnyj [apparent]" the word "jasnyj" also is a term of endearment.¹³ These meanings do not properly fit the noun "bereg [shore]," Smirnova contends. Yet, she continues, the combination occurs in popular language, for instance in "Jasnaja poljana" (the name of L. Tolstoj's estate). Thus, Smirnova concludes, Panova has chosen a popular and very poetic combination that encompasses all the possible meanings. Smirnova's argument suggests that Panova intentionally uses the title to establish a certain poetic atmosphere.

Panova indeed is intent on creating a rich poetic atmosphere for the novel and she does this by painting sensuous and opulent pictures of nature. Flowers, trees, animals, birds, fish, etc. are specifically named; the colors, sounds and smells of nature are spread lavishly through this work. Nature here largely stands independent from the moods of the characters. It provides an idyllic backdrop for the novel. The fresh spring mornings, the sweet moist coolness of the river, the hay stacked in the fields, the summer breezes--all add to the air of serenity enveloping "Jasnyj bereg."

All the seasons are experienced. The novel begins in the late springtime and ends in the early summertime, over one year later. At times Panova uses the seasons to comment on the stage of life of a certain character. For example, Nastas'ja Petrovna's meditation on old age is

accompanied by a winter scene: "The stars twinkled with a cold lustre. The yard turned white, as if it had been sprinkled with salt. Winter was coming." (II:121.) At the conclusion of the novel Serëža, now an independent young boy, explores the early summer fields:

A white butterfly flew before Serëža: it flew as if it were dancing. It lands on a flower, folds its little wings, and just as Serëža aims to seize it, the butterfly takes fright and flies further to another flower. Again and again it takes wing and flies off.

And so Serëža walked along the high shore, the wind ruffled his soft hair, and the white butterfly flew before him, flying from flower to flower. (II:198.)

In this poetic final scene, Panova tenderly and positively joins together nature and the fresh experiences of a young boy. Serëža eagerly pursues the butterfly; symbolically it seems to lead him on, one step at a time, to his future.

Other attempts to build a lyrical aura around "Jasnyj bereg," however, are not so successful:

The little river [rečka] is not wide and not famous, but it is a gay, bright little river. In it are to be found pike, bream, perch and small roaches. The old men and boys [malčički] enthusiastically engage in fishing.

The river doesn't flow straight, it curves, in some places the willows grow along the shore, the water under the willows is bottle-black, from its surface slippery cold snags. The shoreline sand is clean, yellow, just as if a stripe of ochre had been drawn along the little river.

In the little river they swim, in the little river they do their washing, by the little river they make their declarations of love. The little river is joy, fun, and the drinking fountain: it gives water to the town, to the farm, to the fields of the agricultural experimental station.

The left bank is low, its expanses flood in high waters. Rich grass is cut there, and the hay is arranged into stacks in the meadows which had been flooded. Piebald cows pasture there and go down to the little river to drink. A golden haze stands over the left bank.

On the right, high shore lies the town. A semicircular grove embraces it on the eastern side. (II:33-34.)

Panova has described the "rečka" with overexuberance. Such descriptions are not just reserved for natural scenes either, she overpoeticizes outstanding features of the town, too. She concludes one description by stating:

Everything in the town begins with the word "raj" [an abbreviation for the word "regional"]; "raj-ispolkom" [regional executive committee], "raj-sobes" [regional social security office], "raj-finotdel" [regional financial department]. The town itself is called: "raj-centr" [regional center]. And in the spring when the streets are strewn with white petals and down, and the sparrows' chirping drowns out the clicking of the abaci in the "raj-zagotkontora" [regional purchasing office], then it seems that this is really "raj". (II:35.)

By combining a play on words ("raj" by itself means "paradise") and velvety natural detail (white petals, down, birds chirping), Panova tries to emphasize the idyllic charm of the place. These particular attempts to introduce lyricism into the work fail, however, for they are overdone. They sound false. These passages considerably weaken any "reality" base the novel may have had.

The reader of Sputniki is already quite familiar with one character who appears also in Jasnyj bereg: Danilov (the director of an agricultural trust, and former commissar on a hospital train during the War). Danilov, one of the main characters in Sputniki, is a minor character in Jasnyj bereg, appearing in only a few episodes. He is easily identified, though, as the same Danilov from his physical appearance. In Jasnyj bereg Korostel'ev recalls "Danilov's cold face, his small arrogant mouth with the shining gold tooth, his stiff [military] bearing. . . ." (II:31);

the detail of Danilov's small mouth and shiny gold tooth is repeated again in Jasnyj bereg (II:81). In Sputniki Danilov "thoughtfully," "earnestly," "attentively" follows a card game with his men, "having half-opened his small arrogant mouth in which shone a gold tooth." (I:25.)

Panova, furthermore, several times connects the Danilov of Jasnyj bereg with his former military self. Korostel'ev meets with Danilov at the Trust: Danilov is then wearing his "officer's tunic, but without the shoulder straps," (II:79); he sits with his "shoulders thrown back, as if on parade," (II:81); Korostel'ev even refers directly to Danilov's service during the War on a hospital train (II:81). Danilov's restraint, and love of order and discipline are retained in Jasnyj bereg, but his awakened spiritual sensitivity, which is felt at the end of Sputniki, is missing. The Danilov of Jasnyj bereg seems dry, one-sided and uninteresting. He functions in this later novel as an authority figure needed only to chastise Korostel'ev. Why does Panova reintroduce him? To draw on the popularity of Sputniki? To provide the reader with a familiar personality? To extend Danilov's story? To establish some continuity between her novels? None of these possibilities seems to provide a full answer, for Danilov's appearances in Jasnyj bereg are so brief, and as a character he is not significantly developed further. Panova seems instead to reintroduce Danilov in order to give Jasnyj bereg an air of authenticity. Danilov is a real fact, if only by virtue of being a real character in another book. Thus, Panova draws on Sputniki's

"reality," and hopes by association to convince the reader that this "reality" continues throughout Jasnyj bereg, too.

Many techniques used in Jasnyj bereg are ones Panova developed in her earlier novels. She again creates a sense of reality out of authentic bits and pieces. For example, she uses real places (such as Moscow), verses from familiar songs, literary allusions (such as her reference to Korobočka, the female landowner from Gogol's Mërtvye duši [dead souls], II:160; and her quoting of a line from Puškin's "Skazka o rybake i rybke [tale of the fisherman and the fish]," II:174). Panova expounds on the daily life at the "sovhoz" much as she did on the daily life of the factory, "Kružilixa." She details the jobs of the director, the Party organizer, the milkmaids, and the vet technician; she describes the seasonal activities of the farm--the winnowing of the seed, the haying, sowing; she inserts factual data on things such as milk production and feed; she uses specialized language (for example, when Stepan Stepanič instructs the young men on how to break in a bull). Panova is attempting, through all of this detail, to reproduce the general atmosphere of a farm. She does not always succeed. Sometimes the facts do not seem essentially integrated with the action of the novel.

The "overall sense of reality" of the main plot situation itself (Korostelëv's selling of the calf) remains highly questionable. It is the "Stalin kolhoz" chairman, Grečka, who talks Korostelëv into the sale. Grečka flatters Korostelëv by commenting favorably on "Jasnyj bereg"; he plays on Korostelëv's sympathy by recounting war stories and

stresses their front-line kinship ties. He applies more intimate means to win Korostel'ev's favor, too, advising Korostel'ev on his personal life, and, in general, acting like an old bosom friend (patting Korostel'ev on the back, putting his hand on his knee, etc.). Grečka's tactics are blatantly and excessively employed. Nowhere is the reader convinced of Grečka's sincerity, for Panova presents this first meeting with obvious irony. It is difficult, therefore, to believe that Korostel'ev is so quickly and easily persuaded to sell the calf. Korostel'ev seriously begins to question Grečka's friendship only when he reads one of his letters in which Grečka salutes Korostel'ev as his "unforgettable friend" and cloyingly says at one point, "I feel great friendship towards you, and I long for your pleasant and cultured conversation." (II:78-79.) Later Panova tries to show again Korostel'ev's irresponsibility, vulnerability, and impulsiveness in other matters (such as his early unwillingness to participate in district meetings, his need for enthusiastic response for his accomplishments, and his quick acceptance of the Čkalov Farm director's deal for obtaining bricks). Yet, added together, these manifestations of Korostel'ev's weakness of character still do not convince the reader that Korostel'ev is capable of a really "serious offence" (and his misdeed unquestionably is presented as a most "serious offence"). Panova does not emphasize Korostel'ev's stubbornness and pride enough in other matters. If she had, she would have made these traits real and acceptable explanations of Korostel'ev's subsequent actions

and thoughts in the case of the sale of the calf. As it is, Korostel'ev seems to be acting out of character when his stubbornness and pride surface at only one point.

As already shown, Panova turns some of her characters (Korostel'ev's grandmother, Ikonnikov) into caricatures. Other stylistic play also detracts from the "overall sense of reality" in the novel. At times the play approaches the humor of Gogol:

Through the town go buses, youthfully painted in a light blue color; they transport arrivals from the station. The institutions have cars: the "Rajkom" and the "Ispolkom," for example, each have a "Gazik"; the sovхоз has at its disposal trucks and one "Ėmka." All kinds of conveyances can be seen on the streets--not like it is in the big cities: the doctor [doktorša] travels to her patients in a high brička; the news service [redakcija] transports paper in a low wagon...And the chief of police has a motorcycle. With a terrible noise, listing to one side and quivering, it flies along in a whirlwind of dust, ever so much more noisy than the quiet business-like "Gaziki." It flies along and the dusty whirlwind dies down, settling in a thin layer in the ditches, which have been dug along the street, and which are overgrown with ox-eyed daisies. (II:35.)

From blue buses (which curiously only transport passengers one way!) to ox-eyed daisies: Panova begins her paragraph with one subject and ends it with another, in a very Gogolian fashion. Similarly, she dwells on an unimportant topic, treating it as if it were important and building it as a detailed contrastive study of the types of conveyances in the town. The absurd picture of the motorcycled chief of police (who must also be tilting to one side and quivering) further focuses attention on Panova's playful sense of humor. Panova approaches Gogol's expansive lyricism with this paragraph:

There is no sweeter amusement for our girls than to gather lilies-of-the-valley. You walk along over compact, big, light-green and cool lily-of-the-valley leaves. And there are few flowers, as if someone had only recently walked along here and picked them all. But you get down on your knees, bend your head a bit lower, look underneath and to the side and you will see: here, and there, and there--ah, at your very knees, at your very hand!--everywhere, everywhere, hidden under the leaves, the pearl-like little balls of the lily-of-the-valley flower shine! The whole glade is in pearls, reach out your hand, gather a full basket! (II:34.)

However, this lyricism, too, sounds false. It is too overdone. Just as Ikonnikov takes ridiculous delight in naming the calves, the narrator-author finds it amusing to specify some of the streets, squares, and districts of the town:

And what names don't the streets bear: Communist Street, Socialist Street, October Street, First-of-May Street. There is Big Moscow Street and Small Moscow Street, although in magnitude they are absolutely identical; there is a street named for Puškin and a street named for Lermontov. The town picks the very loftiest and sonorous designations. Prospect of Culture, Collectivization Square, First-Five-Year-Plan Street, Second-Five-Year-Plan Street... And the sciences are not forgotten: the street on which the hydroelectric station is found carries the name Jabločkov [P.N. Jabločkov--famous electrical engineer and inventor of the electric lamp] and the group of small houses alongside the station are called Timirjazevskij settlement [K.A.Timirjazev--famous biophysicist, for whom the Moscow academy of agriculture and forestry was named]. (II:35.)

The names themselves may sound "real," but when taken collectively they become a source of distorting humor rather than "realism."

Not all the humor in Jasnyj bereg distorts reality. Most of it, in fact, is Panova's own brand of "kindly humor" which illuminates very real aspects of her characters. Panova uses very "gentle humor" to expose the simple

workings of a child's mind. Young Fima, for example, would rather show Serëža the director (in her mind the "most impressive sight" in the school) than the decked out New Year's tree (the main obsession of Serëža's young mind). Though he is standing right by it, Serëža does not even see the tree, because it is so big and overly decorated; it has to be pointed out to him. His mind is quickly diverted from the tree to other new thoughts and sensations: under which faucet did Fima stick her head? how does one wink? These childish thoughts and sensations are especially amusing to the reader because Serëža is so seriously intent upon them.

Panova uses "sympathetic good humor" to expose the real peculiarities in Luk'janyč's character. Luk'janyč has two passions: his work as an accountant and his dug-out canoe. At work Luk'janyč fervently makes quick calculations on his abacus looking for an error:

He now flings the beads (somehow especially hard and in a flaunting manner with his middle and fourth fingers of his right hand), now writes down the sum, now tilts back his chair and thoughtfully looks at the abacus. Suddenly he charges at it and again begins to click; he clicked up hundreds of thousands, reaching over half a million; the beads fly so along the wires, his hand darts over the abacus like [the hand of] a pianist over the keys, and he shouts: "Please check this! Here they are, those three kopecks." (II:25.)

Even though his passionate attack on his abacus is depicted in exaggerated detail, it reveals a realistic and positive trait in Luk'janyč's character: his stubborn compulsion to find even the minutest error in his work. (Ikonnikov's choosing of the names for the calves is depicted in much

the same way, only the exaggeration in his case is based on nothing but trivia and is magnified to the grotesque and, therefore, is exploited for its own sake.) Extravagance is part of Luk'janyč's very real character; it is found in all his actions and in his speech. Luk'janyč, in his usual high-flown fashion, tells the importance for him of his hand-made dug-out canoe: "This is my sanatorium. . . my physical culture and repose [otdoxnovenie] for my nervous system." (II:25.) He takes some of the children of "Jasnyj bereg" for a ride in his canoe, and with mock seriousness calls them all "tovarišč'i [comrades]," "bogatyri" (Herculean folk heroes in Russia), and calls the girls "baryšni [young ladies]." He thinks to himself: "As a matter of fact, when things get better, in about two short years [godik], why not buy a motorboat for the sovhoz, a kind of river-car [čtakij rečnoj avtomobil'], to give the kiddies [detiški] a ride, let them have fun; well [nu] and for the official needs...." (II:174.) As seen in these passages, Luk'janyč's speech is peppered with obsolete terms ("otdoxnovenie," "baryšni"), colloquial expressions ("detiški," "čtaki," "nu"), and diminutives ("godik"). Old and new Russia clash in the names he calls the children: "bogatyri," from ancient times; "baryšni," from tsarist times; "tovarišč'i," from the time of the 1917 Revolution. Thus, Luk'janyč's own peculiar language compliments his behavioral idiosyncrasies; he emerges as a comic, yet still a very believable, life-like character.

In Jasnyj bereg, Panova uses animals for humor, a new source of comedy in her work. The cows on the farm, as well as Serëža's dog, cat, and bird acquire personalities of their own. The cows seem to communicate with their milkmaids, humorously reflecting their mistresses' moods: Nastas'ja Petrovna's cow, Bril'jantovaja, peers at her mistress with a "gloomy look and snorts with hostility as if commenting on the delay in returning home from Moscow (II:114); Njuša's cow, Strelka, seems to understand that Njuša is going to leave her for a long time, she "waved her long tail and then suddenly mooed so alarmingly and terribly that from all sides were heard answering anxious moos" (II:189). Panova relates several episodes in the life of Zajka, the cat: how she is so lazy she only catches mice when forced to; how she chases the dog, Buket; how she will not sleep all night with Serëža; how she tangles with Galja-Galja, the jackdaw. Zajka, the cat, has a personality that clearly is not just a reflection of its owner's mood. Galja-Galja, the bird, has an independent personality, too:

With a business-like walk, waddling and hopping, she walked through the house and through the yard. She herself dug beneath the lilac bushes hunting worms. At dinnertime she flew to the table and grabbed macaroni and cabbage from the plates. And Zajka and the dog, Buket, were afraid of her: she would fly up to their heads and painfully peck them on their crowns. The chickens went into a frenzy when the jackdaw approached them. (II:93.)

Independent, commanding, Galja-Galja becomes the humorous center of attraction whenever she appears in the novel.

In Jasnyj bereg Panova relies also on previously used literary devices. For example, she uses a symbol

which is already familiar to her readers: the train. In this novel she clearly identifies the meaning behind this symbol:

On the far track stood a train; passengers were boarding it; grey army coats crowded around the coaches; there were so many of them, that it seemed the train couldn't accomodate them all; but everyone to the last person got in. The platform became empty. The engine cried out and the train started off to the East, to the dawn, to the future. (II:14.)

For Njuša the train is also a symbol of the future:

It is quiet, and suddenly beyond the village at the station, an engine cried out and it seems to you that by its cry it is hurrying you: faster, faster, hurry after your fate!.. (II:191.)

The train is the way to the future, to new work and new opportunities. As elsewhere in Panova's works, it is a very positive symbol.

Two chapters of the novel are extremely short: the second, entitled "The River, the Grove, and the Town," and the last, entitled "Morning, Everyone is Going to Work." The second chapter forms a lyrical digression; in it the mood is playful as the narrator gives an expansive and very Gogolian description of the natural and man-made attractions of the area (passages from this chapter are quoted above). In the last chapter the mood is also light, but not so distorted as in Chapter Two. The narrator begins by painting a detailed, almost Flemish-School-style picture, showing many of the main characters in sharp detail at the beginning of an ordinary work day; the narrator ends with a picture that seems to capture and freeze a moment from Serëža's life. Panova very clearly is experimenting in

these chapters with new literary devices, especially trying to create different effects from different patterns of narration.

The author also varies the narrative style by introducing letters, telegrams, and reports--a literary device used in the earlier novels, too. The narrative in Jasnyj bereg (as in Sputniki and Kružilixa) at times takes on stylistic colorations of a particular character: Nastas'ja Petrovna's visit to Moscow is told from a naive point of view-- "vot ono čto! [so, this is it!]" she says to herself as she sees Moscow for the first time, (II:111); two of the farm laborers at the haying are described in a specifically folksy style, using repetitions, simple comparisons, rhetorical questions, etc. (II:52). But unlike in the earlier novels, the narrator of Jasnyj bereg himself emerges briefly in rapturous praise of the local attractions ("how beautiful is our shore!" II:123), or to impart information to the reader which is unknown to the character in a particular scene (such as when the narrator informs the reader of Gorelčenko's personal losses due to the War, of which Korostelëv is totally unaware), or to engage in some stylistic play with descriptions. Thus, many narrative voices are heard at different times in the novel, including the writer's own voice. The wide range of narrative tones--extending from the lyrical to the didactic--shows that Panova was consciously attempting to write in new ways.

Altogether there are twelve chapters in this novel. The two short chapters (discussed above) are given names that

fittingly serve as titles for the rather static pictures presented in those pages. Next to each of these two chapters stand two other ones whose titles introduce the active conflict found in those pages: "It Isn't Easy to be a Director," Chapter Three; "Joys and Sorrows, Meetings and Partings," Chapter Eleven. There are three chapters named for characters: "Korostel'ev," "Nastas'ja Petrovna," and "Njuša." These three characters, thus, receive some special emphasis. In each of these chapters the character named is involved in an act of some special importance relating directly to "Jasnyj bereg": Korostel'ev sells the calf; Nastas'ja Petrovna, on foot, drives the cows home from Moscow; Njuša tries for a world record. Four chapters are named for the seasons of the year, giving the novel a natural circular structure. The one remaining chapter is called "Distant Street [Ulica dal'hjaja]." "The street in all reality is distant, on the outskirts; because of its distance they hadn't succeeded in renaming it." (II:58.) This is where Luk'janyč and his wife live with their adopted daughter, Mar'jana, and her young son, Serëža. "Everything here long, long ago had become familiar and dear; every thing, and the place for every thing, and the meaning of every thing." (II:70.) Distant Street has the flavor of a "never-never land." It is here that Mar'jana awaits her happiness with Korostel'ev; it is here that Serëža discovers the world. Distant Street and its inhabitants seem far removed from the problems and cares of "Jasnyj bereg"; it seems to exist by itself. It is not unusual, then, that

Panova chose this corner of the world as the setting for another novel, Serëža.

In Jasnyj bereg, more so than in her previous novels, Panova engages in open stylistic play. She is experimenting with her craft; she is testing her devices in a new set of circumstances, measuring the effects of different narrative techniques, extending the range of characters and actions. The resulting novel is not uniformly pleasing stylistically, nor is it satisfying thematically, but it is enlightening evidence of Panova's creative development.

CHAPTER FIVE

VREMENA GODA

The "Thaw" period in Soviet literature lasted roughly from the time of Stalin's death in March, 1953, to the suppression of the Hungarian uprising in October, 1956. During this time the liberal writers were insisting on greater freedom to choose their own characters and themes; they demanded more artistic independence and less official control. Soviet literature began to develop towards a critical representation of life which avoided whitewashed realities and false praises of the system. The liberal writers were no longer content with presenting "positive" and "negative" heroes, or "society in its revolutionary development." Propagandizing gave way to more objective treatment of themes and characters. The trend was towards the expression of intimate feelings and away from rational, utilitarian sentiments. The individual and his personal life with its particular problems became once more suitable subjects for Soviet literature.

Panova's Vremena goda, as well as I. Erenburg's novel, Ottepel' [the thaw] (from which the label of this period in Soviet literature is derived), and L. Zorin's play, Gosti [the guests], were among the first works published that

signaled the "thaw" in Soviet literature. Two articles by Western critics comment in particular on the importance of these works: "Towards a Soviet Bourgeoisie? Implications of 'The Thaw' and 'The Seasons,'" by a certain E.H. and "The Soviet Writer's Search for New Values," by Jeri Laber.¹

Laber lists the new themes which are found in all three of these "Thaw" works: "the evils of bureaucracy, the contrast between the old Bolsheviks and the new generation, the development of bourgeois values in Soviet society, and the gap between personal happiness and social productivity."² The overall emphasis in these works is on the human being, not on the "New Soviet Man." Laber shows that the choice of heroes is not limited and that the chosen heroes can be worked into any theme. For example, in each work there is a picture of a real-life "villain," a calculating bureaucrat who uses his authority to serve his own interests rather than the needs of the collective. Erenburg's bureaucrat, Žeravljëv, wants "power, position and prestige"; Panova's Bortaševič wants "wealth"; Zorin's Kirpičev desires "power, fame, and wealth." Laber claims that these bureaucrats, though stock "negative characters," are "representatives of an influential class in Soviet society" and, more important, the writers here "openly portray them not as 'bourgeois remnants,' but as products of the Soviet social system itself." Soviet society is not idealized in these three works, Laber continues, but is presented frankly as a "society with lost and unhappy people, with class distinctions and snobbery, with cynicism and careerism, crime and juvenile delinquency."³ Laber deduces from these works the need for new ideals and

values for the young people of Soviet society. She compares the older generation characters, the idealistic and dedicated "makers of the Revolution," with the young people in these works who display such negative traits as cynicism, careerism, and hooliganism.

The article by E.H. also discusses the point that the "misfits and misdemeanours" are "created by the system, not in spite of it."⁴ E.H. makes some additional comparisons between Ėrenburg's novel and that of Panova. For example, there are young characters in both who face the threat of expulsion from the Komsomol; the grave consequences of such a dismissal are shown or implied by both authors. E.H. further infers that characters in both works display what might be called "bourgeois nostalgia," which is manifested in their demands for material freedom. The answer to life's problems for many of the characters is work, notes E.H.; characters (such as Ėrenburg's Dmitriĭ Koroteev and Panova's Stepan Bortaševič) escape into their work. E.H. points out that Ėrenburg is less passive than Panova. His work is much more critical and topical than hers (touching on things such as the discomforts of everyday life, the dilemma of a true artist in Soviet society, housing problems, political terror and repression under Stālin, the anti-Semitic "Doctors' Plot," etc.). Both writers, according to E.H., mirror in their novels a new restless mood among the Soviet intelligentsia.

These two Western critics, while not claiming that these works of the "Thaw" period are great literary masterpieces, do claim that they are "invaluable documentaries"⁵ and

"frank appraisals"⁶ which "provide new insight into Soviet life and into the real thoughts of distinguished Soviet writers. . . ."7

Panova's Vremena goda is an excellent example of "Thaw" literature. Panova had never before (or after) been so frank in exposing what can and does go on within the Soviet system. In Vremena goda, Panova discusses or touches upon the following uncommon subjects: bureaucracy, nepotism, bribery, speculation, hooliganism, suicide, attempted murder, parasitism, conflict between generations, blackmail, slander, housing shortages, class conflicts, personal greed for luxuries, embezzlement, vanity, drunkenness, abortion, and sexual immorality. Panova's exposure of underworld activities provides a good view of that seamy side of Soviet society which seldom finds a place in Soviet literature. Criminals are shown covering their ill-gotten gains with State Loan certificates.⁸ Furthermore, they are implicated in all kinds of foul deeds--extortion, arson, even murder. The innocent victims who come under the criminals' influences are shown to be easily coerced, first, into becoming accomplices in crime and, finally, into assuming all of the guilt, to the extent of willingly serving prison sentences by proxy in order to shield the criminal bosses. As Professor Moody points out, the evil these criminals represent is eradicated not by "new Soviet morality," which is supposed to purify and perfect Soviet man, but simply by the machinations of the law.⁹ This is just one incident that proves Panova treats the subjects of this novel more "honestly." Panova

connects all these uncommon topics by developing new themes, attempting thereby to state some of the new problems which confront her Soviet contemporaries.

As in her earlier novels, Panova's main emphasis in Vremena goda is on the individual. However, the individuals in her first three novels are united into a collective of some sort (the hospital train, the factory, the farm); those in Vremena goda function independently. They are not joined in one collective effort to achieve some common goal. They just happen to be living in the same town. Each character has his own personal inner life. Each is more concerned with himself and his relationships with others than with his public life. Thus, Panova is intent on showing that personal happiness can be, and is often, sought outside the sphere of social productivity. The characters are not bound by a single collective attitude to anything; each has a different approach to work, love, the future, etc, and each has a personal conception of how one must live and what constitutes personal happiness.

Panova's emphasis is on the human being, not on a "type." The characters have both good and bad sides. Stepan Bortaševič, for example, is shown through most of the novel as a respectable and likeable person, one who is an exceptionally affectionate and caring father. It is not until near the end of the novel that the ugly side of his life is revealed. Even then it is not possible to hate him, but only to pity him for being so weak that he cannot avoid the evil in the world. His fear of public disgrace and, even more, his fear of losing his

children's love and respect are genuinely touching traits. Like Stepan, Dorofeja is equally complex. She is a successful career woman and an inspiration to many others, yet she is an ineffectual mother. While the reader is able, on the one hand, to admire her rise to an important and responsible position in society, on the other, he finds her guilty of neglect and irresponsible behavior in the case of her son's development. These characters, and most of the others in the novel, are examples of human beings caught in personal conflicts of life. They definitely are not "positive" or "negative" characters; neither are they "typical." It is not usual for a good, hardworking Communist family to have a hooligan son, or for an official to be embroiled in extortion schemes; yet it is possible. Panova is dealing in this novel with a wide range of possible human behavior, and in doing so has ignored many of the demands of Socialist Realism. One feels that for this novel Panova is freely following her own inclinations in choice of character and situation.

Panova introduces in this novel several thematic lines new to her work. These new themes, common to other "Thaw" literature also, are accurately identified by J. Laber (as noted above), but some need further analysis for the purpose of understanding the fullness of the development that took place in Panova's work.

Panova fully examines the evils inherent in a bureaucratic system. She clearly shows that power corrupts those who wield it irresponsibly. Stepan Bortaševič is the director of a large factory and uses his position to cover the operations

of a crime syndicate. The syndicate retains power over Stepan for over twenty years. Stepan is too much in debt to buy his way back to an honest life and too weak even to struggle to regain his self-respect by exposing the operation and his own part in it. Stepan is caught in an evil web, yet it is his own irresponsible decisions that have put him there. Redkovskij is the director of a building trust and a Party member. He uses his position to arrange for creature comforts for himself; workers from an apartment project are assigned to build in addition a private dacha (which Redkovskij registers in his mother-in-law's name); other workers from the stone quarry are assigned to build a stone fence around the dacha. It is discovered that Redkovskij charged the materials and labor to the Trust and he is summarily brought to trial and expelled from the Party. His case reveals mismanagement at other levels, too: Golovanov, the secretary of the district Party committee, and Bučko, the newspaper editor are found guilty of neglecting to investigate the charges against Redkovskij. Stepan Bortaševič is present at Redkovskij's trial. Stepan publicly accuses Redkovskij of corrupting others, condemning him with strong words: "And so for this moral robbery of the Party and society we must hold him responsible even more rigorously than for the material [robbery]." (III:144.) Ironically, Redkovskij's case foreshadows that of Stepan. It becomes clear later that Stepan's words were directed also to himself. Akindinov is yet another bureaucrat who misuses his power. He is a director of a machine tool plant and a city planner. The narrator tells us:

Akindinov has major defects, he is accused of haughtiness, putting on airs, and being capricious, but he never would consider forging his personal prosperity at the expense of the government, like Red'kovskij was doing. He is a man with a wide range of activity, but his range is in something else: Akindinov builds the best bathhouse and the best Palace of Culture, he puts his whole heart into it in order to build everything as magnificently as possible, so that he could look people in the eye ("well, now, do you like it?"), because he passionately loves praise, enthusiasm, and recognition of his talents, and when he is praised a great deal then he just trembles [xodit xodunom]. (III:139.)

Though not guilty of criminal misuse of his power, Akindinov is guilty nonetheless, for he has misplaced priorities in his work and made inappropriate use of his position to satisfy his personal vanity. Čurkin also inappropriately uses his power by assigning apartments in a new building complex on the basis of friendship rather than need. Even Dorofeja can be accused of misusing her power and position. She personally assumes her young son's defense in front of the Komsomol committee and writes his appeal for him. It is implied that the Komsomol committee reverses its decision to expel Gennadij only out of respect for her and her position. Thus, Panova presents a wide range of bureaucratic corruption. Her overwhelming message on this theme is: "power corrupts." Even the most base abuses of power seem to be commonplace within the system. Panova suggests this through Stepan's thoughts:

He [Stepan], of course, knows about the Red'kovskij affair, and it doesn't bother him, he has seen such things. Not any further back than this past winter he, as head of the town trade organization, discharged from work and brought to trial a group of workers [involved] in [an illegal] trading network. (III:142.)

Furthermore, by using so many examples of bureaucratic abuse

of power, Panova uncovers the dangerous attitude of acceptance of these conditions.

Panova was one of the first writers after Stalin's death to reintroduce the theme of "contrast between the generations." In this respect she is ahead of her times, for the problem of conflict between the generations was not seriously debated in literature until the 1960's. The special features of the older generation which follow are taken from reprinted excerpts from Narrow Gates, a book written by Yuri Glazov for samizdat (underground) literature.¹⁰

Members of the older generation had "spent the best years of their lives in the thick of historical events." This was a generation of "creators" and "reformers" and "men of action." The success stories were being lived by those who could reeducate themselves. This generation was "filled with faith in social reconstruction." Their loyalty to the official ideology was unshakeable. Labor had supreme meaning for their lives. They lived and worked with purpose and dedication.

Many of Panova's characters from the older generation fit Glazov's description. Leonid Kuprijanov, Akindinov, Čurkin, and Stepan Bortaševič all served in the Red Army. The romanticism of the Revolutionary and the Civil War days is reflected in the flashback stories of the older generation. Akindinov recalls with pride the days when he, young and handsome, led his men on horseback against the Whites; the "hurrahs" still echo in his ears. Mar'ja (later Akindinov's wife) nurses him back to health after he is wounded. The love

and dedication Mar'ja shows Akindinov inspires Dorofeja to take a chance and give her love to Leonid. Dorofeja's willingness to leave home and follow Leonid into the unknown future mirrors the general tumult of the era and the pure faith in future better times. The details that Panova presents of these characters' past lives show them to be people from simple stock who have gained their positions and prominence through their own hard work (Stepan is shown in early life as a plain young fellow who began working as a laborer at the factory; Dorofeja is shown in her youth as an illiterate peasant girl). Work and education, including political education, fills the lives of these people with meaning and purpose. For example, Čurkin accepts abject poverty in order to attain a college education; Dorofeja learns to read and embarks on a full course of political instruction for herself, and she pressures Leonid into a program of self-study, too. They sacrifice everything to their new lives and do so with great faith in themselves and in their system of government. Communism becomes their "holy" goal. Čurkin even pronounces the word "Communism" "as if it were something valuable and intimate. . ." (III:140.)

The older generation trod a difficult path in life, yet it was a very exciting one.

The features of the younger generation stand in contrast to those of the older. They receive many things without having to struggle for them. They are educated in a more normal fashion. Their enthusiasm for the system is muted; they are more concerned with building their own lives than

with building Communism. They find their meaning in life in more personal pursuits. For example, Katja is happiest when she is allowed to follow her sports career instead of a college degree; Andrej accepts a job that offers creativity and personal satisfaction rather than remaining in one that gives higher wages; Gennadij avoids work as much as possible, wanting freedom to satisfy his own momentary whims. The young people in Vremena goda are shown to be estranged from their elders. Saša is outraged by his mother's relationship to Gennadij (who is a worthless parasite in Saša's eyes). Life at home becomes unbearable for Saša, and he quits school in order to become independent, earn his own living, and help support his mother. Katja and Serëža also become completely alienated from their mother when the criminal scandal is revealed and their family is implicated in it. Their mother leaves them, and they do not even know her whereabouts (nor do they care to find out). Their innocence and moral superiority clash strikingly against their mother's (and their father's) guilt, and set the children well apart from their parents. In the Kuprijanov family, Jul'ka and Gennadij also have trouble communicating with their parents. For example, Jul'ka finds it difficult to convince her parents (and especially her mother) that she is old enough to marry (though she is the same age as her parents were when they married). Jul'ka cannot persuade her mother to withdraw her over-protective support from Gennadij; mother and daughter are constantly at odds with each other over Gennadij. Gennadij is completely estranged from his parents and also from society.

His story, forming one of the central plot lines of the novel, particularly reveals Panova's clear insight into this theme of "contrast between the generations."

Gennadij represents that new breed of Soviet youth which Allen Kassof discusses in his article "Youth vs. the Regime: Conflict in Values."¹¹ This group of young people has turned to apathy and cynicism. Skeptical of the propaganda promises of the regime, they ignore the State and its demands on them as citizens, and pursue instead their own goals of personal satisfaction. Instead of the work ethic they have assumed the leisure ethic. The phenomenon is labeled "bezdelničestvo [idleness]" by the Soviets, and they regard it as something evil, immoral and counterrevolutionary. Kassof points out that since Stalin's death the government has intermittently waged a campaign against "bezdelničestvo" in the pages of Komsomolskaja Pravda. Thus, the problem of changing attitudes and values among Soviet youth is an acknowledged one.

It can easily be concluded, then, that Panova has patterned her Gennadij after real-life youth. He is one of the first examples in post-Stalin literature of the "stiljaga," the young city youth who enjoys luxuries, dresses bizarrely, loves everything foreign, avoids work, and indulges in outlandish behavior. Dorofeja sees her son, Gennadij, on the street with his friends and is appalled by his dress and behavior:

He was walking with two lusty fellows in long ultra-modern jackets. All three of them had self-satisfied, disgusting, smirking faces--"eh, we know our worth, you won't surprise us with

anything!" bluntly and impudently declared these faces...hair almost to their shoulders, is it some kind of a fashion that they don't cut their hair?... and their walk is like that of paralytics...They looked steadily at Marčeva [a young woman visitor from Hungary]. "N-not bad!" one of them said loudly. "No, too primitive!" said another. The blood rushed to Dorofeja's cheeks... (III:243.)

Gennadij is a loner with no aim other than to make himself comfortable in life. He is incapable of making himself happy, and he makes everyone else miserable. He respects nothing and nobody; he is indifferent to everything around him, including people. He blames everyone else for his shortcomings. He carries with him a grudge against life itself, because it makes demands of him and does not provide him with everything he wants. His attitudes are reflected in his behavior and also in his speech. He calls his dorm a "muravejnik [an ant hill]" (III:22); his place of work a "dyra [hole]" (III:21); and his employer "takoe xamlo [a real bore]" (III:23). Though he is quite handsome, Gennadij's beauty is "unfriendly, unkind, and stupid," as Saša points out. (III:104.) He is labeled by Saša as an "individualist" (III:105); Gennadij's sister calls him a "parasite" (III:76); his father refers to him as a "typical exploiter" and a "freak [urod]" (III:192); his wife calls him "stupid and rude" (III:248); his lover even admits he is "a bit of an egoist" (III:193); Vojnarovskij refers to him as a "scoundrel [dran]" (III:183). The affectionate diminutive names Dorofeja calls her son (Genja, Genečka, Genka) sound ironically out of place amidst all the negative labels applied to him. Finally, though, his contemptuous, self-satisfied attitudes repel even Dorofeja. She at last

realizes how remote Gennadij has become from everything and everybody: "Čužoj! Čužoj! . . . Vезде čužoj, vo vsěm! [an outsider! an outsider! everywhere an outsider, and in everything!]" (III:243.) Panova underscores Gennadij's separateness from the rest of society by often picturing him alone. At midnight on New Year's Eve he is driving to Ěnsk alone ("odin-odinešenek, III:11); he sees his mother off at the train station with the rest of the family and then stands alone waiting for a bus; he returns home from his vacation in the South to an empty house. Panova shows, too, that Gennadij does not represent an isolated phenomenon in Soviet society. His "friends" are no better than he is. Other peripheral characters, such as Valentin, also display some of the more negative aspects of this new type of youth.

As the novel progresses, the contrast between generations becomes a true conflict with Dorofeja on one side and Gennadij on the other. Dorofeja finally refuses to accept her son's inappropriate behavior. For the first time she vents her rage against him:

" . . . How many months have you worked for the five-year-plan? . . . You are living on others' work! Who do you think you are? What is your aim in life? your purpose? Can you think at all? . . . You detach yourself from others? You renounce them? This means that we belong to one particular set, and you to another? Look here, Genka! You watch out! . . ." (III:246.)

Dorofeja argues from the point of view of her values, the values of the older generation: dedication to Purpose, collective unity, the work ethic, etc. The argument falls on deaf ears, for these are not Gennadij's values. He has no values. He serves no one but himself. He is repelled by

his parents' sober life and their dedication to duty. Panova does not resolve this "conflict of generations." She only brings Dorofeja to a full awareness of the conflict and Gennadij to the jolting realization that he must change in order to survive the consequences of his past life. Panova offers no real solution to the problem. On the other hand, the fact that she chooses to present the problem at all indicates that the author at least champions a realistic perception of life.

In Vremena goda Panova also exposes the new bourgeois values that are developing in Soviet society. Many of the characters are depicted as wanting luxury in their lives. Gennadij's only pleasures in life are "things": a car, Western music, new clothes, paid vacations, etc. The architect building a new apartment complex furnishes one apartment lavishly for himself. The Bortaševičas enjoy a high standard of living--fancy furniture, a summer dacha, luxury vacations, etc. Panova even points out directly existing class distinctions in the novel. For example, Nadežda Bortaševič states outright that she does not approve of her son's choice of friends; they are from the "wrong" class. Though the Bortaševič children reject their mother's attitude, they nonetheless accept their comfortable standard of living without much question. They do not realize that they too have acquired "upper class attitudes." Both mother and daughter, for example, enjoy fancy clothes. Even though Katja works willingly in the summer with other Komsomol youth on a collective farm, it is not until after

the family scandal is exposed and she joins Saša's construction crew that she acquires real pride in being a plain worker. Panova is probing a very sensitive problem with this theme of "developing bourgeois values": such a value system would be most dangerous to a society which is striving to become totally classless. Laber makes an important point in this regard: Panova's novel shows that a display of wealth in the Soviet Union is not an uncommon occurrence among people in high position.¹² Even Stepan's best friends and associates do not suspect his wealth is ill-gained. This fact of wealth in itself suggests that there exists in Soviet society some degree of acceptance of obvious class distinctions.

Vremena goda is more thematically complex than any of Panova's other novels. The themes which are developed in the earlier novels, such as the themes of "Labor," "War," "Love" are present also in this novel, but on a secondary plane.

Work is not the central focus of the characters of Vremena goda. They are concerned not so much with what they can give to their work (creativity, high productivity, etc.), as with what work can give them (independence, self-respect, prestige, etc.). Work is much more closely tied to the individual's private life in this novel than to the life of the country as a whole. As already shown, the bureaucrats use their positions for their own purposes. Characters like Gennadij seek to avoid work altogether. Others like Saša and Katja join the work force because of personal circumstances. Some of the characters of Vremena goda (like

Dorofeja) work very well, but their labor is not so extensively glorified by the author as it would have been in Panova's earlier works. The conflict shown at the public level (seen in such things as city planning or in organized crime) pales before the conflict shown at the private level (between Gennadij and his family, or Serëža and his family, etc.). Thus, in this novel the balance between public and private problems is tipped in favor of the private.

The impact of the War on many of the characters is not even mentioned in the novel. The War hardly seems to touch even the main characters. Dorofeja is shown helping to find lodgings for evacuees, and even taking some into her own house. Yet, her concern for these people does not absorb her enough to leave a permanent trace on her character. Gennadij spends the War years far from the front lines: he blocks the War out of his consciousness almost entirely. Julka marries Andrej, one of the evacuees who lodged at the Kuprijanov's, yet the War only provided the circumstances for their meeting; it has no further meaning or role in their relationship. Only Saša's story presents a traumatic war experience which has serious consequences for his personal development (his father is killed in the War, and he must assume the responsibility of head of the house, for his mother is psychologically incapable of managing alone). Panova introduces several new threads into the general theme of war (such as evacuee life, or the universal tragedy of war as seen in the personal story of the visiting Bulgarian dignitary), but she does not develop them.

The theme of "Love" is still present in Panova's work, but in this novel love becomes a mere fact of life rather than a central topic. However, Panova does maintain the variety of love episodes which was characteristic of her earlier novels. No two love stories are alike. Dorofeja's early life with Leonid, from the moment she first sees him through their first few years together, is chronicled by the author in romantic, even melodramatic, splendor. (The "Soviet Bednaja Liza," however, turns into the successful "New Woman" of the future.) However, Panova does not use this unusual relationship to develop a strong theme of love for the novel. The love between Dorofeja and Leonid does not continue to grow in the present tense of the novel, it stagnates. Panova does not add any new dimensions to it, though these two face many serious problems during the year time-span of the novel. By abandoning the love theme in this manner, Panova allows these two major characters to fall into mediocrity. The older Dorofeja, and especially the older Leonid seem drab characters in comparison to their former selves. The balance of the novel is destroyed at this point. The love situations between the other couples of the novel (such as Jul'ka and Andrej, Larisa and Pavel, Saša and Katja, Gennadij and Zina) form independent episodes rather than parts of a continuously developing theme, for the situations themselves do not interact, they neither complement nor oppose each other. Furthermore, Panova does not pay enough attention to the psychological motivations in these other relationships to make them interesting and believable in themselves.

Relationships other than romantic love become more central to the thematic complexity of the novel. The intricate relationships within and between the two families, the Bortaševičas and the Kuprijanovs, provide the basic subject matter of the novel. It is here that the novel attains some real depth. These relationships oppose each other; they interact. The Kuprijanovs' spontaneous whirlwind romance which propels them into a comfortable and stable relationship in middle age is a direct contrast to the Bortaševičas' relationship which is coldly calculated from the beginning by Nadežda, and which ends in a nightmare of hatred and recriminations for Stepan. Another sharp contrast is developed between the children of these families. The tender, protective love between the Bortaševič children is opposed to the openly hostile relationship between the Kuprijanov children. Panova reverses the situation of these two families: from an honorable Communist home emerges a scoundrel son; from a dishonorable Communist home emerge two morally and spiritually upright children. The relationship between parents and children is an especially important one in Vremena goda. It is the basis for the theme of "Upbringing" which is a major theme in this novel. In this work, more than in her earlier ones, Panova is examining the forces that determine the character of her young heroes.

Panova inserts into Vremena goda a philosophical discussion on upbringing. It is obvious from this discussion and from the examples in the book which position the author is supporting. Vojnarovskij, a militia man, and Pavel Petrovič,

a teacher, voice to each other their opinions on their roles in life and on how to bring up children. Vojnarovskij distinguishes his job from Pavel's:

"Let's go, let's go...shepherd. . ."
 "Why shepherd?" asked Pavel Petrovič. . . .
 "Why not shepherd? Well then, sower [sejatel'] if you like it better. You sow that which is wise and good...You're a clean one: you fight against the remnants of the past with lofty words from lofty literature; and we scoop up this muck [dermo], these remnants of the past...in their material manifestations. How does Majakovskij put it? 'I am a muck-raker [ja, assenizator]...'
 "'and a water carrier [i vodovoz].'"
 "Yea, that's it. Exactly. That is about me." (III:181.)

Vojnarovskij recognizes that children must be made into responsible beings. He insists it is necessary to treat a child always as a person. He tells Pavel:

"You understand, a normal, reasonable boy must not feel himself a plant which is watered and sheltered by bast matting and so forth. You and the majority of pedagogues stand over them like gardeners. But he is a person and must feel himself a person. he must talk with you man to man." (III:184.)

Pavel interprets Vojnarovskij's remarks in his own way, adding that kids do not like to be talked to as if they were children. Pavel, obviously, sees a child as a child, young and innocent. Vojnarovskij, on the other hand, sees a child as a person who, like anyone else, is capable of wrongdoing. He is convinced, also, that any wrongdoing can best be corrected by a firm, non-sentimental, positive counter-action. Yet, Pavel argues the important fact that Vojnarovskij is concerned with only a minute number of young people:

"You exaggerate your importance. . . and it is insignificant, I assure you. To listen to you, in your department you decide all the questions of civil morals. That's stupid. It isn't you who

establish the laws. It isn't you who establish the moral criteria. . . Tens of millions are brought up without your knowledge of them, without your concern. . . The 'gardeners' educate them! . . . The 'sowers,' yes! Great and small 'gardeners' and 'sowers'. You stamp on a small field, a small, wretched, weedy field. And that's all. And that's all, Vojnarovskij! . ." (III:187.)

Both men are right. "Society contains all kinds of people--good and bad," Panova seems to say through this discussion, "and therefore society needs both the 'sower' and the 'muck'raker,' that is, both 'enlightenment' and 'authority' to assure proper upbringing."

The novel provides examples of both proper and improper upbringing. Vojnarovskij's position on upbringing directly opposes Dorofeja's. As she contemplates her new-born baby, Gennadij, she thinks:

"You will know everything. Where did my mother bear me? Most likely on the stove [sleeping ledge]. And how many people bustle around you and me here. They poisoned me, but you are a flower in a garden. A hundred gardeners will be at your side, my darling joy." (III:63.)

Dorofeja bemoans her difficult deprived childhood and vows to herself to make things easy for her new son. Not much is known about Gennadij's childhood, but the few facts given are enough to suggest how he was brought up. He was not strong and was frequently ill. At these times Dorofeja greatly pitied him (and no doubt pampered him to the extreme). His good looks, in all probability, excused him from some of the repercussions of his bad deeds. How could anyone so beautiful be bad? This attitude, expressed years later by Gennadij's lover, Zina, must have been relayed to Gennadij all his life. Gennadij is often shown in the novel using

his charm and good looks to get what he wants, especially from his mother. It is hinted that Gennadij was a difficult child, yet, no counter actions to his bad conduct are reported. It is stated only that Dorofeja tells herself: "it is difficult while my son is little; he will grow, become stronger, grow wiser--then there will be less worry." (III:66.) But this was not the case. Dorofeja's cares only increased. The incident in which she saves him from being expelled from the Komsomol shows that his conduct was already beyond her control. Dorofeja seems always to find excuses for her son's actions. Only near the end of the novel does she react towards him with honest, unsuppressed anger. Other characters in the novel, including Gennadij's sister, put the blame for Gennadij's bad character on Dorofeja. She is the strongest member of the family and the one who has the most influence over Gennadij, yet she has failed to exercise that influence in a positive way. She realizes her mistake too late.

In contrast to the story of Gennadij's formative years, Panova provides positive instances of proper upbringing. The story of Saša's past seems to support the point Vojnarovskij was arguing. Saša is very close to his father. The narrator tells us:

He [the father] answered Saša's questions; he answered them seriously, as a grown-up to another grown-up; he taught Saša how to pound nails and shave a board with a plane and how to stand on a step-ladder without falling. If Saša didn't obey his mother, she would say: "I will tell your father." (III:99.)

Saša's father is an authority figure, a teacher, and a friend. His sensitivity to his son is strongly felt. He instinctively knows when and how to praise Saša. His careful attention to

his son's inner growth assures that Saša matures into a responsible, upright young man worthy of respect. Stepan Bortašević, for all his various faults, is also a good father. The relationship between Stepan and his son, Serěža, is built on pride and respect and also on the ability to communicate as one man to another. The Bortašević children, the narrator tells us: "bring into the family their convictions, tastes, ideas and demands which they received on the side-- in school, in Pioneer detachments, in the Komsomol and in institutions of higher education." (III:235.) The implication is that social institutions contribute greatly to their proper upbringing. This idea of the good influence of social institutions is applied several times. Serěža reports in his diary entry of January 16th a case in which a young person was to be voted a reprimand by his peers. They could not bring themselves to do so until their teacher convinced them that such a reprimand was necessary to keep the guilty one on the right path in life: people must be made to answer for their improper actions. As has been pointed out already this process was not allowed to occur in the case of Gennadij. He was allowed (due to his indulgent, over-protective mother) to bypass the good influence of a properly applied punishment from the Komsomol.

"Responsibility" again becomes an important theme in Panova's work. In this novel, though, the question is one of personal more than public responsibility. The bureaucrats and the underworld characters who are cheating the public are exposed and brought to justice; this process forms one

plane of action in the novel. However, another, more important, plane is formed from the personal tragedies of the characters. These episodes are used to develop the theme of "Responsibility." Dorofeja is responsible for her son's improper upbringing. She is led slowly and painfully to the final realization of her own guilt in the matter:

How good that hour would have been for Dorofeja...
 if there only had not been that feeling of trouble
 and guilt, that lies like a shadow on field and sky,
 "It is my guilt, I am the responsible person
 [otvetčica], and how can I now escape this trouble?.." (III:244.)

Gennadij, too, is responsible for his own deeds. The attempt on his life forces him for the first time to consider his wasted existence and realize that only he himself can redeem it. Stepan Bortaševič cannot bring himself to accept retributions for his criminal acts, though he finally recognizes the inevitable necessity of doing so. His suicide leaves the burden of responsible behavior to his children; they must face his guilt and the guilt of the family. Their strength of character is tried and found capable of meeting the demands made of them. Panova takes leave of these and other characters in the novel at the point where they are assuming full personal responsibility for their lives and the lives of others.

Clearly, Panova has changed the accent of her work with this novel. She seeks now to portray more directly the essences of Soviet society and Soviet man. She does so by introducing new themes which openly depict the weaknesses found both in society and in the individual. By giving

critical representations of life, Panova aims principally to show the positive inner growth which is possible for Man. Though not a "heroic" work like the first three novels, Vremena goda is nonetheless just as optimistic. The conflicts of the novel are all being resolved, and the characters are all on the way to becoming better people. Panova develops her new themes in the same characteristic style in which she developed the old ones. She amplifies a theme by giving numerous examples of it. Each example gives a different twist to the theme. Panova often sets her examples in opposition to each other. In some cases she interpolates a philosophical discussion of the theme to give it added clarity. Panova has dealt in Vremena goda with a great variety of subjects in this manner. Unfortunately, none of them has been analyzed very deeply. Thus, it must be concluded that in this respect her novel is an interesting and sometimes daring statement of Soviet reality, but not really a penetrating study. Breadth does not mean depth. This shallowness is seen in other aspects of the novel as well.

In Vremena goda Panova has attempted to create the atmosphere of a whole town. To do this she introduces a wide spectrum of characters. There are old and young people, high officials and common workers, policemen and criminals. Scores of occupations are represented: teacher, janitor, architect, student, crane operator, chauffeur, interpreter, actress, factory and farm workers, nurse, train engineer, Party officials, directors of various institutions, committee chairmen, etc. The scenes occur in many different places:

schools, homes, dormitories, offices, a restaurant, movie-house, factories, police station, a collective farm, city parks, building sites, etc. Flashbacks into the past lives of some of the older characters introduce even more places and more secondary characters. The number of places described and especially the number of characters introduced is so overwhelming that they sometimes become blurred in the reader's mind. This "milieu effect" is best when Panova clearly shows a wider world operating just beyond the plane of action of the primary characters; it is weakest when she tries to generalize her characters into their surroundings or when she gives the "milieu" the stage by itself.

Occasionally Panova succeeds in presenting a real sense of the milieu. Then, the background characters form a natural extension of the main characters' immediate world: a flower vender captures the attention of Čurkin and Bortašević just after they have left the meeting on the Redkovskij case; two men pass by in the park and interrupt Pavel's concentration on Larisa's words of love; while Jul'ka patiently waits for Andrej at the factory entrance her attention is drawn first to some women who are planting a flower bed and then to the passing young working men. Panova also uses this outside stream of characters to explain certain important traits of her main characters. For example, both Serěža and Katja wish to merge with the passing crowds (the last entry in Serěža's diary talks about the familiar strangers he meets on the street; Katja goes out to her first day of work and is happy "that she too is in that great current of people," III:299).

Instinctively they feel that their privileged position in life has separated them from other people. When the outside characters begin to speak and act on their own, they become distracting and inhibit the natural flow of the novel. Such is the case, for instance, when Andrej and Jul'ka meet the magician in the restaurant, or when Dorofeja talks to the superintendent of the women's dormitory.

The abstract background characters (citizens of Ėnsk) and the general comments on town life act most often as transitional passages. They transport the reader from one major scene to another. They provide the novel, too, with an entrance and exit point. Panova begins the novel by showing a cinematographic overview of the "typical" Russian town. She shows people abstractly as part of a regular current of town life; then she spotlights a few from the masses in order to draw attention to individual concerns. Thus, in the opening scene, we see an unknown man, part of the New Year crowd of shoppers. He is individualized by Panova when she focuses attention on his particular problem: that of finding a New Year's tree at the last possible moment. (Later we find out who this person was--Vojnarovskij, and why he so desperately wanted that tree.) The abundant attention Panova pays to this initial scene, however, is much more than is due the importance of the events described in the scene. The scene has no great significance for the development of any one character, even Vojnarovskij. It is not full enough, either, to stand by itself as a finished portrait of town life. The opening scene and the final scene function only to frame

the novel. In these scenes Panova attempts to unite all her characters; they share the New Year's season with all its distinctive activities and unique hopes for the future. For the main characters, the future alluded to at the end of the novel holds a special promise of better times. The main characters do not succeed in merging completely with the general masses at this point. Thus, the New Year's scene at the end serves basically to reinforce the final optimistic tone of the novel rather than to strengthen the milieu effect.

Even though Panova provides Ėnsk with individual characteristics (such as the fancy staircase, which is all there is to the once-projected town Palace of Congresses) and peoples the place with numerous town folk, the city does not emerge as an independent living organism. The town remains only the general place of action and town life only a structural device serving such purposes as changing scenes, framing the novel, giving wider perspective to a scene, and characterizing individuals. Panova has concentrated too much on the individual problems of the main characters to succeed in developing a convincing overall picture of town life. Yet, the subtitle of the novel, "Iz letopisej goroda Ėnska [from the chronicles of the town of Ėnsk]," suggests that the author had intended to give a generalized historical picture of the town.

The subtitle is only vaguely appropriate to the novel. Panova does not succeed in presenting particularly heroic personages or important historical events of national significance. Only superficially does Panova's work resemble

the chronicles of old. She has chosen, however, characters in high positions and unusual events, as did the chroniclers. She has framed her characters and events in a one year entry which could be considered one part of a chronicle if it were interpreted in present day terms. Like many of the chroniclers of early years, Panova has been a witness to the events she describes. Like them, too, she lists the events rather than evaluates them directly. Her choice of characters and events gives her "Chronicle of Ěnsk" the same subtly didactic flavor which is also noted in the early chronicles. Nevertheless, Panova's chronicle falls far short of the authentic models. It neither achieves the national significance of the real chronicles, nor duplicates the heroic atmosphere and the beautiful blend of fact and legend which permeate the chronicles of old.

Panova does not present her characters in a uniform fashion in this novel. She obviously understands the young heroes of the work and cannot comprehend the gang of hardened criminals. She approaches these two groups in entirely different ways: the youthful heroes are handled as sensitive, psychologically motivated human beings while the criminals are treated as sinister, grotesque apparitions. The physical descriptions Panova gives of these two groups clearly point out this difference in approach. The first time Saša appears in the novel he is described positively:

A tall young man, or more accurately, a boy about seventeen stood on the porch. . . He had a beardless, regular oblong face with large lips; his eyes were small and serious; in their quiet look and in the outline of his lips there was kindness. "A good [položitel'nyj] boy," thought Dorofeja, "and one with character." (III:13-14.)

Saša sees Seržža for the first time at the police station; later he is again drawn to him at Bortaševič's house:

The lad was narrow-shouldered, frail with a pale nervous face and dark eyes, which were very shiny and expressed some kind of torment--Saša had never seen any other boy with such wise and sorrowful eyes. (III:114.)

He liked that lively lad with the sharp gleam in his dark eyes. He is intelligent and interesting to be with. . . And there was something very magnetic in the lad, something tender and defenseless for all his apparent independence. (III:167.)

In contrast, the head of the gang of criminals, Cycarkin, is described negatively, in grotesque fashion:

He was small, tow-haired, and his face looked exactly as if someone had raked his nose and lips together into the palm of the hand and then had pulled them out forward. (III:46.)

Cycarkin's accomplices are also gruesomely portrayed:

They called him Maljutka [little one] because he is small and narrow shouldered like an eight-year-old boy; [he had] a little, ghastly face without any hair on it; [he was] always in a dirty embroidered Russian blouse, and on his head an old threadbare skull-cap; it seems that under his skull-cap there also wasn't any hair... The hand which he gave to Gennadij was improbably tiny and cold like ice. His voice was weak and squeaky... (III:173.)

. . . from his [Izumrudov's] movement about the room passed a wave of barbershop aromas. This one was a dandy, excellently shaved, excellently fed, even at a glance he was all soft, like dough: softly his belly tumbled out over the top of his leather belt; softly his plump womanish shoulders bulged beneath his knitted shirt; softly slapped his wet thick lips on each other; and his eyes were very big and very protruding with thick straight eyelashes like a cow's and they seemed to be two soft bubbles... He was hot, he melted like candy, he sat limp, languid and hardly moving--through the room wafted the thick fragrance of Eau-de-Cologne, and Maljutka daintily sneezed: ti! ti! (III:173-74.)

The physical descriptions of the young people contain details which imply their character and psychological make-up; those of the criminals contain details which turn these characters

into caricatures. Panova's "bad" characters act and look bad. This is also the case for the negative female characters, Nadežda Bortašević and her personal maid and companion, Margo. Even the speech and mannerisms of these "bad" characters are affected. When Cycarkin uses the French phrase, "entre nous," he is feigning an intimacy that does not exist in reality. His gleeful laughter is just as grotesque as Nadežda's strained "Hmm, hmm, hmm."

Panova loses the realistic proportions of her novel when she bases her characterizations of the criminal underworld on distortion. Although they appear only sporadically in the novel, they call undue attention to themselves because of Panova's exaggerated descriptions of them and their criminal way of life. They provide color and intrigue for the novel, but little else, for Panova does not attempt to present the psychological motivations behind their behavior.

The numerous young people of Vremena goda, on the other hand, are carefully sketched, and some are very thoroughly analyzed by Panova. The author realistically presents their thoughts and concerns and the motivations behind their acts. Panova uses this group of characters as an especially rich source for a general study of youth. In the novel, this study is often quite independent of the other varied subjects. The study has a degree of realistic depth to it that is not achieved in her treatment of the other subjects of the novel. To achieve this depth Panova uses an omniscient narrator who eavesdrops on the conversations of the young people, monitors their secret thoughts, and even has access to their private

diaries. Serëža is one of the young people whom the author thoroughly analyzes. His characterization is a good example of Panova's special skill and finesse in dealing with the topic of youth.

Panova departs from her usual method of narration in Vremena goda when she presents excerpts from Serëža's diary (which form one complete chapter by itself). The diary format allows Panova to reveal compactly and candidly her character's thoughts and feelings on a variety of subjects: literature, love, the people around him, history, politics, school, etc. From this chapter emerges a detailed picture of a sensitive boy who is interested in everything that comes into his life. Even the smallest detail, such as a new word for his vocabulary, interests him. His mind actively seeks answers to many serious questions, too: Can a woman love a man who has a physical defect without humiliating him with pity? Can one ignore remarks made against one? How does one fight against the unfair situations in life? Why do some people suddenly adopt religion? What is love? etc. Serëža's very high moral principles are readily perceived from what he writes. He will not compromise his honor. He seeks "to live in such a way that no one can say anything bad about him, and each one would want to take him for an example." (III:58.) From the diary pages emerges a sense of Serëža's great love and respect for his father and his uneasiness about his mother. He feels separated from the other children not only because of his physical disability, but also because of his way of life, which he recognizes is much different from everyone else's.

His genuine concern for his sister's future reflects not only brotherly interest, but conscious perception of the need of society to require that every citizen develop to his full potential. Some of Serěža's entries reflect naive judgments, especially those on literature and love, but all of them, nonetheless, are honestly put down. They all add to the realistic and complex portrayal of a young man in the process of understanding himself and the world around him.

Serěža unconsciously reveals much more of himself in his diary than even he realizes. When he reports having a nervous attack he is also calling attention to those incidents which most disturb him. Though outwardly he is upset with his friend, Fedorčuk, for daring to make accusations against his father, Serěža's sudden fit reported at this point is seen by the reader as evidence that Serěža is inwardly afraid that Fedorčuk's accusations are justified. The entries in the diary devoted to this incident attest to Panova's keen insight into the psychology of the matter. The entry for Feb. 17th is longer than all the rest. It relates the full facts of the Fedorčuk incident while it is still fresh as a nightmare in Serěža's mind. His deliberate, calm retelling of the facts is interrupted at the beginning and end by angry, hurt remarks which show the hidden depths of his agitation. The next two entries are made the next day (the only time the diary shows that Serěža wrote twice in one day). The first is entered under "morning," and is proof that Serěža is still very upset about the incident. In this short entry he tries to rationalize Fedorčuk's statements: he thinks of

the incident as a "remnant of capitalism"; he compares it to another case in which an innocent boy was unjustly thought guilty; he explains it away by quoting wise words from Marx (or Engels, he can not remember from whom) and Puškin; and he even invokes the "Motherland." He fights the accusations with all the "weaponry" which his education has provided him. The second entry is titled "evening" and is further evidence of how greatly disturbed he is. The thinking manifested in this entry shows how he has moved away from what he has been formally taught and what he has already experienced. He manages to find a solution to the incident by answering the accusations with his own personal philosophy on how one must live to avoid such situations.

In the entry for the next day Serëža voices his concern for his father. He notes how his father has aged lately. Serëža wants to tell him to quit his job, but he realizes he cannot do that, for then he would have to explain why, and that would mean insulting his father. Hidden between the written lines is Serëža's fear that his father is in trouble. In these few pages Panova has carefully prepared the reader to accept Stepan's guilt, though Serëža himself has not yet reached the point of openly admitting even the possibility of his father's guilt. In this way the diary becomes more than a major piece of evidence for the study of this particular young person; it also prepares the way for future events, and, besides this, gives insight into some of the other important characters of the novel.

After Serëža recovers from the shock and the scandal of his father's death, he tosses his diary contemptuously into

a drawer--"finished with childhood," he thinks. Serěža, then, is "full of manly readiness to survive to the end and do all that is necessary"; he has decided that "man had it within himself to endure a great deal." (III:302-03.) The foundations for Serěža's firm resolve have already been discovered by the reader from the revelations made about his character in his diary. Serěža is fully ready to enter a new phase of life based on his intellect. The first dramatic test of his resolve comes when he renews his friendship with Fedorčuk, whom he chances to meet on the street.

Panova has successfully traced Serěža's experiences and their effects on his inner growth; this young character "lives" before the reader's eyes. From this story the reader receives not only a clear picture of an individual, but also, he senses a generalized picture of youth.

Not all the characters of Vremena goda develop so spontaneously before the reader's eyes. Some seem to change without any given reason: the cold, firm Jul'ka suddenly becomes domestically affectionate; the shy, docile Larisa abruptly finds the inner strength to make declarations of love to Pavel and dispassionate demands to Gennadij for a divorce; Leonid, the romantic lover and active revolutionary, inexplicably loses all his charm in later life, etc. Panova does not present enough of the inner lives of these characters to make the changes in their basic natures believable. Many of the other characters remain relatively static and undeveloped (such as Pavel Petrovič, Nadežda, Vojnarovskij, Čurkin, Akindinov, etc.). The best scenes of the novel are

those in which Panova isolates one particular character and enters fully into his thoughts and actions over a sustained period of time (measured in years, days, or moments). This occurs rarely in the novel, but is seen in Dorofeja's early life scenes, Serěža's diary, and the account of Stepan's sleepless night spent struggling with his guilt.

Stepan is a dual character, but his duality only becomes dramatically apparent near the end of the novel. In Chapter Thirteen, entitled "Life is Short," Stepan's story of his career is related from its beginnings to its last stages, when Stepan finally realizes that he has lost everything important in his life. Until then the reader, as well as Stepan's colleagues, friends, and even his children, has believed him to be a simple, good-humored, respectable, confident man. However, in the scene in which Panova shows Stepan suffering from insomnia, a completely different side of Stepan emerges. His tormented inner self surfaces and is reflected in his exterior features:

He gets up [from bed], turns on the lamp, and, puffing quietly, fumbles in the night table. His face is sad, as if he is about to cry--people wouldn't believe that the cheerful Bortaševič could have such a face. That face doesn't fit an elderly heavy-set man in drawers who is squatting down in a clown-like pose. (III:218.)

Stepan senses that the tragic end of his career is at hand. He realizes that "life is short" and that his ended the day he first accepted unearned money. He concludes in his despair that suicide (though he does not specify it directly) would be the only end to a life that had, in essence, ended long ago:

It would be better if day didn't come at all.
 Let there always be darkness. To lie there. To
 count in order to fall asleep to one thousand and
 then to five...To remember something more pleasant...

But there was absolutely nothing to remember.
 The bakeries, the department store?..All that was
 mixed up with loathsome things. Nadja's love?..

It is prohibited to think of the children.

It is terrible if there is absolutely nothing to
 expect. Still more terrible if there is absolutely
 nothing to remember.

It seems as though there was no life. (III:236.)

The short phrases suggest a troubled mind. The impersonal constructions used in the passage make it stand out in relief from the surrounding third person narrative. In other parts of this chapter, the step by step replay of Stepan's career is given with such candid exposure of his most intimate feelings and fears that it, too, seems to be a product of Stepan's own tormented mind. Thus, though a third person narrative style is maintained, because of the intimate content and the particular arrangement of the content, such passages also approach the construction of an inner monolog. For example, the narrator tells us that Stepan could not admit to himself what the true situation was:

To cease denying the situation meant to tell
 himself that he is a scoundrel who has robbed the
 workers' State to which he is indebted on every side.

To cease denying the situation meant to tell
 himself that he is disgracing the Party, that it is
 necessary to drive him out of it with a broom like
 some foul creature.

To cease denying the situation meant to tell
 himself that his place is behind bars and not among
 free people. (III:232-33.)

The repeated opening pattern of these sentences suggests in itself Stepan's persistent self-persecution. Panova has achieved in this chapter an unusually rich blend of narrative techniques that combines objectivity with revealing intimacy.

By focusing her attention in this novel on the private lives of individuals rather than on their public lives, Panova has created characters who are much more ordinary and earthy. No matter what their public positions are in life, they lack the heroic gloss that many of the author's earlier characters possess, a gloss which is largely derived from a heroic work life. The characters of Vremena goda are most notable in their family roles. A good example of this is the character of Dorofeja. Panova particularly stresses the "motherhood side" of Dorofeja's character throughout the novel. One chapter, entitled "Motherhood," contains not only the problems Dorofeja faces in raising her two children, but also contains a lengthy description of the birth of her first child (written quite forcefully from a woman's viewpoint). Within the context of the major conflicts of the novel, her role is primarily that of Gennadij's mother. At the climax of Gennadij's involvement with the criminals he turns to his home and his mother as his only refuge:

He rushed home. Not to Zina, but home, under that roof which alone could shelter, understand, and save him. To the strong, caring hands which he had pushed away. There, where insults, recriminations, arguments are unthinkable--oh, how he understood this now!...

He was too unpractical and not informed about worldly matters, and about those which he had come up against all the more. He didn't know if he were really in danger or if they were only scaring him. But the threat was too terrible. It is impossible to live with such a noose around one's neck. "Mother, help, take off this noose... Mother, what have I done with my life. . . Mother dear, save me from them!..."(III:274-75.)

His desperate plea resounds, too, as an ode to "mother" and "home."

More so than in her previous novels, Panova characterizes her heroes in this novel by what they read, what plays and movies they attend, what songs they sing. They are even characterized by their clothes, which serve to put them into a particular time reference (such as the Nepmen's tapered trousers, or Stepan's silk checkered socks, fashionable in the twenties, or the long ultra-modern jackets that Gennadij and his friends now wear, etc.), and which call attention to their vain, "bourgeois" natures. Panova stresses the ordinary side of her characters' lives by calling attention to their daily routines and mundane cares. Saša's life after his father's death is described:

Saša went to school, he read books, fulfilled the requirements for his BGTO [physical fitness] badge, in the summer he went to Pioneer camp, became a young Pioneer leader, played volley ball well and chess badly, didn't miss a single movie-- his days were filled with a great deal of various pursuits. (III:103.)

The ordinary activities listed here balance the dramatic details of Saša's grief which were described in the passages immediately preceding this one. Panova implies by such a juxtapositioning that "life goes on." The early life of Dorofeja and Leonid is also portrayed through the details of daily activities (walks through town, playing "Lotto" with the neighbors, going to the movies, etc.). Jul'ka prices furniture for her new apartment, and Panova presents the whole process to the reader. The author is trying to recreate life in its most simple aspects as well as in its most complex.

For the first time Panova has attempted to write a more "conventional" novel that has strong plot lines and characters

which are closely united by those lines. All the main characters' fates are related directly or indirectly to the criminal intrigue. Strong ties reach from Cycarkin through Gennadij and Stepan to their families and friends. The whole town, too, is affected by this criminal case. A second major plot line is that of Gennadij, the "Prodigal Son" (the title of one of the chapters). He is at the center of much of the personal conflict in the novel; his father, mother, and sister are divided in their support of him through most of the novel; his wife must free herself of his effect on her; Gennadij's presence is the force which drives Saša and his mother apart. Even though Gennadij does not interact directly with Stepan and his family, he is closely tied to them. He is repeating Stepan's mistakes, driving himself and his family to ruin in the same way Stepan does himself and his family. These two criminal accomplices share the same love of luxury that brings both of them into initial contact with Cycarkin.

Panova relies on simple contrivance to unify the characters. Some of the minor characters act as ties between the Bortašević and Kuprijanov families. Vera Zajceva, the young actress, is rumored to be Stepan's lover, though she personally assures Katja that this is not true. Dorofeja meets Vera in a girls' dormitory when she goes to investigate a housing complaint. Čurkin is Stepan's best friend, and also works with Dorofeja. Margo has shared living quarters at one time with the Kuprijanovs, now she lives with the Bortaševićs. Panova uses these character links

to build a complex chain of interrelationships for the novel. She implies by this technique that human lives are intricately tied together whether one is aware of those ties or not. Her characters all come into contact with each other in numerous and often inconspicuous ways.

Saša acts as a major link between the two main families of the novel. His mother's love affair with Gennadij fosters his association with the Kuprijanov family (who, at the end of the novel, extend to him their love and protection as if he were really Gennadij's own son); and his chance meeting with Serëža leads him to a close friendship with the boy and into a role of friend of the family. Saša is thus in the position to comment on the situations in both families and Panova makes use of him in this capacity. The author at first carefully establishes him as an honest and good person, and then allows him to voice her judgments on the other main characters of the novel. Thus, Saša sees the shallow character behind Gennadij's good looks; he instinctively feels the worth of Stepan as a father; he senses the inner depth and beauty of Serëža's character; he views with disgust the repulsive mask that is Serëža's mother. Panova, however, does not limit Saša to this one function in the novel. She develops him as an independent character with his own unique problems in life, for example his love for Katja.

Panova avoids having the Kuprijanov and the Bortašević families meet during the course of the novel. Though both Dorofeja and Stepan work in the town offices and do know each other, Panova never allows these two to interact directly.

The author carefully avoids such a confrontation, yet she teases the reader with the possibility of one (for instance, she presents the circumstances for such a meeting when Dorofeja, Stepan and his wife return from the South on the same plane). By doing this Panova creates a fine line of tension for the novel as well as underscores the irony of the fact that although these two families are bound closely together, they are unaware of the ties.

This is the longest of Panova's novels (being half again as long as her first three works). Unfortunately, the author often strains to hold the many characters and situations of Vremena goda together. Sometimes the novel disintegrates into unrelated parts; sometimes the point of strain becomes so obvious it destroys the sense of reality in the novel. Many threads of the story are not well integrated into the two main plot lines of the novel (for example, the loves and marriages of Jul'ka and Andrej, and of Larisa and Pavel, are dependent on neither the plot revolving around Gennadij nor on the criminal plot). Panova unravels those threads too far at times. The diversions become irritating; the reader loses sight of, and interest in, the major action of the novel. Panova relies heavily on chance to develop the situations of the story. Serëža and Saša happen to be in the police station at the same time; they meet later in a movie theater line. Gennadij slips and falls on the street, giving Maljutka a chance to stab him. Vojnarovskij is in love with the daughter of the person he must expose as a criminal. (In the original version, published

in Novyj mir, the novel ends with Vojnarovskij and Katja's marriage.) The coincidences are sometimes quite unbelievable. At other times Panova uses coincidence to heighten a dramatic scene, also with limited success. The joyful mood of Katja's birthday party preparations is played against the shocking unveiling of Stepan's crime with its tragic consequences. Panova has strained too hard to achieve this sensational effect.

The narration of Vremena goda is varied, but not always effective. As in the earlier novels, Panova develops the story from a particular character's point of view, using even that character's own voice. This device, however, is not uniformly applied in Vremena goda. It works well for the major characters of the novel. Dorofeja's view is the dominant one in the opening chapters of the novel; at times the narration even becomes a first person interior monolog. Panova brings the reader very close to the events by using this device; Dorofeja's romantic past life becomes an especially immediate experience for the reader. The same device brings Stepan's early life and his final days into vivid focus. When Panova uses this device with some of the secondary characters, however, the effect is lost, because these characters are not developed enough in their own right. The reader does not understand sufficiently Akindinov's (or his wife's) character to be especially responsive to the merging of the character's viewpoint with that of the narrator when Akindinov's past life and his relationship to his wife is discussed, for there is no accompanying depth to the characterization. The facts are "told" in these cases rather than "shown." Without proper

development of character, these passages have no real significance for the content of the novel. For the style of the novel, however, these changes in narrative voice are particularly pleasing. For example, the narrator relates Nadežda's past life, and the sentences are suddenly inundated with luxuriant descriptive phrases. We know enough about Nadežda's character to associate the point of view with her opulent nature:

After the starving, cold, uncomfortable years of War Communism, how pleasant it was to feast ones eyes on blue fox, sealskin, lacy nightgowns. . . .

In the summer on the main streets of that noisy southern town, the flower venders stood in two rows and sold luxuriant, magnificent flowers which stimulated the imagination. . . [the Nepmen] had their own women--chic, insolent, without prejudice; Nadja hated them. . . .She walked by feigning indifference, though greedy envy squeezed her throat. (III:222.)

Such departures from the usual narrative voice give life to the novel. The narrator sometimes emerges as a character who talks about "our town," and comments on the passing seasons. However, the character of the narrator is hardly defined. These passages are weakly designed and add nothing significant to the structure of the novel. At other times the narrator assumes a pronounced position of omniscience and calls attention to facts which the characters themselves do not see: proud Katja is not aware of her own meek acceptance of her father's suicide, (III:288); Saša does not know that the reason why Nadežda does not move her mouth when she talks or laughs is because she does not want wrinkles, (III:316). Thus, Panova has used a combination of narrative techniques in this novel: blending the narrator's viewpoint

and voice with those of various characters, making the narrator a character, and using an omniscient narrator as a commentator. Besides these techniques, Panova varies the narrative by including such things as interior monologs, diary excerpts, emotional dialogs, etc. The variety in the narrative structure, though interesting in itself, is not always applied to obtain the greatest depth in meaning. Superfluous passages are introduced whose meaning lies primarily in device, and the themes and characterizations suffer.

The shifts in language planes (from the colloquial of some of the characters' speech, to the neutral tones of the narrator, or to the jargon of youths, criminals, officials, etc.) further enrich the narrative. Language is a means to characterize the various heroes. Dorofeja's early peasant speech, Gennadij's slang, Stepan's simple, folksy phrases, Cycarkin's affected utterances, etc., all provide information about the characters' backgrounds. The way Dorofeja and Serëža adopt new words into their vocabulary subtly attests to the existence of active minds which are intent on absorbing everything. Dorofeja learns many new political words as she gains in social consciousness. The narrator tells us:

Dorofeja began to pick up clever, important words: "new economic policy," "State industry," "working stratum," "alien element." She pronounced these words reverently: they seemingly added to her stature. (III:51.)

When Serëža hears a new expression for being drunk, "podšofe," he ponders its meaning, and soon begins to use it himself. (III:154,159.) The expression has become part of his vocabulary. Panova has captured the very thought processes

of these characters. They thus become alive and grow before the reader's eyes.

The author is adept at arranging words for a special effect, too. Here is one example:

Éto dlja nas s vami karta, a dlja Čurkina za kvadratikami, izobražajuščimi doma, i za poloskami, obožnačajuščimi ulicy, v polnuju veličinu razvërtyvaëtsja, v tëploj ploti suščestvuet, dyšit, paxnet, dvižetsja, zvučit naštojaščij živoj Ėnsk. (III:82.)

[For you and me this is a map, but for Čurkin, behind the little squares which represent houses, and behind the lines which designate streets, in full magnitude it unrolls, in warm flesh it exists, breathes, smells, moves, reverberates--the real live Ėnsk.]

The repetition of prepositional phrase patterns creates an assertive atmosphere fitting the content of the passage.

The string of verbs indicating existence infuses actual life into the picture of the town.

Though the title of the novel is "Seasons of the Year," and the time span of the novel is from New Year's to New Year's, the seasons form no more than a framework for the novel.

A. Ninov contends, however, that the repeated cycle suggested by the title finds reflection in some of the cyclical motifs of the novel.¹³ The critic may have had in mind such things as the various stages of Man's life shown in the novel, as well as the repetitious problems and even vanities that are shown to beset the characters continually. The passing seasons are marked by references to various holidays and also by the descriptions of nature: the spring thaw which comes at the end of Part One; the summer heat that oppresses Katja as she works in the fields; the fall rain that depresses Gennadij; the winter snow that seems to bless Katja when she goes off to work the first day.

Nature often does more than indicate the passage of time in the novel. It is more than a simple backdrop for the characters' actions, too, though Panova does resort to such scene painting, especially for describing romantic encounters (Jul'ka and Andrej's blossoming love is highlighted by a setting sun, a quiet pond, and stars; the romance between Pavel and Larisa is set off by a bouquet of pink chrysanthemums and a yellow strip of evening glow at the edge of storm clouds). Panova often uses nature descriptions to comment on the state of being of her characters, and also as a device to evaluate them. Thus, the positive characters, Dorofeja, Saša, and Katja are shown at some point "in the bosom of Nature"; they are Nature's "blessed children." In Vremena goda Panova has not developed further her technique of nature description or her use of nature for character portrayal. She even begins to reuse some of her own material:

On one side of the street it was winter, on the other fell droplets, mirthfully tapping, and sparrows shouted at the top of their voices under the eaves.

". . . winter is meeting spring," said a passing old lady. (III:114.)

Comparing this description to the one from Kružilixa in which the three young boys visit the aunt in the country, the reader is absorbed again by the same joyful mood, seeing again the same sparrows, and hearing the same phrase from an old lady: "winter meeting spring [zima s vesnoj vstrečajutsja]." (I:292.)

The reader recognizes other features of Panova's earlier novels which find their way into Vremena goda, too. The symbolism of the train as the chance for escape and for

seeking one's future happiness is repeated in Dorofeja's story of her early life. The train's rhythmic movement repeats that found in Sputniki: "Poezd šel, stučali kolesa, za moroznym oknom melkali i melkali, odna kak drugaja, sosny [the train went along, the wheels rattled, beyond the frosty window flashed and flashed pine trees, one just like the next one]." (III:36.) Certain stylistic features also recur: the frame of a year's span of time, the diary format, the psychological portraits, the profuse attention paid to realistic detail from every day life--"byt" pieces (even individual details are replayed, such as when Panova again juxtaposes war with the eating of ice cream). Some of the characters also resemble earlier ones. Dorofeja's story is much like those of the other new Soviet women, the Nastas'jas of Kružilixa and Jasnyj bereg; she is "saved" by her "knight in shining armor" much the same way Mar'jana is in Jasnyj bereg. Akindinov possesses many of the same one-man rule attitudes that Listopad manifests. Gennadij is the full extension of Dr. Belov's son, Igor'; Igor's relationship to his mother is also taken as one of the basic subjects of Vremena goda. (Panova describes Igor' as "a failure, lazy, rude, always loafing around God knows where"; his mother "forgives him everything and keeps all the best pieces for him, not giving her daughter her rightful share," I:57.)

What is missing from Vremena goda is the good-hearted humor of the earlier novels. There are no small children described in detail. Only occasionally do the young people of the novel elicit a smile from the reader (Julka and her

friend studying for exams; Jul'ka's first dinner in a restaurant; the actress practicing her role as Mary Stuart, etc.). The humor that the author introduces into the stories of town life (for example, the vying of different organizations for the best bathhouse, or the building project of the local Palace of Congresses which ends with only the erection of a fancy formal stairway) distracts the reader more than it amuses him, for it leads him away from the main themes and characters. The tone is almost always serious when it revolves around the main conflicts of the novel. Obviously Panova is more concerned with establishing an atmosphere of harsh reality for the novel than with entertaining the reader with humorous anecdotal escapades.

The novel is divided into three parts, each with its own prolog. The last part is significantly shorter than the first two, consisting of only four chapters. This allows Panova to bring the events of the novel to a rapid, more forceful conclusion. The titles of these chapters suggest culmination points ("Dedicated Mainly to Questions of Marriage," "Dedicated to Various Sorts of Unpleasantness," "Subsequent Events") and the final dénouement of the novel ("How We Will Live Further"). The titles of the chapters in Parts One and Two refer mainly to people (though only two, Jul'ka and Serëža, are named directly) and life activities (friendship, love, motherhood, daily cares) or the flow of life ("The Beginning of Life," "Life is Short"). Only two chapters (Six: "State Loan Certificate" and Eleven: "Fire") neutrally signal an event that occurs in the chapters. Thus, even in the titles,

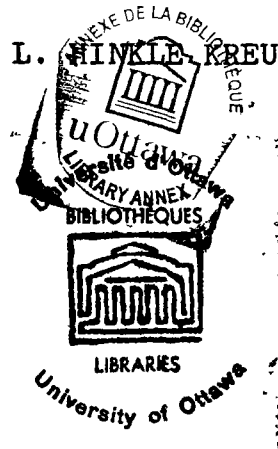
Panova stresses the life and people of her novel, as she does in the chapter titles of the earlier novels.

In Vremena goda Panova introduces a complex variety of themes, characters, and styles. Yet, she does not achieve sufficient depth in any one aspect of the novel. The work lacks unity of all its diverse parts. The author does not succeed in presenting a true overview of life. This novel is most important for what it reveals about rarely portrayed aspects of Soviet life. It is most satisfying for what it shows of individual human behavior and growth (even though this aspect of the novel is not evenly treated and is sometimes buried by the other aspects). The novel is also important for what it shows of Panova's growth as an artist.

AN ANALYSIS OF
THEMES, CHARACTERS, AND LITERARY DEVICES IN
VERA PANOVA'S MAJOR FICTION

by

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CHAPTER SIX

SEREŽA

Literature about children is especially popular, for children are in themselves appealing subjects. Their openness and naiveté naturally elicit gentle warm responses from adults. The child's world may seem poetic or even dramatic to the adult depending on the experiences associated with this world, yet, almost always, it is understood to be a "special" world by the adult. Writers use the child's point of view to open the universe anew to the reader. Not only the natural world, but the social world and also the inner world of complex human emotions are candidly exposed through a child's point of view. Writer and reader alike accept the child's view as universally truthful even though the child may often not fully understand what he sees or feels. The child's viewpoint, however, forms only a part of the wider understanding found in literature about children; the adult wisdom of author and reader also intrudes in such literature to supply the understanding that is often lacking in the child's view.

For some writers, the child is the embodiment of Truth itself. Dostoevskij's literary children, for example, are imbued with an innate, pure understanding of life; they act

as a spiritual link between Man and God in Dostoevskij's writings. For other writers, children function in part, at least, as a means to attain again a communication with Nature. Aleksej Tolstoj's novel, Detstvo Nikity [the childhood of Nikita] resharpens the reader's own sensitivity to Nature. Nikita is often shown in a nature setting (eg. sledding in fresh snow, playing with a rescued bird, riding his horse, etc.). His life passes pleasantly without traumatic incident. Aleksej, the child in Gorkij's Detstvo [childhood], on the other hand, functions as an observer of life in the wider world. The life Gorkij portrays is often cruel and severe, yet it is also beautiful for what it proves about the inner spirit and strength of Man. In Detstvo Gorkij draws principally a portrait of society rather than a portrait of a child. His work is thus important as a piece of critical realism. Other Russian writers, too, have used literature about children to censure society. The scenes in "Son Oblomova" ("Oblomov's Dream"--Chapter Nine of Gončarov's novel Oblomov), serve this purpose. The young Oblomov is being raised as a "hothouse flower"; he is not allowed to do anything for himself. With sure, layered strokes Gončarov paints a negative picture of the landowners' stagnant homelife. Stories about children written by Čexov, such as "Van'ka" and "Spat' xočetsja" (translated in English as "Sleepy"), serve, too, as critical exposés of bad social conditions, yet these works are also exquisite miniatures of psychological portrayal which capture the child's way of thinking and acting. Lev Tolstoj's Detstvo portrays the actual process of a child's growing awareness of

self and surroundings. Tolstoj mainly focuses inward on the child's psychology. The exterior world portrayed in his Detstvo is comfortable and full of love, and it does not detract from the real subject of the novel: individual human development.

Panova's Serëža has much in common with these classic examples of Russian literature about children. The reader easily senses the special significance that Panova attaches to Serëža's point of view. This little boy is meant to convey "Truth," though he is not the embodiment of "Truth" itself. In some part the "Truth" he communicates is about social conditions (which can be seen in the theme of "Upbringing," the dominant theme of the novel). Yet, in major part, this "Truth" is about the human condition, that is, the inner world of a human being.

Serëža has some features that are similar to those of Gorkij's Detstvo. Both authors present the initiations of their young heroes into the sometimes very cruel realities of life. Both authors clearly show the effects of cruelty and love on a child's life. Young Aleksej from Gorkij's Detstvo responds affirmatively to the loving friendship offered by his grandmother and the interest shown in him by people such as Cyganok and the lodger, "Xorošee delo"; he responds negatively to the cruelty of his grandfather (who mercilessly flogs the children of the family) and of his uncles and cousins (who dream up special torments for him). Panova's Serëža, too, is shown reacting to the good and bad elements in his life. His step-father treats him with equality and respect, and

Serēža thrives on it; his mother treats him willfully and even begins to ignore him, and he withers before the reader's eyes. In Serēža adverse social conditions are shown through some of the other children's experiences, too: Lida is forced to assume adult responsibility for her baby brother and has to forfeit the freedom of childhood; Ženka, an orphan, is subjected to abuse and neglect from his aunt and, very early in his life, must find his own way in the world; Vaska's fate is arbitrarily decided for him by the adults in his family. All of these examples show how society (here represented by the adults of the story) can influence children for better or for worse. In these two works the child is shown as pliable material who naturally absorbs all the strengths and weaknesses found in the world encompassing him. The child can only reflect his environment; he is too powerless to act against it.

Panova's Serēža is closer in subject to Lev Tolstoj's Detstvo than to Gorkij's novel. Both Tolstoj and Panova deal not only with the exterior events in the lives of their young characters (as does Gorkij), but also with the inner experiences of these events. Both show the growth of their young heroes through ordinary relationships with family and friends. For example, Tolstoj's Nikolenka comes to understand his tutor's private self; Serēža learns to trust and love his new step-father. Even the most common events take on special meaning when they become part of a child's ever-widening experience. Sitting and waiting for a hare to appear during the hunt, Nikolenka explores the world of nature around him,

carefully tracing the movements of tiny ants and observing the flight of a butterfly (much the same way as Serěža did in Jasnyj bereg). When a hare suddenly appears, Nikolenka, startled, frantically cries out, and the hare escapes into the safety of the woods. (Serěža in Jasnyj bereg also makes a similar childish mistake--that of not being able to control himself when he is boating with Lukjanyč and the other children.) Nikolenka suffers regret and embarrassment because of his careless action. His simple mistake is a very special learning experience for him. Serěža makes such a mistake, too, when he gets his tattoo; this simple incident leads to a harsh lesson from life for Serěža. Nikolenka and Serěža are alike in several other ways: both want to be "grown-up"; both are very offended when they are called "a girl"; both are conscious of their own appearance (Nikolenka is upset because he is so plain; Serěža, because he has such girlish locks); both are keenly interested in the "romantic strangers" that enter their worlds (the "holy fool" in Tolstoj's work; the "ex-convict" and the "sea-captain" in Panova's); both are keenly perceptive, yet passive children who willingly follow and idolize their older friends. However, Nikolenka (who is about ten years old) is more conscious of his own "self" than Serěža, and Nikolenka is able to verbalize freely what he sees and feels at least in his own mind. His thoughts and emotions are presented clearly and directly (Tolstoj uses a first person narrative in this work), whereas Serěža's thoughts sometimes remain undefined or are expressed for him by the narrator. The changes in Nikolenka's character come gradually, and he

seems to be fully aware of these changes. He faces no soul-shaking crises in his life. Serëža, however, is facing serious problems (adapting to a new father, accepting death as reality, being ill, losing his mother's love, accepting the presence of a new baby, being separated from his family), and because he is so young, these problems assume the proportions of major crises in his life. Serëža is unable to comprehend fully yet what is happening to him; his "self" is still very nebulous. This does not mean, however, that he cannot feel things deeply. On the contrary, Panova shows that parting from his family at this point in his life would truly be a tragic experience for him. The opposite is true for Nikolenka. His parting from his family so that he can continue his education in Moscow is a joyful experience for the boy, because it marks the much-longed-for passage of his boyhood. How differently Tolstoj and Panova approach their subjects can be clearly seen by comparing the funeral scenes in the two works (the funerals of Nikolenka's mother and of Serëža's great grandmother). Both boys face the spectre of human death for the first time in their lives. Their reactions are similar as they contemplate the dead bodies: curiosity replaced quickly by horror. At the funerals both boys involuntarily scream and quickly leave the room. The similarity ends there, though, for the final resolutions of these scenes are quite different. Serëža is impulsively consumed with the fear of his own death and is not placated until Korostelëv assures him that he, Serëža, will never die. Nikolenka, on the other hand, is fascinated by the display

grief he sees around him, and he analyzes it intently. Though these two works have many exterior points in common, they differ especially in this one major aspect: Tolstoj concentrates on revealing the reactions of the conscious self; Panova is concerned more with the reactions of the unconscious self. (In Soviet literature this attention to the private self is again a special characteristic of the "Thaw" period.)

T. Xmelhickaja observes that until the appearance of Serëža in 1955 there was very little literature about contemporary Soviet children.¹ In earlier works, such as V. Kataev's Beleet parus odinokij [the lonely sail shows white] (1936) and K. Paustovskij's Dalëkie gody [faraway years] (1946), the authors recall their own childhoods, thus the time setting is pre-Revolutionary. Xmelhickaja further maintains that until recently Soviet literature about children generally followed the traditions that Gorkij set in this genre, rather than those set by Aleksej Tolstoj; that is, Soviet writers continued to portray childhood in the midst of difficult social conditions. She uses as her examples of works in the "Gorkij tradition" N. Dubov's Sirota [the orphan] (1954) and V. Smirnov's Otkrytie mira [the discovery of the world] (Book One, 1947; Book Two, 1955-56, Book Three, 1964). Xmelhickaja asserts that the more recent works about contemporary Soviet children are more psychologically subtle. She uses Panova's writings about children (especially Serëža) as the main example of this trend.

There are other recent examples of this trend and Panova's Serëža is easily compared to them. One such story

is Jurij Nagibin's "Četvĕrtyj papa [the fourth daddy]," published in his collection Pered prazdnikom (Moscow: Molodaja gvardia, 1960). This story is very similar to Serĕža in terms of both content and style. Nagibin's young hero, Saša, is also without a father. He "adopts" his new fathers from among the older men that come into his life. The "fourth daddy" is a sailor (with very interesting tattoos!) who has come to call on the young housekeeper, Fenička, who is also Saša's nanny. Like Korostel'ev, this sailor treats the young child with respect and loving interest. Saša eagerly responds to this much-needed attention and friendship. Unfortunately, Saša becomes the pivotal point of conflict between the sailor and Fenička, much in the same way that Serĕža is at the center of the conflict between Korostel'ev and Mar'jana. However, the conflict in Nagibin's tale is much more poignant, since it ends unhappily for everyone concerned: the sailor breaks off his romance with Fenička, because he cannot tolerate the fact that she treats her young charge with indifference and, at times, with hostility. Saša thus, sadly, loses the "daddy" whom he has already come to trust and love. Both Nagibin and Panova concentrate on the theme of "Upbringing," especially as it concerns the questions of what a child needs and what kind of approach is best in rearing a child. They both stress the child's need for love, and champion the necessity of treating a child with kindness and respect. These two works represent not only studies of child psychology, but also studies of adult psychology. Though the young heroes do not fully understand what they see, they nonetheless clearly

perceive the silliness of adult games (especially games of people in love) and sense the lying and arbitrary nature of adults. Nagibin's story concentrates on one event: the visit of the sailor; Panova's work combines a series of events. Yet, the style of these two works is very similar. Both authors never leave the daily experiences of their young heroes; they show that even the most common experience has unique and sometimes profound meaning for an individual. They effectively use one small detail to project strong emotions. For example, a favorite toy (Serēža's monkey, Saša's bear) becomes a symbol of love and need. Both authors maintain the child's point of view throughout by using such devices as indirect speech to bring their third person narratives closer to an actual expression of their young characters' own thoughts. Panova and Nagibin have thus concentrated their focus on one child and, by looking at and through him, have succeeded in showing also a generalized picture of the nature of Man.

In his article "Novaja povest' Very Panovoj [the new tale by Vera Panova]," V. Orlov suggests that Panova's Serēža is perhaps not a "povest" at all, but an "elaborate, profound psychological étude [razrabotannyj, glubokij psixologičeskij étude]." ² Orlov's suggestion is meant as a compliment to Panova's mastery of psychological portrayal. Serēža is composed of the experiences of a small boy--experiences which range from the very simple to the very complex--and the ways in which these experiences are assimilated into his mind and heart. Panova effectively shows

the very process of this assimilation by assuming Serēža's point of view throughout the story. The term "étude," however, places too much attention on the mechanical value of the work. Panova has done much more with this piece than to prove her excellent technique in psychological portrayal. Panova's portrait of Serēža is more than an objective view of a young boy's accumulation of experiences, it is also a subjective demonstration of the author's own views on life. These two planes of the novel are perfectly harmonized; neither detracts from the other. One theme dominates the tale: the theme of "Upbringing." The major hero who emerges from within this theme is Korostel'ev. He is the hero who best serves Panova's subjective purposes.

Korostel'ev is shown in this work as a true "positive character," in the best sense of the expression. The beauty of his character is profound and very natural. His kindness, inner strength, wisdom, openness, and especially his sensitivity make him a hero truly worthy of emulation.

Korostel'ev's image is much more profound in Serēža than in Jasnyj bereg. By concentrating on the family aspect of Korostel'ev's life, fully detailing his relationship to Serēža, Panova has revealed new dimensions to Korostel'ev's character. In Jasnyj bereg Korostel'ev is shown as a passionate worker, generally admired and liked by his subordinates, but nevertheless harboring traits of pride and stubbornness in his character which lead him into irresponsible actions and arouse disfavor with him among the workers. His self-centered immaturity and insensitivity shown in Jasnyj bereg

are entirely missing from Sereža. In the latter work he is shown as a talented father, one who is loving, understanding, sensitive, and wise. Only once in Sereža is Korostel'ev shown at work at the Farm, and that picture shows him "positively," too. (He knows how to handle the workers firmly and command their respect; he exerts his power, but it is tempered by kindness.) Thus, Panova has hewn the rough edges of negative traits from Korostel'ev's character and expanded more deeply its positive core. The result is a sharper, more human, and also more realistic picture.

The fairy tale atmosphere that surrounds Korostel'ev and Mar'jana's "love affair" in Jasnyj bereg has given way in Sereža to the realistic atmosphere of a newly-married couple learning to share life one day at a time. The love expressed between Mar'jana and Korostel'ev now seems genuine, for Panova has provided a base for its development: marriage and family. Panova has further denied the idealism of this love relationship by introducing in Sereža an area of genuine conflict between the two centering on the question: what is the proper way to bring up children?

Korostel'ev is anxious to win Sereža's love, and he does so, but without ever admitting anything condescending into the relationship. His superiority as a father (his "positive heroics") consists in this. Korostel'ev naturally accepts Sereža as an equal, and as such they are able to share their problems, fantasies, and thoughts. He automatically senses what Sereža needs, and the greatest of these needs is to be treated as a responsible human being worthy of respect.

Thus, Korostel'ev thoughtfully answers all of Serëža's questions; he does not ever ridicule the boy, nor does he ever try to minimize the depth of Serëža's experiences. He takes the railing from Serëža's bed, thus giving him more responsibility; he teaches Serëža how to swim, thus giving him independence; he listens to Serëža's musings about human creatures on other planets and honestly considers the possibility, thus encouraging the young boy to think for himself; he answers all of Serëža's questions without hesitation and without lying, thus inspiring Serëža to learn all he can. Only once does Korostel'ev lie to Serëža--when he tells him that he, Serëža, will live forever. However, this lie is necessary, for to tell the boy the truth at this point in his life would be to terrify him and possibly destroy his optimism and openness towards the future. Korostel'ev wisely senses what is and is not necessary for Serëža to know. Korostel'ev instinctively sees into the little boy's heart, and it is this instinct, combined with his genuine concern for Serëža, that forces him at the last minute to take Serëža with him to his new job, despite the fact that Serëža is ill. Korostel'ev realizes that irreparable damage would be done to the young boy's outlook on life if he were left behind. All his actions show that he has become a part of Serëža and Serëža has become a part of him. When Korostel'ev jumps from the truck and tells Serëža to get his things and come along, it is a natural manifestation of this close relationship. He explains over the protests: "Do you understand what this is? This is turning out to be a kind of vivisection. You can do what you like, but I can't stand it. And that's final." (II:291.)

Panova consistently shows Korostel'ev exercising his powers as an adult to create a happy life for Serëža. He willingly accepts this responsibility for Serëža's happiness.

Mar'jana, on the other hand, is so intent on securing her own happiness that she neglects her own son. Her attention is drawn first to her new husband and then to her new baby; Serëža is pushed further and further from her mind. No longer does she answer all his questions. It becomes obvious, even to Serëža, that she is ignoring him more and more. Her indifference to her son is shown to be intensely cruel, for Serëža begins to doubt her love and even the love of Korostel'ev. This Mar'jana is not the same sensitive young school teacher the reader has met in Jasnyj bereg. In that work, Mar'jana sits lovingly by Serëža's bed until he falls asleep. She wants so much to secure her boy's happiness that she even considers marrying Ikonnikov at one point. At work at the school she is highly sensitive to each child's needs and abilities; she recognizes her own responsibility for the young souls entrusted to her. Her successful first year of teaching clearly shows that she has a talent for establishing good relationships with children. It is unusual, therefore, that in Serëža she proves to be such an insensitive and irresponsible mother. Panova, obviously, changes Mar'jana's character to suit the demands of her new work. In this case, she needs to provide the work with a direct force counter to that of Korostel'ev, so she sets Korostel'ev and Mar'jana in conflict; their ideas on Serëža's upbringing clash. Panova shows how this conflict affects Serëža's psychology, and at

the same time she uses the conflict as a "thematic glue" to hold the work together.

Mar'jana believes that children should obey adults without question; Korostel'ev believes children have the right to question anything, just as does every other human being. Korostel'ev's attitude is a direct continuation of the argument Panova presents through her characters in Vremena goda: children are not hothouse plants that need protecting, but people who need love, understanding, and a firm hand that directs them into becoming responsible persons. Mar'jana and Korostel'ev react in directly opposite ways to Ser'ezha's behavior: Korostel'ev answers the questions Mar'jana refuses to answer (for example the boy's question on death); Korostel'ev defends Ser'ezha's right to call a fool a fool, whereas Mar'jana insists that Ser'ezha show his respect for adults, no matter how foolish they appear. Mar'jana's attitude that Ser'ezha is first and foremost a child who is subject to her adult will is an insult to Ser'ezha's basic humanity. This, then, is the conclusion that Panova wants the reader to draw: children are human and must be treated as such.

The theme of upbringing extends beyond Ser'ezha and his immediate family. It also touches the other children in the novel--Lida, Vaska, and Zenka. Their stories indirectly provide foils to those examples representing proper upbringing. Zenka's aunt is the extreme example of the approach which is seen developing in Mar'jana. The aunt complains about Zenka and orders him about in screams. She derives satisfaction from exercising her will over him (for example, she throws away the plasticine that Mar'jana has given Zenka, claiming

such play is a waste of time). Her acts prove her own egocentricity rather than her actual concern for the boy. This attitude can be seen also in the fact that she takes credit for Ženka's eventual acceptance into a technical school, even though, in reality, it is the kindness and interest shown in him by others that put him on the right path in life. As she does in Kružilixa, Panova suggests in Sereža that a helping hand from others is necessary to remedy the problem of an improper home atmosphere. Adults must be willing to accept responsibility for helping all children, whatever their capabilities, to achieve their potential. However, this display of interest must be sincere for the child's sake. This is Panova's "message." She gives an example of "insincere interest" in the figure of Vaska's uncle. This man's approach to upbringing clashes directly with Korostel'ev's. Vaska's uncle calls the boy names--"negodjaj [scoundrel]," "merzavec [villain]," "skotina [beast]," and "bolvan [blockhead]." (II:260,261.) He listens to the family discussing Vaska as if he were a defective object rather than a live boy. The uncle lectures the family on "keeping a firm hand" on children, yet he himself never has to deal with such problems, since he spends most of his time at sea away from his family. Panova contrasts the uncle's earlier behavior with his subsequent behavior. When he first arrives, he praises Vaska as a "prelestnyj malčik [splendid boy]," (II:255) and presents him with a gold watch; later he calls the boy names and leads him around by the scruff of the neck. Panova offers many details to show that the uncle never leaves

his own ego-centered world to communicate truly with Vaska and the other children who surround him with their curious attention. For example, he does not tell the stories that they want to hear about his life at sea, but raves instead about the pleasure he gets from being back home in the "bosom of Nature." The portrait of Vaska's uncle thus reveals his insincerity at every point. It serves as a foil to the portrait of sincere, natural Korostel'ev, and, thus, reinforces by counter example Panova's thesis on proper upbringing.

In Serëža Panova introduces a secondary theme related to the theme of upbringing: "Adult Egoism." To the degree that adult egoism is absent from the adult characters of the novel these characters prove themselves to be positive examples of "proper" rearers of children. Thus, Korostel'ev is at the top of the scale, Mar'jana is somewhere in the middle, and Ženka's aunt and Vaska's uncle are near the bottom. Much is revealed in this work about the adult world and adult behavior, even though few adults are presented, and those that are are viewed through a child's eyes. Serëža already knows several facts: some questions embarrass adults; adults can embarrass you by laughing at you or telling you lies; grown-ups can talk silly and repeat themselves in unnecessary arguments; adults do not like to be interrupted, even when they are not doing anything "important"; they give children things and do things for and with children only when they are ready to do so. Panova expresses for Serëža the thoughts which he is too young to put into words himself:

Sereža would have liked to answer thus: no matter how much you think, no matter how much you cry--it doesn't have any kind of effect: you grown-ups can do anything, you forgive, you allow, you give gifts and punish, and if you said that I must stay here, then no matter what, you will leave me here, no matter what I would do. That is how he would have answered if he could. The feeling of helplessness before the huge unlimited power of adults overwhelmed him. (II:283.)

Adults have power over children. This power is often used only as a tool to satisfy adult egos (as seen in the cases of Vaska's uncle and Ženka's aunt). In Sereža's situation Panova shows the process by which self-centered exercising of adult power destroys a child's faith and sense of well being. According to Panova, proper use of adult power means directing it toward the creation of the child's happiness.

Thus, Sereža is not devoid of message (content), Panova's own philosophy is very firmly illustrated in this work, yet the novel does not take on an air of didacticism. This lack of "preaching" is achieved by balancing this subjective plane of the novel with the objective plane which presents the psychological workings of a young boy's mind. Sereža is thematically a step forward in Panova's works. The conclusions on upbringing which are merely sketched out in the earlier works are fully illustrated in Sereža. By limiting herself to one major theme, the author gives the work an exceptionally sharp focus; the message (as well as the pictures drawn) long remain in the reader's mind.

In Sereža the reader sees Korostel'ev, Mar'jana, and the other characters in a new light. They play essentially different roles in this work from those they played in

Jasnyj bereg, for they are constantly being viewed through Serëža's eyes. Some of the minor characters from Jasnyj bereg (such as Tanja, Tosja, Tolja, Nadja, and Fima) are mentioned or seen only in passing, and the reader gains no new insight into their characters. Thus, they are superfluous, except as links joining the one novel to the other. Such links, however, are not needed; they offer nothing toward understanding the actions of the main characters. Other characters (such as Aunt Paša, Luk'janyč, Nastas'ja Petrovna and her mother) almost become different people in Serëža. Here, they lose some of their eccentricities and heroic gloss. Nastas'ja is just a mother with motherly concerns for her son, Korostelëv. Her mother is only an ill-tempered old woman; she is no longer the caricature she is in Jasnyj bereg. In Serëža Aunt Paša is no longer concerned about sitting on her porch recalling the olden days and squabbling with her husband. She is now the center of daily activity in the household, and its spiritual center as well. The newly added "spiritual" side in her character makes it more full than it is in Jasnyj bereg. In Serëža Aunt Paša becomes more the typical peasant: bound to home and religion. Luk'janyč is also described more fully in Serëža. His passion for his boat and his work is barely mentioned here. Instead, he is shown as a simple and kindly old man. In contrast to their treatment in Jasnyj bereg, genuine human warmth of this couple is much more apparent in Serëža. In this way, Serëža is a polemic against Jasnyj bereg. The more realistic and human characteristics given to all the characters explain, too, why Serëža is so much

more of a success than is Jasnyj bereg. Almost without exception, the themes, characters and style in Sereža are all organic to the work.

In Jasnyj bereg Sereža is shown in only a few episodes; in Sereža he is the central character. Disregarding for the moment this fact, the reader still quickly realizes that the "young boy" of Sereža varies a great deal from the "baby" of Jasnyj bereg. The Sereža of Jasnyj bereg lives in a beautiful world surrounded by people who show only their love for him. He is at one with nature; it fills his life. He is locked totally in this poetic world and is completely shielded from adult cares and conflicts. Panova writes:

There was in the house one being who didn't know
the meaning of the words: death, parting, sorrow.
He lived another, his own life.
This was Sereža. (II:65.)

Sereža evolves directly from this point in Jasnyj bereg. Panova shows in Sereža how the young boy learns the meaning of these words by confronting her young hero with these and many other new experiences. Panova does not completely abandon the portrait of Sereža which she draws in Jasnyj bereg, however. Some of Sereža's former traits remain, such as his instinctive love of Nature (seen in his musing about the stars and planets) and his diminutive size (which causes him to fear a large turkey), etc. Panova combines the more "baby-like" aspects of Sereža's character with more "boy-like" ones. Thus, she effects a juxtapositioning that adds to the dynamism of the story. The baby-Sereža is passive; he lives more by his instinct than by his mind. The boy-Sereža actively reasons things out. The boy is intent on analyzing everything

(the concrete and the abstract) with which he comes in contact; he feels that he must have answers to all questions so that he can understand what is happening around him. He takes a great deal of interest in everything. Adult relationships are much more important to him now. As the story progresses, Serēža is drawn more and more into the adult world with its adult problems and cares. Thus, in this work his personality stands out in even greater relief than it did in Jasnyj bereg, for the boy's experiences in Serēža are much more profound and leave a stronger mark on his young soul.

Panova gives a convincing general picture of a child's world. Her observations are supported by finely drawn details which clearly show she understands a child's psychology. She portrays the children in Serēža as humorously, and sometimes even sadly, naive. Serēža falsely draws the conclusion that it must be some holiday when he is dressed up and taken to his new grandmother's; he humorously acts on his assumption and gives Grandma a holiday greeting. At another point in the story, however, the children (and especially Serēža) long for the "rosy world" which they conclude is an adult life--like that of Vaska's uncle, the sea captain. The "rosy world" they imagine, sadly, does not really exist. Panova's children are imaginative and easily impressed by what they see and hear. The author illustrates these characteristics, for example, in the account of the visit of the ex-convict to Serēža's house. Everything about the man makes a strong impression on Serēža; the little boy observes

every detail of his conduct and appearance. As the man tells his story and concludes that he has nowhere to go except back to his old mother, Serëža's mind quickly conjures up a picture of the old woman waiting for her son and most likely crying. When Serëža finally understands who the man is and what he has done, he is confronted by a problem in logic: why does a man steal if he knows he will be put in prison for it? Serëža's young mind is not yet able to accept contradictions. This incident also proves how observant children can be. As shown already, Panova records Serëža's thoughts and pronouncements on some of the negative aspects of adult life. The author also shows how childish curiosity leads children to eavesdrop and even spy on people around them. The object of their attention often takes on the characteristics of a phenomenon in such cases. This is true, for example, of Vaska's uncle. For the children, he is a wonderful "thing" to observe, but for the reader, who possesses wider vision, he is ridiculous. Panova captures through details other childish traits--a child's sensitivity, for example. Serëža is sensitive about such concrete things as his own looks and is embarrassed by such things as seeing the cows at "Jasnyj bereg" leaving manure behind them. He is also embarrassed by abstract things, such as the realization that he is being lied to or that others are laughing at his ideas. Panova calls attention to the fragility of a child's feelings with these examples. In other instances, she shows how a child sublimates his actual feelings. When angry with his mother for an unjust scolding, Serëža "accidentally" rips the head off the queen he had cut from a playing card. His act is an

expression of hidden inner feelings; the reader does not fail to read between the lines here. Another example of this sublimation occurs when Serēža demands his shovel, which is in his mother's room. The room is closed to him, for his mother and new father are still sleeping there. As A. Ivič points out, Serēža's demand for his shovel hides his real concern about being shut away from his mother.³ Serēža is not conscious of his own true feelings in these cases--he is too young. During the course of the novel, however, Serēža learns that sometimes it is necessary to suppress your conscious feelings voluntarily. This is but one of the lessons of the adult world which Serēža is slowly and painfully learning.

Having assumed the child's viewpoint, Panova draws equally well the two important spheres of relationships: that of the child to other children and that of the child to adults. The "second home" of children is the streets. The author underlines this fact by showing that when Serēža is sick he longs for his street life with almost as much desire as he does for the uninterrupted continuation of his home life. The narrative here closely merges with what must be Serēža's own highly emotional thoughts as he sees his friend Šurik running away from the window:

Ah, how Serēža would like to go there! After Šurik! To the street! How great he lived before he got sick! What he had and what he lost!.. (II:268.)

Panova rightly notes, too, that each street has its own special life and that children have their own communications network. The scenes leading up to, and including, the tattoo

scene show these facts, for two rival streets are involved here. The "street gangs" emerge as social societies exerting great pressures on their members. The gangs have their own "pecking order." In Serēža's gang, Vaska is the acknowledged leader (the walkway by his house is even referred to as "Vaska's Lane"); Serēža and Šurik are the "malyši [little kids]." (II:265.) The ones at the bottom must fight for their rights (as Serēža and Šurik do, for example, to be allowed to get a tattoo). The young ones also struggle hard to be accepted by the others and do so at any cost (even if it means allowing the others to ride one's new bike, or hiding one's fear of being tattooed). Teasing, jealousy, bragging, and threats are just some of the unpleasant things which emerge in these pages as the children relate to each other. Yet, Panova also shows some very positive actions of the "gang," too, such as Vaska's wise advice to Ženka to leave home and continue his education in a trade school. All these small details add up to a complete and highly complex picture of the relationship of a child to other children.

To show the relationship of a child to adults Panova also relies on many small, yet important, details. These details reveal both directly and indirectly the depth and complexity of child-adult relations. Panova depicts several strikingly valid aspects of the child in relationship to adults. First, she shows that children are anxious to please adults. Serēža answers his mother's questions about getting a new daddy in the way he thinks his mother wants him to answer; Ženka tries hard to please his aunt. Second, the author shows

that children long to be grown up. Serëža, for example, likes it when others refer to him as "molodoj čelovek [young man]," (II:220) or when his new father calls him "Sergej." Even physically, children are anxious to grow up as shown in Serëža's deliberately stretching over the mark in the bus that is used as the criterion for determining which children must pay fares. Third, Panova shows how children express their longing to be grown-up by imitating adult behavior. Lida tries to sound like an adult when she takes care of her baby brother; Serëža tries to gulp down a glass of water in the same manner as the ex-convict had downed his glass of vodka. There is much humor in these "imitation" scenes. Panova succeeds, therefore, in showing the complexity of a child's relationship to adults.

The most striking and complex child-adult relationship of the novel is, of course, that of Serëža to his new father. The inner unity of these two is felt already from a reading of Jasnyj bereg. In Serëža, the boy learns for the first time what it is like to have a father, and he feels the change. Now there is someone to give him rides high up on adult shoulders, someone to buy him things, someone to do things with him and to talk to him. Panova uses these and other detailed scenes to show that Korostelëv assumes the role of a real father to Serëža. By the end of the tale, the boy has completely accepted Korostelëv as his father, and this acceptance, too, is divulged through vignettes rather than by a direct statement. Korostelëv has given Serëža a toy monkey which becomes a symbol of the bond between them.

The monkey is the first thing that Serëža grabs when he is told to get his things and come along on the move. His act of seizing the monkey suggests the symbolic reunion of Serëža and Korostelëv.

Thus, Panova has given a full picture of childhood. The children of the novel are quite typical; they possess the usual children's traits. The truthfulness of Panova's portrayal of the inner world of children extends to the outer relationships shown in the novel as well. Panova is particularly successful in characterizing her main hero, Serëža. She has ignored no part of his young life. No details in his characterization are superfluous. The author integrates everything into one finished portrait which is a completely truthful representation of a young boy's life.

Panova uses many devices besides well chosen incidents and realistic details to create an especially penetrating aura of realism for the work. All the characters, for example, are carefully individualized. Panova makes her characters unique and memorable, not only by the way they act, but also by the way they look and especially by their particular manner of speaking. Vaska's uncle, the sea captain, is striking in appearance; he is all in white from head to toe with gold braid on his tunic. To Serëža he is "big, like a white tower with gold on it." (II:255.) This is exactly the way he appears in the photograph of him that is in Vaska's house. Even without his fancy dress, his body, with all its tattoos, still presents a spectacle to behold. His exterior showiness is just as superficial as his inner character. These two

elements of his portrait are in complete accord and suggest to the reader the lack of real depth in the man. He remains as "flat" as that photograph of him. On the other hand, Panova makes Žerka's portrait particularly touching by emphasizing the more pathetic side of his exterior features: "he has a kind face with big lips and big ears sticking out, and behind, on his neck, little tresses of hair because he gets a haircut so seldom." (II:230.)

Panova also enhances her characters by differentiating the way they speak. Korostel'ev's character becomes much more "rounded" when Panova shows him swearing at the young worker on the farm, or when he and his new wife exchange love talk. Allowing Korostel'ev more freedom in his range of expression makes him much more human and, thus, more realistic than some character who only spouts fatherly words of wisdom to his young son. Panova stresses Aunt Paša's domesticity and especially her peasant beliefs and superstitions through language. Her repetitious "Gospodi ty bože moj [goodness gracious, goodness me]" (II:287,290,290) contributes to the atmosphere of tension at the end of the novel and also becomes a source of humor when it is repeated in Serëža's thoughts (as a meaningless expression of pure surprise) in the closing paragraph of the novel. Even the most minor characters are individualized by their speech. The young man Korostel'ev chastises at "Jasnyj bereg," for instance, has a manner of speaking that suggests his low education level, seen, for example, in his somewhat pompous, "ne vnik v eti vzaimo otnošenija [I haven't got to the bottom of these relations]"

(II:244); his previous military service is suggested by his subservient "est' idti rabotat' [yes, I'll get down to work]" (II:244).⁴ These three characters as well as many of the others are thus fully distinguishable by their individual voices. Their characterizations are enhanced and made more realistic by this use of distinctive speech patterns.

Panova uses language in this work very effectively to suggest certain atmospheres for the story. The abundant use of diminutives of names adds to the "atmosphere of love" surrounding Serëža. As Serëža feels more and more abandoned, this "atmosphere of love" increasingly clashes with reality, adding poignancy to the story. Panova also uses language to make gentle fun of her characters, thus rarefying the "atmosphere of love" through humor. This is the case in the following "love" exchange between Korostelëv and Mar'jana:

"You understand everything," says Mama. "I am so happy that you understand everything."

"Frankly speaking," answers Korostelëv, "Before you I understood little about such things. There was a lot I didn't understand, I only just began to understand when--you understand." . . .

"I dreamed it, do you understand? Like dreams that are dreamed. This was in a dream. I dreamed a dream. And when awake--there you are... [prisnilos', ponimaeš? Kak sny snjatsja. Èto vo sne bylo. Mne snilsja son. A najavu--ty...]." (II:218.)

This conversation also shows Panova's penchant for indulging in a little verbal play now and then. Though, in this case, in contrast to the obvious verbal play found in Jasnyj bereg, the verbal play is organically linked to the themes and characterizations of Serëža. The passage is definite proof of that "silliness" of adults which forms part of Serëža's observation and criticism of the adult world. It is also

proof of the "imperfections" in character which make the heroes seem much more human and, thus, realistic.

Panova creates an "atmosphere of simple folk" from the abundant use of popular speech and even dialect. Almost all the characters use popular turns of phrase: such as Vaska's mother who uses "obratno" when she means "opjat'," (II:260); or Ženka's aunt who makes the popular mispronunciation "kul'er" for "kur'er," (II:228); or Vaska who pronounces "špionit'," "špišnit'," (II:261); or Ženka whose speech contains such usage as "lektora" for "lektory," "ljaž" for "ložiš," or "ne" for "net," (II:231,206). Aunt Paša, in addition to her religious phrases, also uses a dialect form: "s pogreba" for "iz pogreba." (II:235.) These speech patterns of the families who have spent all of their lives at "Jasnyj bereg" contrast also to the more educated speech of Mar'jana and Korostel'ev. The richness of language and the contrasts of language levels give life to the story.

The most humorous and delightful changes in the language patterns occur, though, in connection with the children of the novel. Not only do they, too, use popular speech, but they often misuse and mispronounce phrases. Their own particular language--the language of children--also adds much to the general atmosphere of the story and to its particular point of view. Both Serēža and Šurik call the bicycle "velisaped" rather than "velosiped." (II:209,212.) Vaska uses the ungrammatical "u nego ženilas' mat'" instead of "mat' vyšla замуž." (II:211.) Šurka mistakenly uses "tekēt" instead of "tečēt." (II:265.) Fima, instead of using the correct phrase "kak mnogo," uses the incorrect

"skol'ko mnogo." (II:202.) These above examples illustrate how widely Panova employs language to give a special flavor to the story. The child's world becomes particularly accessible to the reader through this use of language and other devices. Panova also chooses fixed phrases often used by children to create an aura of childhood. Examples of this are the name-calling phrase "žadina-govjadina" (equivalent to the English "greedy guts," II:222) and the oaths "čestnoe pionerskoe" (equivalent to "scout's honor") and "provalit'sja mne na štom meste" (equivalent to "cross my heart and hope to die," II:218).

The "things" of childhood are also employed to create the atmosphere of childhood. Toys, children's games, story book characters, types of candy--all have specific places and functions in the work. These and other (adult) "byt" pieces (items from everyday life such as words from songs, daily chores, traditions, etc.) add, too, to the sense of "reality" of the novel. Everywhere, Panova chooses the very simple things as a background against which to reveal the story of Serěža's complex inner life.

Serěža is particularly successful from an artistic standpoint. The most important device of the novel is the narrative point of view. It is a blend of the omniscient narrator's viewpoint and Serěža's own way of looking at things. The mixed point of view is maintained almost without exception throughout the story. It allows Panova to offer objective explanations for Serěža's words and acts, while simultaneously permitting her to give Serěža's fresh point of view. At

several points in the story this naive viewpoint becomes a device of deformation with quite humorous effects. Thus, the tattoo on Vaska's uncle is a "turnip, penetrated by an arrow" with the woman's name "Musja" below it. (II:257.) And to Serěža his new baby brother is not "beautiful" as his mother believes:

His belly was inflated, and his little hands and little feet incredibly, inhumanly thin and insignificant and they moved without any kind of sense. There wasn't any neck at all. There was not one thing from which it could be surmised that he is smart. He opened his empty little mouth with its bare gums and began to shout in a strange pitiful cry, which was weak and importunate, monotonous and ceaseless. (II:251.)

While Panova does not present the whole story using Serěža's language and speech patterns, they do thoroughly permeate the third person narrative throughout. The effect (as seen also in the earlier works by Panova) is as if the character were telling his own story and recording his own thoughts. This is easily seen in the very first paragraph of the story:

They made it up that he was like a little girl. That's really funny. Little girls wear dresses, and Serěža hasn't worn a dress in ever so long [davnym-davno]. Perhaps little girls have slingshots? Well, Serěža has a slingshot; one can shoot stones from it. Surik made him the slingshot. For it Serěža gave Surik all the spools he had been collecting all his life [vsju svoju žizn']. (II:201.)

Immediately the reader senses a little boy's anger at being compared to a girl--one of the worst insults for a young boy. A personal sense of justice quickly emerges, and, through this, the reader feels Serěža asserting his own existence. Serěža's method of reasoning, which is both very logical and

very simple, is illustrated in this passage, too. The relative concept of time ("davnym-davno" and "vsju svoju žizn'") also indicates that this is Serëža's view of things. The things from Serëža's daily life--the empty spools, his slingshot--draw the reader quickly into Serëža's world. The narrative of the story continues to be often very simple. The sentences are short as if they had originated in a child's mind. Fima asks whether Serëža has noticed all her many ribbons; the narrator then continues in short sentences:

That was right that she asked. Is it possible that one can pay attention to everything? Serëža is happy to pay attention, but he doesn't have enough attention. How many things there are around. The world is full of things. Just try to notice everything. [Stol'ko veščej krugom. Mir nabit veščami. Izvol' vsë zametit']. (II:203.)

Sometimes the simplicity of the narrative is based on patterns close to actual speech such as exclamations and repetition of phrases, for example, "Už oni ezdili, ezdili! [really, how they went and went]!" (II:242.) The way in which Serëža exaggerates also becomes part of the narrator's manner. The turkey, for example, is not called a turkey, but a "zver' [wild beast]," (II:203); Serëža's new great grandmother is "staraja-prestaraja [very very old]," (II:216); and Serëža's mother when she is pregnant sews herself a housecoat which is "širokij-preširokij [very very wide]," (II:248). The last two examples are also reminiscent of the story book language which is part of Serëža's own language. Story book language appears elsewhere also, as when the narrator-Serëža tells us that the girl in the store had to go to "never-never land [za tridevjať zemel', v tridesjatom carstve]" to get Serëža

his new bike. (II:220.) The narrator's point of view is also kept very close to Serēža's by tricks such as always referring to Mar'jana as "Mama." At times Panova calls attention to some of Serēža's specific thoughts by setting them off in quotes and inserting the perfunctory "Serēža thought." These emphasized thoughts usually play some important role in the upcoming action, as they do, for example, in the incident in which Serēža thinks there might be life on Mars and the following scene which shows how he shares this thought. (II:246.) Most of the time, though, the narrative seems simply to consist of Serēža's thoughts, in terms of both the content (choice of subject) and the style (manner of telling).

Even some of the chapter titles obviously maintain Serēža's point of view: "The Difficulties of His Existence" (the "difficulties" are relative; the chapter tells, among other things, how Serēža must cope with "big things" and how he nearly drowns once); "The First Morning with Korostel'ev visiting [v gostjax]" (only Serēža sees Korostel'ev as a "guest"; all the others in the house realize he has come to stay); "The Power [moguščestvo] of Korostel'ev" (only Serēža sees Korostel'ev in such exaggerated terms); "Phenomena in the Heavens and on Earth" (which refers to Serēža's "great thought" about people on other planets, and to the birth of his baby brother; giving these "phenomena" equal place and significance is indicative of the way Serēža's mind works). (Most of the other chapters have more flatly descriptive titles and indicate more directly what or whom the chapter is

mainly about, ie. "Ženka," "Great-grandmother's Funeral," "The Day of Departure," etc.).

The merging of narrator and character is a particularly effective stylistic device which well suits the purpose of the story, that of showing the process by which experiences are registered in a young boy's mind, and the ways in which they personally affect him. Seeing things from Serēža's point of view intensifies for the reader everything that happens to the boy. The more the reader is allowed to share Serēža's thoughts, the closer the reader understands his character. However, a direct first person narrative would sound too simple and too naive to be effective. Serēža is simply too young to verbalize his thoughts completely in speaking or even in thinking. By combining narrator and character, Panova is able to show how Serēža thinks (for instance, how he understands everything in his own unique way, how he fantasizes, etc.) and how he would think if he had the ability to express himself fully. Thus, the adult narrator is allowed ultimate control over the story. Only rarely, however, does the narrator step in to explain things. This intervention happens most obviously at the end of the story. There, the pathos of Serēža's inexpressible feelings at the thought of being abandoned are intensified by the direct intrusion of the narrator. The narrator at that point provides the story with a perspective that immediately underscores the message of the tale: parents have the real power (and responsibility) to determine their children's happiness and unhappiness.

The narrator's voice also appears in the descriptions of nature in the tale. While Serēža is a sensitive lad

and is instinctively in tune with nature, he is not verbally poetic, and therefore he is not the source of the poetic nature descriptions in the work. However, his voice is definitely heard in some of the nature passages. The description of the forest in which Žerka, Vaska and Seržža go to build a bonfire in which to bake their potatoes is given from a child's point of view:

Around the little glade in which the boys sat magnificently grew birch, aspen and alder trees. In their games the children imagined this thicket was the deep-dark forest [dremučij les]. In the springtime there were a lot of mosquitoes there, Just now the mosquitoes had retreated, having been bothered by the smoke; but individual brave spirits [otdelnye xrabrecy] flew through the smoke and were biting and then the kids loudly slapped themselves on the legs and cheeks. (II:230.)

The description is simple, with a touch of childish fantasy and childish concern and even a very child-like personification of the mosquitoes. (In the first edition of Seržža, published in Novyj mir in 1955, the passage included the phrase, "in the springtime there were many lilies-of-the-valley."

Panova most probably decided to omit this phrase due to its association with the hyperbolic passage on lilies-of-the-valley found in Jasnyj bereg--quoted above on page 158. Perhaps she was afraid that the false lyricism of the earlier work might damage, even slightly, the real poetic atmosphere of Seržža.)

The narrator's voice is heard in some of the other descriptions of nature. The narrator intensifies the colors such as in this passage from the description of "Jasnyj bereg":

Huge expanses rushed to meet the "gazik" [a make of truck] and flew by on both sides--huge expanses of fall meadows with high, high haystacks, going off to the end of the earth in a pale lilac haze, [expanses] of yellow stubble and black velvet tillage here and there ruled with bright green lines of corn shoots. Endless roads streamed and crossed like grey ribbons...(II:242.)

Though Serëža's voice is heard exclaiming about the size of what he sees, the narrator's voice is heard painting in the many colors. In the beginning of the tenth chapter, "Phenomena in the Heavens and on Earth," Serëža's contemplations of the sky are registered. The long passage is not connected at first with any particular moment in Serëža's life; both the winter and the summer skies are described in detail. Some of the more descriptive phrases sound quite beyond Serëža's manner of speaking (as when the moon in daylight is described as a "transparent colorless speck more like a splinter of glass," or the statement is made that "the sun alone reigns in the blue mass of sky," or the Milky Way is seen as a mass of stars "all whipped up together in a coldly gleaming dense haze," II:245), yet it is possible that these phrases have come from his mother (suggested by the fact that she is reported to have told Serëža all she could remember about the heavens, II:245-46). Serëža, however, would hardly have delivered such a long lecture on the heavens, even to himself. The composition of this entire passage, at least, rests noticeably with the narrator of the story.

Nature at the end of the novel becomes an active participant in the action, in much the same way it was used in Vremena goda (when, for example, dreary rain matched Gennadij's mood). The day of departure for Serëža's family dawns dull and dreary; as time passes that day the weather gets worse and worse. The weather matches Serëža's mood; its worsening parallels Serëža's falling spirits. This contrived use of nature seems out of place. Until that time the mood

of the story has been much more free of outside determining factors; it has been more strictly determined by the consciousness of the boy. This use of nature is only one contrivance Panova uses to create a deliberate melodramatic effect at the end of the story.

The subtitle of the novel, "Neskolko istorij iz žizni očer' malen'kogo malčika [several events from the life of a very young boy]," suggests a random group of stories--all of equal importance. This is not the case. Sereža begins with random impressions that establish Sereža's character. Then, separate episodes emerge, and we see how Sereža reacts to various situations; at the same time we learn much about the world that surrounds Sereža. Sereža serves mainly as an observer in these episodes (such as the story of Vaska's uncle, the story of Ženka, and the story of the ex-convict). Toward the end of the work, however, the episodes give way to a stronger plot construction. Everything seems to hinge dramatically on the question: "will Sereža go to Xolmogory with his family?" The struggle within Sereža is at its highest pitch at the end of the novel. Panova carefully records every trace of this last experience in Sereža's consciousness, beginning at a time when he has no conception of the meaning of "Xolmogory," proceeding through the point when his grief becomes so intense that it is impossible for him to express it audibly or even mentally, and ending when he happily rides away in the truck with his family towards their new life.

In the concluding chapters Panova draws a particularly pathetic picture of Sereža using heavier strokes--more

obvious literary devices to heighten these scenes. The night before departure, Serēža leaves his bed and goes to Korostel'ev, who is the last one still up in the house. Serēža stands quietly and sighs until Korostel'ev becomes aware of his presence. In a long night shirt, barefoot, with his neck swathed in warm bandages, Serēža is a sad picture of dejection. Panova emphasizes his chilled, "skinny body quivering from sobs" and opposes it to Korostel'ev's strength:

He [Serēža] clung to that strong masculine neck which is prickly under the chin, as to his last stronghold. In this man was his main hope, defense and love. . . (II:285.)

As seen in this passage, too, the narrator-author directly enters the story to define the relationship between father and son. Panova uses another device, italics, to underline the boy's sense of isolation: "But they are leaving only him alone!" (II:282); "As if nothing of his own did he ever have or could he ever have again, he, the abandoned one," (II:290). In these final chapters Serēža's thoughts are given in direct quotations (and they are now more serious than those recorded in the earlier parts of the novel); these, too, show the gravity of the situation. Panova abandons at these times the blend of narrator and hero; they become distinguishable entities. This "distancing technique" is used not to gain objectivity, but to apply more dramatic and subjective colors to the event taking place:

Serēža stood at the side in the falling snow. With all his strength he remembered his promise and only now and then sobbed in long, dismal, almost soundless sobs. And one single tear

[odna-edinstvennaja sleza] trickled on his eyelashes and shone in the light of the lantern--a difficult tear, already not a baby's, but a boy's bitter, caustic and proud tear... (II:291.)

The melodrama which Panova has built into this part of the story comes to its climax with Korostel'ev's emotional shout of "Stop!" After this, the story is brought quickly to its happy conclusion. Serëža's voice is again clearly heard in the last paragraph of the narrative:

In the cab [of the truck] it is crowded: one, two, three--four people, oho! It smells a lot of sheepskin coats. Timoxin is smoking. Serëža coughs. He sits squeezed between Timoxin and Mama, his cap has come down over one eye, his scarf is squeezing his neck, and nothing is visible except the little window beyond which snow is whirling, lit up by the headlights. It is extremely [zdorovo] uncomfortable, but we don't care a hang about that [nam na éto naplevat]: we are going. We are going all together in our car, our Timoxin is driving us, and outside above us Korostel'ev is going, he loves us, he is responsible for us, the snow whips him, but he put us into the cab, he is taking us all to Xolmogory. Goodness gracious, goodness me, we are going to Xolmogory, what happiness! What is there is unknown, but, most assuredly, it is marvelous since we are going there! Threateningly sounds Timoxin's horn and the sparkling snow whirls at the little window straight at Serëža. (II:292.)

The paragraph is permeated by the child's way of thinking and expressing himself (in exclamations, in short sentences, in borrowed phrases he does not understand, etc.). The warm "we" and "us" and "our" restates, in fact, the main theme of the entire work. This is "family happiness" in action.

By comparing the final version of the scenes at the end to an earlier version (excerpts, published under the title "Otčim i pasynok [stepfather and stepson]" in Literaturnaja gazeta, 9 Dec. 1954) the reader can clearly see the artist at work. Luk'janyč plays a larger role in the earlier text. He complains that Korostel'ev and Mar'jana

are taking all the furniture with them to Xolmogory. He has angry words, first with Korostel'ev and then with Mar'jana over this, arguing "on principle." It is not clear whether his stubborn, hurt, childish behavior is a result of his being upset over the injustice that is being committed against Serëža (leaving him behind), or whether he is just temperamental. Obviously, though, Panova thought that this display of dissension might detract from the portrayal of Serëža's own personal conflict at this point, and so she chose to omit it from the final version. In place of this scene with Luk'janyč, Panova inserts at a later point in the text a brief scene in which Aunt Paša, flustered, makes everyone return to the house for the traditional last minute of sitting quietly together. Thus, the author removes an outside conflict from the center stage and substitutes a more generalized action. Panova also subtly changes the interaction between Korostel'ev and Serëža. The author more noticeably stresses Korostel'ev's active concern for Serëža in the second version. Compare:

1954 excerpt

Serëža wandered off to his own corner and played with the monkey which Korostel'ev had given him.

1955 version

But he [Korostel'ev] remembered about Serëža: once, when he woke up, Serëža found new blocks beside his bed, another time--a brown monkey. (II:283.)

Panova also adds the passage about Korostel'ev's being Serëža's "main hope, defense, and love" (quoted above) and the subsequent whispered conversation between them which ends with Serëža's rekindled hope. One other change worth noting in the finished text is Panova's increased use of nature.

At one point she indicates the relationship of the bad weather to Serēža's psyche with these added sentences: "And there is nothing to hope for in such weather. It is doubtful whether there could be anything at all that would be any good." (II:286.) At another point the author intensifies one of the nature descriptions. Compare:

1954 excerpt

And it became quiet. Beyond the window it grew dark grey again, and again the snow started falling a few little flakes.

1955 version

And it became quiet. Outside it grew dark grey again, and a wind began to blow. The window glass began to tinkle, shaking from the wind. The puddles became covered by thin ice with white lines. And again the snow started falling, quickly, whirling in the wind. (II:288.)

Panova deliberately intended by all these changes to heighten the drama of the final scenes and to secure Serēža's place as the center of attraction.

Although the dramatic touches at the end in some ways destroy the easy, light mood of the main portion of the work, these final chapters still form an effective, natural culmination point to all that has happened to Serēža until then. Panova even incorporates at the end a summary of the earlier events in the form of Serēža's fantasy about how he will get revenge on his parents:

"Luk'janyč also loves me, and he will love me still more, he really will love me terribly...I will go with Luk'janyč in the dugout canoe and I will drown. They will bury me in the earth like Great Grandmother. Korostel'ev and Mama will find out and will cry and will say: why didn't we take him with us, he was such an intelligent, such an obedient boy, he didn't cry and didn't get on one's nerves, Lenja in comparison to him is nothing. No,

it isn't necessary that they bury me in the earth, that is scary: lie there all alone...We will live well here, Lukjanyč will bring me apples and chocolates, I will grow up and become a captain on long voyages, and Korostel'ev and Mama will live badly, and then one fine day they will come and say: permit us to chop wood. And I will say to Aunt Paša: give them yesterday's soup..." (II:287.)

Thus, thematically and structurally Panova has brought the novel to an appropriate close. The artificial crescendo of dramatic tension which the author has employed in this part of the novel, while not satisfying in itself, at least does not detract from the overall story. On the contrary, it complements the extreme inner tension of Serěža's experience.

As she failed to do in Vremena goda, Panova has limited her scope in Serěža in regard to themes, characters, and elements of general style. Because of this she has succeeded in writing a small masterpiece. Serěža is Panova's best work. Her insight, compassion and gentle sense of humor not only permeate every scene of the work, but also overflow into all that takes place between the lines of the novel, too. This work proves that Panova is at her best when she "speaks softly on some quiet theme."⁵

CHAPTER SEVEN
SENTIMENTALNYJ ROMAN

After the Twentieth Party Congress of 1956 (at which Khrushchev delivered his famous speech on Stalin) reading tastes of the Soviet public began to change. The proliferation in the late fifties and the sixties of memoirs, notes, reflections, documentary publications, "očerki," diaries, political reporting, social research, biographies, historical works, etc. noticeably drew readers away from belles-lettres. This fact suggests that the Soviets were anxious to reappraise their values honestly, to rediscover their roots, and to redefine their place in history. Panova's Sentimental'nyj roman was published in 1958, in the beginning years of this new trend. The content of the novel--its historical base and personal recollections--makes it a good demonstration of the way in which these new interests could be served by fiction, too.

Panova wrote her book in much the same way as she had written Vremena goda and Serëža, that is, in the spirit of the "Thaw." She gives in this novel a highly personal view of the most important period in Soviet

history, the Revolution and the restructuring of the country afterwards. Her view is much different from the traditional one which focuses on revolutionary heroism with its emphasis on the Soviet people's struggle for Communism. Panova's unconventional, yet very contemporary approach to her subject particularly confounded the critics who were still measuring literary works from the comfortable standard patterns of Socialist Realism.

The Soviets cling tenaciously to a romantic attitude toward the Revolutionary era. In general, Soviets look at the past through the present and at the present through the past, and all is seen and interpreted as the path to the "glorious" future. Marxist historians see each phenomenon in its origins and in its development. They connect each phenomenon with its surroundings; nothing, they say, exists in isolation. They consider everything of the past to supply "genetic information" on contemporary man. Ju. Surovtsev explains the role of the past this way:

The past is the memory of the people, it is the lessons of positive traditions and customs which help us today in our endeavours to build the future, it is also the lessons to be learned from those negative phenomena which we have to reckon with and triumph over.¹

Thus, the Soviets see history as a means of educating man. They look to the past to find answers to present day questions and problems. The historical method pervades Soviet literature. As M. Kuznecov states, "historical method [istorizm]" is "the generic cardinal trait of the Soviet novel."² Socialist Realism, in harmony with the

Marxist approach to history, requires the heroes of a novel to be enmeshed in the given epoch. The reader must see history operating behind the individual fates of the heroes; historical forces must be shown providing the motivations of the literary characters. Everything in a Soviet novel should be shown to be touched by the times, including abstract private emotions such as love. All things must open the era to the reader. This insistence on such a one-sided approach to history is one way in which the leaders create a myth about the Soviet State. Encouraging historical myth (especially about the Revolution) is necessary in order to achieve a closer spirit of unity among the people. Furthermore, a strong sense of history as a continuum provides the people with a feeling of immortality: they, as builders of Communism today, are already taking their eternal place in the "better tomorrow." Thus, this "official" approach to history is an important tool of the Soviet State, one which the State is anxious to preserve. Socialist Realism in literature (which includes, in practice, a "proper" view of the Revolution) is one means of serving the State's purposes.

In contrast to the romantic approach to the Revolutionary era (taken by those writers who adhere to the tenets of Socialist Realism), the non-romantic approach looks at the era itself for inner meanings and the sources of human motivations. This approach disallows the ultimate focus on the future. To be successful, such writing must be done from the particular perspective of the era itself, relying

on those standards, beliefs, and modes of behavior of the times which are portrayed in the work. Works of literature which take this non-romantic approach are the only ones which can give a truly objective representation of the past.

Panova does not center her novel on the course of history. In this sense she is a "non-romantic" writer: she has not followed the "historical method." The times (the twenties) are recalled in this work, not for what they show of national character in the making or for their significance to future known events, but for themselves. Furthermore, they are shown from Panova's personal viewpoint. She chooses only those aspects of that era which appeal particularly to her emotions. The passage of time or, more likely, just plain preference caused her to soften or even ignore some of the harsh realities of that era when writing this novel, and for this reason the novel is truly "sentimental." In the course of writing this work she admits:

I am writing and recalling not our starvation existence; I recall our songs of those days, our passionate arguments, our pride in the boundless perspectives open before us, our enthusiasm for the cares and thoughts of the times. I am writing about all of that, and the work gives me happiness, and even the grandeur of the present day of our country does not eclipse the radiance of those severe and pure days which are cut forever into my soul.³

In the twenties, Panova was just an ordinary young girl who was lucky enough to find a position on a newspaper. Therefore, when she chooses to tell about the "contemporaries of her youth," they, too, are just ordinary people who happen to live and love and work in extraordinary times. Panova states in an interview:

Sentimental'nyi roman was not in the least conceived as a historical thing, although the discourse there is about the twenties. And, if you noticed, not only about the twenties since the action skips over to the thirties and to our present days. I wanted [to show] distinctly in every hero his steps forward, his future, his possible fate--everything which would bring closer to us [now] those who were the contemporaries of my youth.⁴

Panova's concern in this novel is obviously for a present-day understanding of her characters rather than for a historical understanding of the times. To achieve her purpose for the novel, she made love (something familiar to everyone in every time) the center of the work rather than any other single aspect that might represent some particular historic principle or event.

There is, nonetheless, a definite historical atmosphere in Sentimental'nyi roman. Panova presents a series of character types of the twenties (representatives of the old world and the new, and those who hang suspended between both worlds), and a great variety of "byt" pieces which clearly establish the times (the arguments of the Komsomols, the poets' clubs, the revolutionary activity continuing in the countryside, etc.). The strong presence of these elements has caused some critics to interpret the subject of this novel to be "the class struggle of the old world and the new" or "the development of the Komsomol youth." The Soviet scholar, A. Ninov, identifies what he thinks is the subject when he calls the novel a "tonkij očerok нравов [a subtle sketch of morals and manners]."⁵ Ninov points to the mosaic of fact and detail which Panova

employs to sketch the period, and he concludes that this is the most prominent element in the novel. However, the facts and details are given in passing, and they form no more than the milieu of Sentimental'nyj roman. The real subject of the novel is not the accumulation of facts and details of a certain period, but "life," and not just life in general, but the life of one individual, Sevast'janov.

The historical background Panova creates for this novel is elaborate, and it often impinges on foreground action, but never to the extent that it determines the action directly. This is true because the action is taking place in Sevast'janov's consciousness; and therefore his personality, not history, is seen ordering the events. Though Panova uses the device of having an older Sevast'janov return to the place of his youth (the older man is supposedly recalling the events that had touched his earlier life), the author consistently tries to capture the moment when the event originally took place. Therefore, having shifted the focus to the point of occurrence, Panova is presenting a series of perceptions, rather than one of recollections. Missing, therefore, is the perspective of time with its wisdom, understanding, and objective judgments based on years of reflection. In place of true recollections there is one long flashback, interrupted only occasionally with asides noting the "future."

The background factual atmosphere contains many of the standard themes which are common to the other literature about this period: the Revolution, the Komsomol, the conflict

between the old and the new worlds. Often in working these themes, Panova describes not so much the development of events and incidents, but the reactions of the characters, Sevast'janov's friends and acquaintances (and Sevast'janov himself) to these happenings. Thus, the theme of "Revolution" becomes that of "How Characters Perceive the Revolution" and unfolds the role that the Revolution plays in their personal lives. No abstract glorious picture of the Revolution is painted; no philosophy of revolution is imparted; no defense is made for the "historical necessity" of the Revolution. The other secondary themes are also developed in personal terms.

How do the characters view the Revolution? How does the Revolution enter their lives? The Revolution itself is accepted by all the characters as a "positive" thing, especially for the individual. The novel opens with Sevast'janov's recollection about Il'ja Gorodnickij's return home after several years of revolutionary activity and wanderings. The old men of the town comment about the ways in which Il'ja's experiences have "made a man" of him. To have been a part of the Revolution is a source of pride for the individual; it wins for him the esteem and envy of everyone. For all their differences, Il'ja's brother, Semka, and his father share the same sense of pride in Il'ja's revolutionary accomplishments. Sevast'janov and his young Komsomol friends have great respect and childish envy for those born early enough to have taken part in the Revolution itself:

. . . it was interesting to the kids to hear about Il'ja, this biography enthralled them, it was so youthful, so impetuous, full of daring and change, they measured that fate against themselves. Sevast'janov thought: Il'ja was lucky in that he was born earlier. If I had been born a bit earlier, three to four years, I would also have taken part in the Civil War, in all these events. But, you see, this was the beginning, he thought. And oppressed China, and the German proletariat... (III:320.)

The upheaval in the social order is a stimulus to genuine progressive change. The Revolution brings real opportunities for self-betterment. It encourages the young people to make a break with a way of life which is repulsive to them; it provides them with opportunities for true self-fulfillment. The Revolution has given Kušlja a new sense of pride and great future expectations (which the reader sees materializing just before his death). The Revolution also provides Marija Petričenko with unshaken hope of a better future. Her newly found faith in the future inspires her single-handed struggle with counterrevolutionary forces in the countryside. Marija's courage, Kušlja's daring vision of his future possibilities, and the Komsomols' examinations and acceptance of progressive ideas and new ways of life are only several of the ways Panova demonstrates how the Revolution has entered the lives of the characters in Sentimental'nyj roman. In each of these cases Panova describes a personal relationship with the Revolution. However, these relationships reveal no "true" perspective in the social realistic sense. Kušlja's view of the Revolution and its meaning seems too naive, Marija's too simple, Spirka's too extreme, etc. A "real hero" of the Revolution, Il'ja, later corrupts any idealistic meaning

he may have found in the Revolution by using his image as a hero to feed his own ego and to help him reach his personal goals in life.

Panova does not give a picture of mass popular support of the Revolution. She does not show the reader the life of a "New Man." Everywhere it is the ordinary man who chooses or does not choose a new way of life for himself in accordance with the principles for which the Revolution was fought. The picture of the "heroic struggle of the people," contains only a few token representative characters, such as Jugaj, Jakovenko, and, to some extent, Marija Petričenko. Even within the Komsomol, which, at least on the outside, presents a united front (witness the debates and demonstrations, and other group activities), exists a wide range of personal involvement. Some members, such as Semka, Little Zoja, and Sevast'janov are anxious to serve others and to create a better future for everyone; others, like Big Zoja, are anxious to serve only themselves.

The majority of the young people of the Komsomol shown in the novel are sensitive to the changes in their society. They are actively seeking answers to the new problems and questions now before society. Yet, for all their dedication to the task of building socialism in one country, they remain naively infatuated with the romantic side of the Revolution. They expect and want a part of the revolutionary action itself. They happily anticipate a role in the world revolution which they think will soon take place. Their activities are bold and exciting (such as

burning effigies, participating in carnival propaganda activities, breaking up poetry readings). As Panova paints the revolutionary activities of her main characters, she shows them less as conscious, calculating, political activists, and more as children who crave their share of attention, look for excitement in extreme behavior and manners of thinking, and are highly conscious of everything they do in the name of the Revolution. These young people are "playing" at revolution. Panova stresses the senseless and comical side of many of their activities and debates by adopting an ironic, yet indulgent, narrative tone and by betraying some of the anomalies of their behavior: they debate and finally decide that it is improper for Komsomols to eat Easter cakes, and then the next day they eat them; a Komsomol carnival that is supposed to present serious propaganda disintegrates into mere sport. Much of what they do does not seem serious, though they make some serious decisions (such as that to leave home) and serve some worthwhile causes (such as volunteer work with children). In the long run, however, association with the Komsomol means social maturation for most of them. Little Zoja, for instance, is shown rejecting her comfortable life for a new life of dedicated service. Panova marks the change in her consciousness by noting the changes in her reading material: from her children's books (Little Lord Fauntleroy, the tales by Čarskij, etc.), to those of her girlhood (Puškin, Gogol', Turgenev, etc.), then to those of her youth (Blok, Axmatova, Balmont), and finally to the books which indicate

the new political awareness achieved through her association with the Komsomols (Majakovskij, booklets on the Paris Commune, pamphlets on the year 1905, etc.).

The theme of the "New World Versus the Old" is illustrated more traditionally in this work. At times it takes the form of conflict between generations. Semka, Sevast'janov and Big Zoja all leave their families; Little Zoja rejects her home life, too, though she continues to live with her family. These young people are looking for a new way of life, one which will take them away from the shallowness and, in some cases, the depravity associated with their former surroundings. Big Zoja comes from a crude and corrupt family, Little Zoja from a cultured one, yet both are oppressed by family demands made on their personal lives (such as those arising from the question of whom to marry). Sevast'janov comes from a working class home, but there the lack of morality and purpose in life is depressing. Semka comes from a wealthy home. His father and stepmother are classic examples of the old world bourgeois; they are both well fed and dress in fancy clothes (he in gaiters and matching coat and hat; she in frills and diamond pin in the shape of an anchor).

The theme of "new world versus the old" is most clearly developed in Semka's story. Panova uses symbolic details (napkins on the table, Semka's pillow) to show the irreconcilability of the old and the new ways of life in this situation. The author constructs classic scenes of contrast between Semka and his father: the father comes to

"save" his son from death's door, where he lies because of a condition resulting from his self-imposed impoverished way of life; Semka will have nothing to do with the old man or his offerings of help, preferring to die for his cause (his new way of life). Father and son argue long and hard over "principles." Panova, however, does not restrict this theme to this common contrast of old and new. Behind the perfunctory social arguments a father's real concern for his son is shown. Panova also injects a real sense of the father's frustration when he is ignored by both his sons. She further draws the reader's sympathy by referring to the father as the "old man [starik]." There is genuine pathos in the fact that the old father's hopes of reuniting his family are not to be realized: both his sons are lost to him forever.

Thus, the standard themes that usually abide in literature about the Revolutionary era are treated in a new fashion by Panova. She puts the ordinary individual (with his limited vision and numerous faults) in the center of each theme, thus deglorifying it. Furthermore, she relegates these themes to a secondary plane, thus deemphasizing them even more. These second-plane themes, nevertheless, still contain some important revelations, not only about individual characters, but about the new Soviet society.

Panova shows that the pre-revolutionary bourgeois way of life still persists in the older generation and even flourishes in the younger. The author openly exposes the

new rise in bourgeois tendencies in characters such as Il'ja and Marianna, Big Zoja, and even, for a time, in Semka. Panova shows that, ironically, love can cause even the most stalwart defender of the new socialist way of life to accept bourgeois habits. Semka moves into his brother's luxurious flat and quickly falls in love with Il'ja's doting wife. Though Semka tries to reform his new love with a proper socialist education, he succeeds only in falling victim to the comfortable way of life. Semka tells Sevast'janov:

The point is not luxury. This question I analyzed again--without vulgarization, having abstracted myself from personal antipathies, and I came to the conclusion that this, in the first place, is not luxury, but elementary comfort, to which all working people have the right; and in the second place, in the light of our colossal tasks it is all the same, wouldn't you agree, what kind of bed we sleep in or what kind of chair we sit on, the essence is not in that. (III:474.)

Hurt pride finally brings Semka to his senses, and he leaves his brother's indulgent protection. Semka, Il'ja, Marianna, Big Zoja--these are people of the Revolution, yet they choose to seek the easy life of luxury. Thus, just as she did in Vremena goda, Panova shows that the new society can foster bourgeois values as well as good socialist ones.

Panova refuses to idealize Soviet society. She again has shown that personal choice for self interest is the supreme consideration of an individual, even in a socialist society. This is seen in Sevast'janov's case, too. The old way of life is represented in Big Zoja, and the new in Little Zoja. The two girls symbolize the choices with which

Sevast'janov is confronted. He makes the "wrong" choice first; the "right" choice is made only later, after the first choice has been removed and experience has sharpened his social awareness and maturity. Yet, nowhere does Sevast'janov express regrets over his first choice. On the contrary, that choice, though it led to personal sorrow, remains the most profound and beautiful of Sevast'janov's experiences.

Sevast'janov's "great" love for Big Zoja is one of the central themes of the novel and one of the main plot lines. His love for Zoja is youthful, passionate, blind. (Sevast'janov is just nineteen at the end of this love affair.) He sees the circumstances that bring him and Zoja together as something marvelous; he sees her love as a "beautiful gift [prekrasnyj dar]." (III:431.) The course of the affair, as described from Sevast'janov's point of view and often in his words, is oppressively oversentimental for the sophisticated reader. It is a true "sentimental romance," as the title of the novel suggests. The young Sevast'janov at first remains aloof from all love entanglements. "[It was] as if he were saving himself for the approaching storm [burja]. Well, what of it. He is glad that he entered into that cyclone pure." (III:380.) One day the storm-cyclone breaks. Left alone with Zoja, surrounded by the opulence of nature, he whole-heartedly succumbs to her sensual beauty:

He was lying on the sand and she raised herself to her knees. Raising her arms she caught the curly strands of her hair which were blowing in the breeze and tried to tuck them

beneath her little kerchief. Directly in front of Sevast'janov's face were raised her thin arms, rosy-dark, long, lovely maiden's arms. Sevast'janov saw a small breathing breast underneath the white linen dress and fragile protruding collarbones. He saw laughing lips, little rays of wrinkles on the lips, each little ray was lit by the sun. And suddenly all of that gushed in him like a fever. He quivered because she was next to him, warm with her long, rosy arms. Had he really not noticed her beauty before? He had noticed it a hundred times. But all the same, for the first time in so many years he saw Zoja. . .

She was here--that was necessary. That she raised her arms, kneeling, and catches her hair--extremely necessary and important. At this, it seems, one could look and look and look. (III:409-10.)

It is Sevast'janov who heightens the love atmosphere of the passage; it is how he perceives the details of the beginning of this affair. Sevast'janov's love for Big Zoja is not a love of reason, but of passion. He loses himself in this love; it consumes him. The romance continues with whispered love mutterings, sensual embraces, love letters. The observant reader, however, notes that all these protestations of love are one-sided. Little mention is made of Zoja's part in the romance. She is passive. She is content to have others revolve around her, and Sevast'janov is content to do just that for the rest of his life:

Her warmth, her breathing, her closed eyes--here was sweetness and the secret of life, the gifts and the charms of life; she had shown these charms to him; she joined and chained [one] to them, she forced [one] to circle around them on a tether. To merry-go-round [karuselit'] as was said in one funny charter [of some new poetic faction]. I merry-go-round around you in orbit. A marvelously beautiful pursuit--to merry-go-round. On a short thread. To eternally feel that thread wherever I may be. Wherever you may be. Eternally to wait, even being together. To wait--here again undiscovered worlds will be discovered; they are being discovered and again you wait, and this is endless--as the universe. (III:412-13.)

The reasons why Sevast'janov should so love such an uncaring, self-centered girl are not easily discerned. Sevast'janov's love for Zoja seems unbelievably naive, excruciatingly sentimental, and even ridiculous without some reasonable explanation for it. Looking deeper, the reader sees that not only Zoja's beauty, but also genuine pity for her home conditions first attracts Sevast'janov to her. After they are united he sees himself in the role of her protector: ". . . it is necessary that he cover her, wrap her up, care for her." (III:431.) To him she is a child who needs loving care ("He took her by the hand, like a little child," III:439). (This role as protector is one we see him assuming successfully later with the children of the orphanage.) Indirectly, the times, too, influence this affair. The sense of beginning a new life, the sense of a free range of possibilities extends even into the personal life and love of Sevast'janov. He willingly forgives Zoja her past and sincerely believes that all "will be different" for them. Even after she leaves him for another man, he is willing to take her back, rationalizing that she (the "child") did not know what she was doing. Only when it becomes painfully apparent that Zoja does not need or want his concerned help (when she becomes involved with Il'ja), does Sevast'janov realize the full futility of his position.

Sevast'janov alone feels the tragedy of his lost love. For the reader there is no tragic sense of loss. The reader realizes that Sevast'janov never had Zoja's love in

the first place, for she is incapable of loving anyone but herself. Thus, the reader does not share Sevast'janov's emotions, and the affair itself, therefore, fails to hold the reader's attention. The reader is more interested in how the affair affected the growth of Sevast'janov's character. That, however, is not fully demonstrated by Panova. The reader only sees that the memory of this love remains forever sweet in Sevast'janov's mind. After many years the details of the affair are still very vivid to him, as can be noted, for example, in the final scene when Sevast'janov's recollections are awakened by seeing a woman selling roses. The older Sevast'janov's mature views and judgments on the affair, however, are never given.

The reader also does not see the love relationship between Little Zoja and Sevast'janov in full perspective. He knows only how they finally renew their acquaintance. He knows, too, that they marry (and that Sevast'janov does not get along with his mother-in-law!). Panova does prepare the reader, however, for this second love story with its happy ending. Sevast'janov is portrayed throughout the early part of the novel as showing real brotherly concern for Little Zoja. He is also fascinated by her fragile schoolgirl appearance. An excerpt from a later letter to Little Zoja finds its way early into the novel (Chapter 23). Its content suggests the future intimacy of this pair. Panova demonstrates that these two are close to each other in their personal way of life (they both are pure in their love relations; they both have a genuine concern to help

others; they both have a strong sense of responsibility, etc.). Their love is a love of reason. The author suggests that fact more explicitly in an excerpt from the book which was not included in the final version. Here Sevast'janov addresses his thoughts to Zoja:

. . .I always come to you with pleasure, you continually are called to my mind--is this not love? I value myself more because you are friends with me and you believe in me, I am proud of your friendship--is this not love?⁶

There are two versions of the love stories surrounding Sevast'janov: his and the author's. His story, as has already been shown, is told in quite a sentimental and even banal fashion. Panova's story, written largely between the lines, shows the truth of the "affairs": Big Zoja is not worthy of Sevast'janov's love; Little Zoja is. Furthermore, Panova indicates Sevast'janov's love for Little Zoja long before Sevast'janov himself is aware of it. Panova artistically gives further substance to Sevast'janov's love by contrasting and comparing it to that of other characters in the novel. Early in the story, for instance, Semka, too, has two girls in his life, *Elektrofikacija* and *Barrikada* (two young factory girls who have taken new names in honor of the Revolution). *Kušlja*, too, has two girls in his life, *Liza* and *Ksanja*. Their constant jealous fighting contrasts with the friendship between the two Zojas. The scene in which *Kušlja* becomes a proud father is juxtaposed to one in which Sevast'janov accompanies Big Zoja to an abortionist. *Lerka* and *Spirka* also have loved Big Zoja at one time. Panova hints that Zoja has had an affair with one or both of

them and that the girl is already a familiar patient to the abortionist. Spirka openly shows his jealousy of Zoja and Sevast'janov; his love for Zoja (like Sevast'janov's) is undying. When Zoja leaves Sevast'janov, then he and Spirka are equated: neither one has been able to "save" Zoja and win her faithful love. Other love situations also seem to be exaggerated echoes of some aspect of Sevast'janov's own situation. Semka, too, loves an ungrateful woman who is only concerned with self and luxury; he, too, is consumed by his love--to the point of self compromise of his morals and ideals. Marianna takes care of her husband so completely that she is placed in the ridiculous position of also "taking care" of his love life (accepting Big Zoja into the family fold). These situations of contrast to and exaggerated extension of Sevast'janov's love life are part of the author's story. They artistically expand the theme of love in the novel and make it, stylistically at least, more interesting for the reader.

The most original and, thus, the most provocative of the themes in the novel is that of "Writing." Sevast'janov's career as a journalist for a while develops simultaneously with his love affair with Big Zoja, but his devotion to writing precedes and outlasts his attraction to Zoja, and it is thus more central to his character. The importance of this writing aspect of his life as well as the love aspect has been noted by only a few Soviet critics and scholars (namely Z. Boguslavskaja, B. Kosteljanec and marginally by L. Plotkin, S. Fradkina and A. Dement'ev).

Indirectly, the times give Sevast'janov the opportunity to pursue his true calling in life. The Komsomol arranges for his job at the paper, "Serp i molot [sickle and hammer]." Kušlja's new sense of self-worth and his insistence on due recognition (developed as a consequence of his involvement with the Revolution) are extended to others around him, and he is instrumental in furthering Sevast'janov's career. Panova shows in detail how Sevast'janov pursues his assignments on the paper. The reader accompanies the hero when he reports on the breaking up of a gang of thieves and when he helps to establish a wall newspaper for a new enterprise. Even the most mundane aspects of Sevast'janov's work are presented: cleaning up the branch office himself, working long hours for little pay, doing such miserable tasks as reporting on dull conferences, etc. Panova shows, too, the beginning of Sevast'janov's fame as a journalist by noting that the jailor recognizes Sevast'janov's name and comments on his writing. Throughout the novel the reader is aware of Sevast'janov's awakening self-confidence and his growing sense of purpose. The added responsibilities he receives and his responses to them are testimony of this. From the meager information Panova gives about the older Sevast'janov, the reader learns that his career blossoms fully: he becomes a traveling correspondent for Komsomol'skaja Pravda and eventually a novelist.

Panova is most successful in portraying the personal aspects of writing. Sevast'janov's experiences obviously closely match her own. Panova stresses Sevast'janov's

dedication by showing his early attempts to learn all he can on his own. She pictures him composing in his head as he walks to and from work and sitting alone in his office writing feuilletons late into the night until the cold finally forces him to stop. Sevast'janov submerges himself in his work much the same way he later submerges himself in Zoja's love. Panova marks the first indication that Sevast'janov is a "real" writer by noting his urge to share one particular work: ". . . he felt a need to show it to someone. . . Not a need, but a necessity! It was inevitable that someone else besides himself knew that piece . . ."

(III:363.) The piece, though imitative, had some spark of originality in it which Sevast'janov himself felt; the style of the piece was sheer "poetry in prose." Panova reveals in minute detail the progression of Sevast'janov's feelings as he awaits and receives Kušlja's first pronouncements on this work: anxiety, disbelief, belief, pleasure, pride (the sequence is repeated again when Akopjan reads the piece). The author captures the sheer joy felt by a journalist who has had an article accepted for publication:

It's a great thing--a word of approval! A man's chest becomes wider from a word of approval, his step lighter, his arms become strong and his heart courageous.

Blessed is he who spoke a word of approval to us! (III:366.)

(The final "us" openly unites Panova and her hero.)

Panova also graphically shows Sevast'janov's experiencing the distinct thrill that comes from reading one's own work in print:

Without end he reread his sketch in the paper, it seemed foreign to him and because of this attracted like a magnet: he read and read, trying to ascertain that this was written by him. The printed words were not like the handwritten ones, each word became prominent, bombastic, as if it had been submitted to a bright light. Sevast'janov himself noticed this and Vadim Železnyj said the same thing to him.

"They fall away from us and begin to live a separate life, isn't that so?"

"Yea, kind of," reaffirmed Sevast'janov.

"They now are their own lords. They determine themselves. They spit on you. You rule over them only while they are not printed. Isn't it strange?"

"Strange, of course. It's because for the first time I..."

"That doesn't mean anything, for the first time. For the thousand and first time it will be just the same. It is impossible to become accustomed to that marvel. . . (III:370.)

Panova stresses here the independent life of the written word. With this she has touched upon a very important fact of a writer's work which is later pointed out to Sevast'janov by Železnyj:

"To convert life into the word," said Železnyj, "is more important and more fascinating than anything else there is. What is love in comparison to the word which puts forth shoots into eternity? Confess: isn't perhaps the word which is printed in black color on white paper more real than that which you experienced? It has meaning. It is possible to return to it, there is no ephemerality in it. It is an extract of the universe. Through the word we transients send our voice into the vastness of space and time." (III:485.)

As with any art form, writing is the path to immortality. Writing is a special form of communication; the writer has a special relationship to his public. This concept, too, Panova voices through Sevast'janov. He is conscious of his new tie to people because he is now a writer; they become more important and dearer to him. In these pages on the personal aspects of writing Panova has expressed the "poetry" of a writer's work.

Throughout the novel Panova draws also a picture of life at a news office. She traces the growth of the newspaper itself, from a paper merely posted on walls to one sold on the street and printed on good white paper. She shows how "Serp i molot" opens new branches all over town and how it is instrumental in creating offshoots in the form of new district papers. Panova peoples her news office with a variety of figures, from the uneducated and inexperienced Sevast'janov and Kušlja to the ex-poet and present feuilletonist, Železnyj, and the wise journalist, Zalesskij, and from the light-hearted, easy-going Igumnov to the hardworking Akopjan and the serious Drobyšev. The news office has its own special life which attracts Sevast'janov and, through him, the reader, too. Panova incorporates the smells, sights, and sounds of the news office into the novel. The daily hustle and bustle of the place is described in detail in the scene in which Sevast'janov sits patiently awaiting his first audience on his work with Akopjan (Chapter 18). The author's own positive emotions are in clear evidence when she describes the most mundane parts of a news office in grateful terms:

Thanks to the simple spacious tables which were like kitchen tables, it is so good to sit at them and write, they are ever so much more comfortable than those massive self-satisfied and self-sufficing writing tables on whose pedestals one can bump one's knees. Memory is thankful to the glass inkwell, square and flat with a lid like a cap. And to the wooden pen, gnawed at the end (III:332.)

Panova puts her blessing on newspaper work. She shows that it is not only personally satisfying for her characters, but

it is also important for the country (Kušlja sees the "press" as a means of changing social conditions; Sevast'janov uses the paper as a means to enact changes, such as when he gets the public to fix up the old house or when he gets the other members of the news office to take an interest in the orphans). Thus, Panova instills in the readers of her novel a special sense of importance and purpose in newspaper work. All of these pages devoted to the theme of writing, which include the many pages showing newspaper work, are the best of the novel, for they are closest to Panova's own experience and thus very vividly written.

Panova centers this novel around one individual: Sevast'janov. All the major themes of Sentimental'nyj roman are reflected through his character. Thus, Panova does not develop generalized themes of Labor, War, Social Responsibility, Upbringing or even Love, as in her earlier novels, but uses specific applications of themes (especially those of "Love" and "Writing") to build a character study of Sevast'janov. Thus, the general content of the work is only as good as is the character study. Panova's Sevast'janov is an interesting character, but, unfortunately, this hero is not completely satisfying for the reader.

Though Sevast'janov matures greatly through a variety of experiences during the course of the novel, his basic character never changes. He is, and continues to be, a "porjadočnyj [decent]" man, as Little Zoja's dying father refers to him. Sevast'janov never loses his love for life nor his high moral standards, even when he is in despair over

his lost love. He is a modest man and an honest one. Yet, for all his good qualities, there is nothing "special" about Sevast'janov. He is a very ordinary being with very ordinary human emotions. He is even a "limited being" in many respects; limited by age, experience, love, and personal deficiencies in his character, as well as by social conditions. The novel is about the removal of these limitations to Sevast'janov's inner growth; it traces his acquiring of the life experiences which, we assume, led to his later maturity. Panova has chosen to present her character in the process of becoming. Thus, he does not ever attain a "finished" appearance, even though Panova introduces us to the older Sevast'janov as well. Too little of this older man is seen to enable the reader to understand him as the sum total of all the events shown in the novel; too much unmarked time passes between the events portrayed in the novel and the reappearance of the older man to connect the older and the younger Sevast'janov into one continually evolving character. Panova chooses to portray not the whole life of Sevast'janov, but the moment in life when he changes from a boy to a man, when he becomes free from all his limitations and begins confidently to seek his own happiness.

The first limitations which Sevast'janov overcomes are social ones. The new times after the Revolution give him the courage to leave an unpleasant home and the opportunity to begin a suitable career. Sevast'janov is too young to have actually taken part in the Revolution itself. However, he overcomes this limitation due to age by becoming socially

active after the Revolution in the building of a new life for the country. (For example, he raises the consciousness of others by his Komsomol activities and by his work on the paper, and he becomes directly involved with social issues and causes such as the reconstruction project of the old mansion or the projects to help the orphanage.) The inexperience of youth causes Sevast'janov all kinds of problems, some of which are quite humorous (as when he falls into debt by eating too many "rum babas," rolls, and other pastries at the nearby cafe) and others which are quite serious (as when he falls in love with Big Zoja). Inexperience in love makes him create a "beautiful" affair out of something quite ordinary. Inexperience also causes him to idealize his mate without objectively seeing her faults and weaknesses. And finally, inexperience keeps him from recognizing the danger signals of impending disaster in this love affair. Love for Big Zoja limits Sevast'janov's perspective on the world around him. He sees only Zoja. All his thoughts are directed toward her; all his efforts are directed toward the goal of serving her. The sorrows and tragedies of others during this time of intense loving are put aside; friends are forgotten, and self-development is abandoned. Free from this limitation, however, Sevast'janov enters a flurry of social service and self-education which directly answers his natural inclinations and professed goals in life. His naiveté and timidity are two personal deficiencies which are erased. His extreme modesty, on the other hand, is one trait which carries over into his later

years. Very few of his own reflections on life are given either in the central narrative (which is set in the twenties) or in the outside frame (which is set in the fifties). Most of Sevast'janov's thoughts must be deduced from his actions. This makes it difficult for the reader to discern both his inner essence and, especially, the way in which he, as an older man, relates to the experiences of his youth.

The older Sevast'janov makes few comments on his early self. Though the reader does not know his attitude, he does know a few facts about the older man: he considers himself a Muscovite; he has traveled extensively; he has written several books; he is happily married to Little Zoja; he has recently been very ill and is just returning from a two month stay at a southern sanatorium. The last fact, besides serving as an excuse to bring him to that part of the country where he had spent his youth, also acts as an excuse for his particularly sentimental recollections of the "olden days." The other facts show that he is a "success" in both his private and public lives.

As the novel opens, the older Sevast'janov is arriving by train in the city of his youth. He looks on everything around him--people, details from daily life, towns, country scenery--with the eye of a writer. He seems to see everything in this opening scene as an artist's live material. Panova creates a sense of distance between the life of the older character and that of the younger. The choice of the events recalled and the manner of their unveiling suggests further the artist-writer dealing with intimate human material

experienced earlier in his youth. The recalled events are very personal in nature: the first steps in his career, his first involvements with social questions and activities, his first love. All these firsts form the core of the experiences of a youth just beginning his independent life. Panova suggests several times that Sevast'janov's experiences be viewed as material (tools and substance) for a writer by informing the reader that this is exactly how Sevast'janov sees them:

It seemed to him that even he, Sevast'janov, sensed in some words strength (muscle) and pressure (mass?), and some seemed to him exactly as if, in reality, they had been boiled to death in a soup... He already, just a bit, felt and had a presentiment of something, though still many years and blizzards lay between him and his first book. (III:359.)

(Železnyj's arguments on the importance of the word are seriously heeded when Sevast'janov applies himself to the craft of writing.) Sevast'janov tells Zaleskij:

"I want...I would like to write one thing."
 "What?"
 "Just that, one thing."
 "Not for the newspaper?"
 "No. It's not suitable for a newspaper."
 . . . the first lines were hardly written and the whole thing only swirled in his imagination like smoke. (III:472.)

(The experience of loving Big Zoja, hinted at in this passage, is already being used as material for an artistic work.) Still another artistic work is referred to:

Later on the heroes of one of his books grew up in such an orphanage. A young giant used to come to their place and play with them. The giant was light-haired, a failure at love, and he wore boots size 44. . . . (III:490.)

As seen in this quote, Sevast'janov and his experiences

become the living substance of his future novels. Sevast'janov, even early in his career, objectivizes the material which life presents him. A writer's objective detachment from his subject matter perhaps best explains why so many of the scenes of the novel pass without deep penetration into the hero-writer's inner world of thought and feeling. Sevast'janov's point of view is particularly passive in the novel, a fact which has caused some critics to complain that the character himself is passive (which definitely is not the case).

Sevast'janov's point of view is somewhat similar to Serëža's from the novel of that name. Sevast'janov and Serëža are usually observers of life; only rarely do they comment on life. Things happen to these two "passive" characters more often than they cause things to happen. They have several points in common. In general, they are both learning how to deal with the experiences life gives them. More specifically, they are both sadly naive at times and almost always are easily impressed. The latter trait complements their boundless enthusiasm. They are pure beings, unwilling to accept anything that contradicts pure reason. Their characters are similar, too, in such traits as curiosity and sensitivity. Serëža and Sevast'janov both sublimate their feelings of frustration and jealousy, each in his own way; they both are learning the necessity of suppressing their conscious feelings at times. Some of their reactions to general experiences of life are also similar: they both view a new born child with aversion. In generalized terms, they both move in two groups: their peers

and their superiors/grown-ups. Panova creates a similar pattern for these two novels also: seemingly random experiences plus one incident that is particularly tragic to each main character (Sevast'janov's lost love, and Serëža's near abandonment). Of course Sevast'janov's experiences are much more sophisticated--he is not, after all, a small child. Thus, there is enough evidence to suggest that Panova tried to a noticeable degree to repeat her Serëža formula in this work, trying again to capture the subtle changes in the human character as Man moves from one stage of life to another.

Because Sevast'janov is a more sophisticated character than Serëža, the reader expects a comparatively deep penetration into his inner world. However, the overall nebulous quality of Sevast'janov's inner feelings leaves the reader with a sense of dissatisfaction with him; this main character remains undefined. A. Ninov concludes that Sevast'janov sounds very much like a lyrical extension of Panova herself, rather than a real character in his own right.⁷ Because of the often one-sided point of view in this novel, the reader never is shown the more intimate sides of human interrelationships. We get some sense of how Sevast'janov regards his surroundings and the people around him, but hardly any indication of how they regard him. Too much has to be surmised. It is even hard for the reader to visualize Sevast'janov, for Panova gives only a very sketchy exterior portrait of her hero: he is a light-haired "giant" with big feet (III:490) and long

legs (III:360). As noted above, the author only very vaguely uses her older Sevast'janov to illuminate the younger. Thus, some aspects of his life and personality remain incompletely developed. In final evaluation of this character study, the reader can say that he always feels very strongly Sevast'janov's presence in the novel, but, unfortunately, he fails to discover Sevast'janov's real essence.

Dissatisfaction comes from the portrayal of the other characters as well. They are even less clearly delineated from the inside out, a condition which leaves them open to wide interpretation and gives them an unfinished quality. The reader must rely on Sevast'janov's biased view. Looking through his eyes, some of the other characters appear static and sometimes grotesque, depending on Sevast'janov's feelings toward them. For example, being a man of very high morals, Sevast'janov does not hide his disapproval of the two girls, Liza and Ksanja, who fight over Kušlja. Both girls are thus described in negative physical terms (Liza is "a fat blond in a flowered dress with thick bare arms" and Ksanja is "thick-lipped with a heavy dull sullen gaze [gubastaja, tjaželyj seryj vzgljad ispodloŭja]," III:336). Neither girl is ever seen in a positive light. They remain flat characters throughout the novel. Those people Sevast'janov dislikes are more dehumanized by the narrator-Sevast'janov. The old women who have rooms in the same house as Sevast'janov and Semka are always referred to as the "witches [vedmy]." In this case Sevast'janov's aversion to them provides a

source of humor for the novel: they are described as thinking up all kinds of "abominations [gadosti]" with which to annoy the boys, but they themselves fall victims of their "militant acts [boevye dejstvija]," and grow thin from their evil ways and have to undergo treatments for nerves (III:372); the communal kitchen is referred to as their "Bald Mountain" (III:413); Sevast'janov attributes their later kindness to him as their belief that he, too, is some "enchanted prince" who will be "rescued" like Semka.

The three men for whom Sevast'janov has the greatest aversion (they all come between him and Big Zoja at some point) are shown in the most negative light of all. On first seeing Il'ja, Sevast'janov concludes that he, with his ridiculous beard and frivolous behavior, does not properly convey the image of a great revolutionary. Il'ja's facial hair becomes a symbol of Sevast'janov's dislike for the man. The last time Sevast'janov sees Il'ja (when he is leaving with Big Zoja and Marianna for Moscow), the narrator-Sevast'janov comments on the tiny little moustache which Il'ja twirls, giving him (appropriately!) a Don Juan appearance. Kučerjavyj, who worked for the invalids' cafe until he ran off with Big Zoja, becomes a grotesque apparition as seen through Sevast'janov's eyes:

Even from the third floor it was apparent that he had a back (in its white jacket) like a pillow, and hair like ~~mattress~~ springs.

Beneath the springs which protruded upward there is a pudgy white face which is like a lump of dough, with ridges and dents like in raw dough, with a narrow pale mouth and surprised eyes--small, dark, lively, casually wandering [eyes] as if Kučerjavyj imagined something very important and

pondered something in his mind, and not in the least does that occupied and distracted mind participate in the storeroom manipulations of the flour, butter and other products, only the pudgy, soft, unhealthy body of Kučerjavyj, which itself suggests the ugly comparison with dough and a pillow, participates in these manipulations. (III:400.)

The storeroom of the cafe where Kučerjavyj works is constantly referred to as the "cave," a name which adds yet another negative layer to the cloud that precludes us from seeing Kučerjavyj as a full character in his own right. Zoja's brother is depersonalized to the extent that he becomes only a symbol of something evil. The narrator-Sevast'janov refers to him only as "the hunchback [gorbun]." His real being disappears into a mass of negative and even grotesque physical features: "a quiet squeaky voice" (III:349), "quick dark eyes . . . short legs" (III:355), "a figure flattened to the floor . . . long palms . . . strange, unkind face . . . dark thin brows . . . the hunchback's head lay on his shoulders like on a plate" (III:491-92). Whenever the hunchback appears, Sevast'janov's antipathy toward him is immediately transmitted to the reader.

As we have seen already there are two views of Big Zoja's character, Sevast'janov's subjective view and the author's objective one. This is not the case with the other negative characters: the author and the main character concur on the evaluation of these people, and thus, they remain flat and underdeveloped. Only Il'ja, who is seen through the eyes of other characters besides Sevast'janov,

receives a somewhat wider, and thus more realistic, interpretation.

Panova has chosen a wide variety of characters for the novel, demonstrating that there are all kinds of people in the world. She links them all through Sevast'janov, and creates Sevast'janov's portrait from his confrontation with the many sides of life which these characters represent.

Panova structures her novel on a system of oppositional forces. Sometimes this structuring involves setting characters in opposition, as seen already in the discussion on the theme of love. Other times it involves noting the oppositional forces acting within one character, such as within Il'ja or Kušlja (two revolutionaries who are non-revolutionary types). The oppositional forces are also inherent in the times. The old and the new ways of life clash almost on every page of the novel. Sometimes this confrontation takes the form of an argument between characters; other times the clash is felt symbolically in one carefully chosen detail (such as Big Zoja's shawl--a symbol of her life of poverty, or old Gorodnickij's matching coat and hat--a symbol of bourgeois affluence). The clash is felt, too, in the very language of the novel: "press," "intelligentščina," "rabočija aristokratija," "potomstvennyj proletarij"--words from Kušlja's vocabulary; "pardon," "madam," "gospoda," "ėkspluatator," "služaščij buržuj," "pajščik"--words from old Gorodnickij's vocabulary. Panova juxtaposes certain scenes for maximum emotional effect, as when she places the scene of the birth of Kušlja's son next

to that of Big Zoja's abortion or puts the scene of Nelka's wedding next to that of the death of Little Zoja's father. Other contrasts are introduced, too, via descriptions of the physical surroundings. Sevast'janov's branch office of the paper is located between a barber shop and a Baptist place of worship. When Sevast'janov returns to the town, he notes that all these places are gone: the old buildings have been replaced by new ones--another contrast. The surroundings even change dramatically during the course of the novel as old buildings take on new functions more in keeping with the new Socialist society: a hotel becomes a dormitory for young people; an old mansion which formerly was a hideout for thieves is restored through cooperative efforts of the trade union; even Little Zoja's former house serves later as a home for students in their last year of high school. Some of these contrasts also help mark the passage of time in the novel.

Time is relative, for it, like everything else in Sentimentalnyj roman, passes through Sevast'janov's consciousness. There is not a steady progression of events in this work, but instead, a series of fragments which are often independent of time. Panova uses the past as the "present" in the work and the present as the "future." This cinematographic flashback technique allows time to assume special functions. The shifts to the more distant "future" in the main flow of the story are brief and serve mostly to announce the fates of some of the characters. These shifts in time originate more with the narrator-author than with

the main characters; they are superficial appendages to Sevast'janov's story line. The shifts to the near future, on the other hand, signal more strongly Sevast'janov's ordering of the events in his mind. Chapter 18 begins with the journalist's exultation at hearing the word of approval; the remainder of the chapter traces his steps to that specific point. Thus, the narrator-Sevast'janov begins with what is most important to him and then proceeds to an explanation of the prior events. This inverted time sequence is also an indication of Sevast'janov's emotional sensitivity; in this particular case, it indicates his boundless enthusiasm for his work. Other end results of events (Kušlja's death, Zoja's leaving of Sevast'janov, Sevast'janov's marriage to Little Zoja, for example) are also known before the details of the events themselves. Panova's use of psychological time in this novel helps to create a clearer portrait of Sevast'janov. The portrait is strengthened, too, by the author's tactic of delaying some actions and speeding up others to emphasize further the changing psychological state of the main hero. The manipulations in the time sequences contribute to the montage effect in the work. Instead of a sequential, even flow of events, the events are fragmented. The whole work thus appears as separate experiences randomly recalled and relived by Sevast'janov, who unconsciously reveals his character as he stops to dwell on the most emotional moments or passes quickly over those he would rather forget.

The abundant use of fine details further fractures this work into separate mosaic pieces. This is seen in Panova's method of characterization. Repeated details of physical appearance separate and define the various characters: Semka's hooked nose, Kušlja's bright blue eyes, Little Zoja's childlike neck and shoulders, etc. The portraits of the characters are further delineated by Panova's stress on individual personality traits (Kušlja's openness, Big Zoja's vanity, for example). Though the author's viewpoint merges quite often with that of Sevast'janov, the voices of the other characters are easily recognized because of various individual features. Kušlja's personal speech patterns are full of repetitions; Marija's speech is laden with Ukrainian phrases (more so than Kušlja's); Liza has a particularly cloying manner of speech; Il'ja speaks in condescending tones, etc. Very often some important aspect of a character is revealed in a single detail. Thus, a cold cup of tea on Drobyšev's desk subtly discloses the busy work schedule he has assumed, or Kušlja's casual brushing away of the sunflower seed shells which he has carelessly allowed to drop on his uniform tells immediately of his unpretentious nature. Well chosen psychological details (such as gesture) also reveal the individuality of each character. A tear in Kušlja's eye when he speaks about the Revolution reveals his sincere passionate dedication to the Cause. Thus, each character of Sentimental'nyj roman is a clearly distinguishable part of the novel. For all the careful individualizing of her

characters, however, Panova has failed to fully define their inner worlds. Thus, in this aspect, many of them remain vague, and some, like several of those in Sevast'janov's disfavor, approach being caricatures.

Panova paints her scenes not in general terms, but in very specific ones, all through the use of fine details. Not only do such details establish the time period of the story (as shown earlier), but they also provide "local color." Local names for various plants, the description of Marija's hut, references to chewing sunflower seeds, or references to the acacias which line the streets--all are details which locate the scenes in the south of the country. Details of daily life, "byt," constitute one of the main devices of this work. The abundant use of "byt" pieces begins on the very first pages of the novel while the older Sevast'janov is still on the train:

. . . the coach was completely full of health-resort vacationers who were returning home: women with chocolate arms, uncovered to their shoulders, and with bright lips on chocolate faces; men in light-colored shirts. Their voices were still health-resort lively, festively carefree. The men made jokes; the women coquettishly uttered shrieks... the kiddies, with their heads burned from the sun, grew weary and capriciously carried on from lack of something to do in the coach. The baggage shelves were crammed full of brand-new white baskets with fruits. It smelled of apples and grapes. A playful wind blew into the window. (III:315-16.)

The "byt" details enter into even the most emotionally tense scenes, such as the one in which Sevast'janov enters the shed where Kušlja's dead body is laid out. His mental farewell to Kušlja begins:

On the left in the shed there were heaped up barrels and boxes, and on the right from the emptiness came a cold draft from the ice-house, a wide pit where they kept ice under layers of straw.

Outside the afternoon blazed, here it was twilight.

It smelled of damp earth and bast matting. (III:468.)

Panova indirectly insists, by placing all these details in the novel, that daily life is a proper subject of literature, since it is perhaps the most important neutral component in a normal person's existence. The author subtly suggests that Sevast'janov's own broken life (caused by Big Zoja's leaving him) will return to normal when he again can accept the neutrality of the "byt" around him:

In his dreams he forgot; his eyes opened--the arrangement known by heart of a hole in the plaster, the squeak of the bed, the thunder of somebody's footsteps on the iron staircase indifferently reminded [him] of what had happened. Every morning they reminded [him] anew. (III:481.)

The hero finds comfort from the prosaic sights and sounds of the news office:

The hum of the typewriters was heard from afar. Important certitude was in these monotonously smooth peals: "For our part we are busy with our own affairs. Because people have betrayed you hasn't changed a single thing here!" (III:482.)

A walk through the streets, noticing the current of life around him, brings Sevast'janov back to an acceptance of reality in all its manifestations:

. . . The windows of the basements and semi-basements were at Sevast'janov's feet. He could see how people were eating dinner, moving around, conversing with their lips, laughing, getting angry. A decrepit old man packed his cigarettes with the help of a little machine, and his shaking thin

hands moved with effort, spilling the tobacco; a woman is trying on a dress with one sleeve in front of a mirror; they are putting a tiny little girl to bed, and she doesn't want to go, she jumps and makes merry in the little bed with its high net. The countless existences! How many sorts of things there are in the world!.. (III:473.)

Thus, Panova continuously presents "byt" pieces in the novel, and in their cumulative effect, they represent the real and steady current of life that sustains man in everything.

Not all of Panova's details are effective, however. Many period details have already found their way into other literature about the Revolutionary era. Other details, such as that of silhouetting Kušlja against a poster of the Revolution, are too glaringly symbolic to be truly effective. The repeated detail of the "green window blinds [zelěnye žaljuzi]" at Little Zoja's house is also an unnecessary adornment for the novel. The green blinds symbolize Little Zoja's world: they divulge her presence, tell of her troubles (the death of her father), indicate her way of life (they cast shades of aquarium green into the house, the aquarium having negative connotations of affluence in the novel). This detail becomes pathetic fallacy at the point when Sevast'janov is leaving Little Zoja's house after he ostensibly had come to express his condolences to her (in reality, he sought her congratulations on his marriage):

He stepped over that threshold and slammed the door behind him. And the green shades, screwing up their eyes looked askance at how he walked away along the sunny street. (III:438.)

This use of the detail obviously shows Sevast'janov's own feelings of guilt over being happy when his friend is sad. Detail becomes contrivance in this case.

Certain details and patterns of presenting actions and characters repeated here from her earlier works make Sentimental'nyj roman at times unoriginal and, thus, less than satisfying to the reader familiar with Panova's work. Big Zoja adorns herself and Little Zoja with real cherries as earrings; her vain concern echoes that of Njuša in Jasnyj bereg for her raspberry earrings. Liza's overwhelming concern for her new baby reminds the reader of Marijka's in Kružilixa for her baby, especially when the reference is made to the baby's "zinc bathtub" (the one item Marijka especially wanted for her child). As in her earlier works, the train in this novel symbolizes the way to future happiness. Even Sevast'janov's colloquial "skol'ko vsjakoj vsjačiny na svete [how many sorts of things there are in the world]" (III:473), repeats the homely wisdom of Almazov's lover in Jasnyj bereg: "from all sorts of things . . . life consists [iz vsjakoj vsjačiny . . . žizn' sostoit]." (II:130) As she did in Vremena goda, Panova in this novel portrays the "bad guys" in a flat, negative manner. The criminals are particularly repulsive in their acts (e.g. leaving a woman accomplice behind in the mansion to cover their escape) and even in their exterior appearance (only the leaders of the gang were clean and well-dressed; the others had ". . . black faces like coal miners', and monstrous dishevelled locks of hair," III:384).

Though the novel is narrated most often as if it were being projected through Sevast'janov's eyes, the work does not lack in a variety of narrative techniques which can be attributed only to the author. These techniques supply the artistic tensions which are necessary in order to give the novel vitality. Suspense, for example, is introduced through the manipulations of the time sequence: the reader knows something has happened or will happen because of direct, initial statements about the result of an action or because of clues prominently set in the narrative, refrains such as "he still did not know that..." or "this was the first...and the last time...." There is mystery around Kušlja's death. A note of sensationalism is injected with the episode in which Sevast'janov joins the police in a roundup of a gang of thieves. This episode also contains a liberal number of melodramatic touches--exotic coal-black thieves, the eerie atmosphere of the house, a woman "sacrifice," a full moon, etc. A completely different tone, a eulogistic one, is taken in the scenes describing Lenin's death. The brevity of these three chapters, barely two pages in all, underscores and complements the serious subject. However, no threads from this subject extend into the rest of the narrative, thus these scenes fall outside the scope of the novel. The narrative assumes still other tones, too. The author takes us on brief, lyrical digressions into the beauties of the countryside, the river, the town, or into the joys of newspaper work. The many scenes of the novel take the reader to a great variety of places:

a cemetery, a poetry reading session, a ballet performance, a concert, a hospital, a country court, an orphanage, a jail, a library, etc.--all these places and events are succinctly, yet accurately described, and each is surrounded by an appropriate narrative atmosphere.

The poetic atmosphere of the novel is supplied in part by the abundant use of descriptions of nature. Nature is the hinging point between the present and the past; the recollection which moves Sevast'janov back in time is the one of the steppe at sunrise with dew sparkling diamond-like in the sun. Panova uses nature as a poetic background for the various scenes: a suicide is set in the drizzling rain; immediately after Sevast'janov receives his new job the rain stops, and he steps outside onto a sunny balcony; when Lenin dies there is "steel-like freezing weather and unprecedented cold [Železnye morozy, nebyvalaja stuža]" (III:394), etc. Nature is used, too, as the symbol of life, as can be seen in the definite contrast Panova draws in the scene at the hospital. Little Zoja's father is dying in a sterile, cold hospital ward, while beyond the window "green branches, all in the sun, played with their little leaves...." (III:423.) As Sevast'janov sits at the dying man's side, his gaze is drawn more than once to the inviting outside gardens--that is, to "life." Several other times he is seen escaping the thought of death by seeking nature: at the cemetery (after Kušlja's death) Sevast'janov concentrates on some butterflies and a spider; in the opening of the novel he forgets his own recent brush with death (his illness) by focusing on

the scenes from nature passing beyond the train windows. Nature is not, then, just a passive phenomenon; it is an active element in the novel. It is almost always present at the times of strongest human emotions, especially that of love. Nature participates in Sevast'janov's love affair. It acts upon his psyche when he is alone with Big Zoja. Surrounded by nature she becomes the "natural object" of all his desires. Nature provides symbols for both Sevast'janov's loves: love for Big Zoja is symbolized by a rose, that for Little Zoja by the acacia trees (which have small white or yellow flowers). (The latter symbol becomes apparent only at the end of the novel when Panova describes the way in which Little Zoja miraculously walks out from under the shadows of an acacia at a time when Sevast'janov is thinking that he has lost her forever. The reader realizes then that Panova's frequent mention of the acacias is one way in which the author keeps Little Zoja's presence active in the novel, for she appears in person in only a few scenes.)

Like the other stylistic elements, the language patterns in the novel are rich in contrastive tones. Panova makes use of excerpts from letters, verses, songs, and even an engraving on a tombstone. As noted above there is a great variety in language usage and intonations introduced by the various main characters. The same can be said about even the most minor characters in the novel, who widen the spectrum of language styles even more. The language of the prostitutes, for example, is particularly colorful. One girl addresses Sevast'janov:

"Xorošenkij, pogret'sja ne mešaet . . . My
uvažaem šempanskoe, no mogem prostuju vodu,
esli u vas finansy pojut romansy."

Drugaja perebivaet:

"Skasilas', kakie u nego finansy!" (III:357.)

["Nice sir, there's no harm in a bit of warmth . . .
we like champagne, but we will drink just vodka
if your finances sing romances."

The other one interrupts:

"Rubbish, what kind of finances does he have!"]

The subject, the glaringly ungrammatical structures, and the mispronunciations found in this particular passage strongly contrast to the erudite exchanges of Semka, Jugaj, and some of the other brilliant Komsomols also found in the novel. Language is thus one of the most lively aspects of Sentimental'nyj roman. Even one word can be particularly full of meaning. Such a word is "baraxlo," in its diminutive form, "baraxliško," (meaning "goods and chattels"). It is used fairly often in the novel and ties various characters to their material existences. This one word contains by association the theme of the old world versus the new, and also the revelation that even the new socialist hero longs for creature comforts. Furthermore, it can serve as the key word at the head of a long list of "byt" details. Language itself becomes an important subject of the novel. The author explains some of the unusual usages and pronunciations of the times: "fil'm" versus "fil'ma," or Spir'ka's "intelixenciya" for "intelligenciya." Železnyj argues over language with his boss, Akopjan. His position on the independent and poetical elements in language is assumed also by Sevast'janov (and through him, by Panova herself).

The Puškin epigraph at the beginning of the novel, "O junost' lëgkaja moja!" is from Evgenij Onegin, Chapter Six, Stanza XLV. The entire stanza reads:

Tak, polden' moj nastal, i nužno
Mne v tom soznatsja, vižu ja.
No tak i byt': prostimsja družno,
O junost' lëgkaja moja!
Blagodarju za naslaždenja
Za grust', za milye mučenja
Za šum, za buri, za piry,
Za vse, za vse tvoi dary;
Blagodarju tebja. Toboju,
Sredi trevog i v tišine,
Ja nasladilsja...i vpolne;
Dovol'no! S jasnoju dušoju
Puskajus' nyne v novyj put'
Ot žizni prošloj otdoxnyt'.

[So my afternoon has come and it is necessary/
For me to recognize that, I see./ But so be it;
we will bid good-bye in a friendly manner,/ Oh my light youth!/
I give thanks for the delights,/ For the sadness, for the sweet
torments,/ For the noise, for the storms, for the feasts,/ For all, for all your gifts:/
I thank you./ Amidst anxieties and in peace,/ I have enjoyed you...and fully;/ Enough!
With a clear soul/ I am setting out now on a new path/ To rest from my past life.]

This Puškin stanza provides the blueprint for Panova's Sentimental'nyj roman. Sevast'janov, in returning to the town of his youth, is also reckoning with his past life. He, like the lyric poet above, is grateful for all that life offered him in his youth. At the end of the novel he, too, sets out on a new path, having been restored to health and having said his final farewell to his past. Panova uses more than the sentiments of this passage, and more than the outline of events it subtly suggests. She uses the language, too: the "thanks" for the delights of the news office, the "storm" for which Sevast'janov was saving

himself, the "gift" of Big Zoja's love. Furthermore, Panova maintains a lyrical atmosphere in this work which makes it adhere even more closely to this Puškin genesis.

With Sentimental'nyi roman, the last of her longer works of fiction published during her lifetime, Panova has completed a definite cycle, turning at last to the themes and interests closest to her personal life. For this reason, Sentimental'nyi roman is the most important of the six novels for understanding Panova's own view of life. She can be closely identified with her hero, Sevast'janov. Like him, Panova is a sensitive observer of life. All life's experiences can only be beautiful, for life itself, the very stream of it, is the most beautiful thing of all: this is Panova's dominant message in this novel.

CHAPTER EIGHT

CONCLUSION

Panova wrote mostly without plans, holding back on the actual act of writing until the ideas, images and details had matured in her mind. All of her works are based on real life, on the reserves from her own experiences which were stock-piled sometimes for many years before being used. Most of her characters evolve from prototypes, people Panova herself knew. Thus, her "mechanical memory" served as her main "inspiration," as she herself suggests.¹ Her method of composition was to allow the fragments to work themselves naturally into some cohesive whole. Panova sought the most productive combinations of the pieces, rearranging them until the "chemistry" was just right. She describes the process of creating a new book:

Will it succeed?... Beginning a new book it's as though the writer each time goes forth on a new difficult campaign. All his life forces are mobilized for the creation of the book. Memory comes to the help of observation; just-acquired and long-accumulated impressions and knowledge--everything enters into the process. The imagination doubly pulses, engendering the facts. The further the novel develops, the further the heroes become alive, the more actively they interfere in the work of the author, and arguments flare up which the heroes always win. While the writer, bothered and animated sits at his work, assurance of success does not abandon him: it can't be any

other way, if it were, simply nothing would turn out right. And only when the campaign is over and the book has gone to the reader, and the author has cooled down from his animation-- only then it becomes clear if the work succeeded or not.²

Success can be measured by many standards. Those used for this dissertation have been primarily ones which measure artistic achievement: Panova's six major works of fiction have been described, analyzed, and evaluated mainly in the areas of themes, characters, and literary devices. The final conclusions which can be drawn from the analysis of these specific aspects prove that Panova is a literary artist of true merit. The conclusions which can be drawn from the placement of these six works within the general context of Soviet literature prove that Panova is not only a deservedly popular writer, but one who is important to the liberalization of Soviet literature.

All of Panova's works stimulated great discussions and sometimes heated arguments. This literary debate is the most important by-product of her writing. She was noticeably out of step with Socialist Realism and often ahead of her times with her choice of subject or approach: her "war novel" dealt with inner heroics rather than the bravado popular in other war literature; her "factory novel" presented a "positive hero" who had plenty of incurable human defects in his character; her "farm novel" (though the closest of her novels to Socialist Realism) is filled with scenes in which the author ignores social themes and plays, instead, with device or takes side excursions into

the private lives of some of her characters; her novel of the "Thaw" period reveals many long suppressed truths about Soviet society; her novel of "childhood" is a portrait centered entirely on the individual and his private sphere; in her "historical" novel she approaches the Revolutionary era from the primary standpoint of individual concerns rather than social ones.

Judging solely from her best works (which include Sputniki and Serëža) Panova is a good writer, one who deserves a place in world literature (though the critic familiar with contemporary Western literature would, on the basis of all her works, judge her as a mediocre talent). Her six longer works can be enjoyed by practically everyone, including the literary scholar (though the scholar is not likely to restudy these works for their own sake after he has made his first thorough analysis of them). In her own country, Panova stands much higher in ability and artistic integrity than many of the other writers of the period in which her longer prose works were published, 1946-1958. It is important, therefore, not only to assess the artistic merit of Panova's works, but also to judge them in the general context of Soviet literature.

Panova is a writer loved by many Russians. She appeals to masses of readers, for, though she uses the exterior trappings of situation, character and setting popular in literature of Socialist Realism, she nonetheless concentrates on the real and personal aspects of life--on people and their relationships to their work and to other people. Her

characters are shown in their public and private lives; they are all (even the most important officials) "ordinary" people with whom it is easy for the average Russian to identify. The young characters Panova presents are closest to the hearts of all her readers, Soviet and non-Soviet alike, for their experiences are almost all universal in nature. As Panova unfolds human dramas before her readers, they feel that the writer, too, is an observer of the lives presented in the novel, rather than the active creator of those lives. The reader senses that the characters often act "independently" of their creator, and this adds to the illusion of reality in the works. Panova's literary voice is not "loud"; she does not use her works as platforms for protest. Indeed, she does not present in her writings any deep philosophy of life nor any profound understanding of the problems which beset Soviet society. The sensitivity to life shown in her works seems to stem from Panova's heart rather than her intellect. Kindness and gentleness pervade the pages of her works and they strike responsive chords in her readers. A reader comes away from one of her works with a "good" feeling. This ability to generate "goodness" is also part of Panova's popularity.

Panova's growth as an artist is more lateral than vertical. She did not work from novel to novel trying to perfect certain themes, character types, or techniques. Instead, new material and new approaches were chosen for each of her works. As has already been shown in previous chapters, in some subject areas Panova is more successful

than in others. Even within a work, Panova has varied success. Thus, there is a certain uneven artistic quality in her work. Judging her major fiction solely on its artistic merit, it is easily proven that Sputniki and Serëža are her "best" works. These two also happen to be the most popular with her readers, as can be seen from the reader response recorded in the Soviet and Western press.

Each of Panova's longer prose works falls into a separate category of fiction (war literature, factory novel, farm novel, etc.), yet the novels have many themes in common, such as War, Love, Upbringing, and Labor. Seen over the spectrum of the six works studied, these common themes emerge with even greater clarity than when they are viewed in one work alone. A theme may be merely stated in one novel and fully worked out in another. Such is the case with the theme of "Labor," stated by Kravcov in Sputniki (see p.33) and worked out in full in Kružilixa and Jasnyj bereg by those characters who manifest "creative labor." A similar case occurs with the theme of "Upbringing," stated in the conversation between Vojnarovskij and Pavel in Vremena goda (see pp.184-85) and developed in full measure in Serëža. The theme of "Art" follows a similar pattern. It is stated by Andrej in Kružilixa (see p.85), then presented as the intrinsic thematic component of Sentimental'nyj roman: the "real," "unadorned life" of Sevast'janov as rendered through the viewpoint of Sevast'janov, the writer. The statement and exposition of some of her themes reflect Panova's own philosophy of life. These themes

are more categorically developed by example and counter example. There is usually no wide spectrum of examples, but a clear opposition, e.g. of those who work well and those who do not, of those who apply "proper" methods in bringing up children and those who do not, etc.

Some of the other themes, such as "War" and "Love," do not reflect the writer's philosophy so much as they show her sharp observations of the conditions forced on man by life. These themes are developed in a more prismatic fashion, the fullness is achieved by using variations on the general theme. War, for example, is shown in its many aspects, in the experiences of many people: soldiers and medical crews at the front line, those who tend the factories and farms on the home front, war evacuees, returning soldiers, orphaned children, etc. Even when not dealt with directly, the War is still manifest in the minds and memories of the people. The theme of "Love" is also played in its many variations: platonic friendships, love affairs, young love, love from afar, marital love, etc.

The majority of themes Panova chooses are those which directly touch her readers' lives too, such as "Labor," "Love," and "Personal Happiness." Her novels are thus primarily about the daily concerns of career, marriage, and family. Some of Panova's themes are introduced merely to fill the conceptual needs of a specific work. Thus, the theme of "Social Responsibility" in public life becomes vital for her "Socialist Realist" work, Jasnyi bereg, and themes such as the "Evils of Bureaucracy," "Conflict between

Generations," and "Bourgeois Values" become important for her exposé novel, Vremena goda. Similarly, historical themes--"Revolution," "Komsomol," "New World versus the Old"--are necessary for her "period" novel, Sentimental'nyi roman. In these six works of fiction Panova has applied a wide variety of themes, most of them quite successfully. This breadth attests to her constant development as a writer; she is afraid of writing neither on the most common themes (such as "Love"), nor on the more uncommon ones (such as the "Evils of Bureaucracy").

Though Panova offers the reader no "great" philosophy of life, nonetheless the basic "humanism" of her works is strongly felt. If her works teach anything, it is lessons in human kindness and responsibility to others and to self. Man is the center of all her novels. Whereas the first three novels aim to show man in his public work life as well as in his private life, the last three novels concentrate more on the private life of the individual, tracing (most importantly) his movement from one stage of human life to another. The main emphasis in Panova's works is on people and their personal lives, not abstract ideas or social causes. It is not surprising, then, that she strongly stresses the development of her characters.

Landscape, turns of the plot, rhetorical judgments of the author, etc., Panova feels, are not so important to a novel as "living characters." Characters, Panova believes, carry the ideas of a work.³ She strongly criticizes the standard model characters presented by

Socialist Realism. The future Communist as portrayed in Soviet literature, she claims, is too dull:

In these novels the future man is the sort that is intelligent, educated and usually trained in some fine art (he plays on some kind of musical instrument, paints, sculpts and so forth--all very well), but with all that he is monotonous and boring to the last degree. He carries on exclusively business conversations, you don't get any jokes from him, nor laughter, he lives, so to say, with a glum, long face in the solemn contemplation of his accomplishments.⁴

Panova is concerned with creating characters that are real "flesh and blood" people. "Successful" characters, again, in her definition, are those which come "alive" within a work, i.e., those who naturally speak in their own voice and act in their own manner. Thus, Panova concentrates on individualizing her characters (primary and secondary) in order to impress them on the reader's mind. She does so by utilizing a number of techniques aimed at showing a character from the inside out.

The most refined technique Panova uses is that of assuming the character's point of view, using his speech patterns and intonations, and his "outlook on life." With this method, she has achieved a perfect merger of interior monolog with third person narrative. The characters seemingly tell their own stories, and in so doing, reveal not only their exterior lives, but their inner lives as well. Characterizations are thus built simultaneously with the themes of a work. This is a very effective narrative approach: even the most "used" theme (such as "Love") can be presented in its most banal aspects, the theme does not become dull in this case, for its banality

is used primarily as an indication of the psychology of one (or more) of the characters in a given work. Panova succeeds with this device when she uses it for a limited number of characters in a novel (as is the case in Sentimental'nyi roman, Serëža, and also Sputniki). When she applies it to a larger number of characters, as she does in the other three works, the device fails, the novels then become too polyphonic, and individual voices are lost in the resulting tumult.

A character's inner life is shown further through such devices as use of interior monolog, or quotation of a character's private letters and diaries, and occasionally, revelation of his dreams or fantasies. A variety of descriptions are used to show the exterior of one of Panova's heroes: his clothes, mannerisms, unusual traits, physical defects, etc. What he reads, what he sings, what lectures (concerts, movies, etc.) he attends also characterize him. He is individualized further by being given a unique biography. All these passive descriptive passages are joined with active ones in which dialog and action reveal his character even further.

Though much of their inner lives is revealed, Panova's characters do not indulge in self analysis. They hardly ever reflect deeply on their lives or engage each other in intellectual or philosophical debate. They are concerned instead with the daily problems--large and small--which beset them in life. The majority of them are ordinary people who are sometimes caught in extreme circumstances

such as revolution or war, but who more often are wrapped up in the prosaic daily currents of life. Panova succeeds remarkably well in capturing the dynamism of these ordinary people. She succeeds in showing their inherent heroism and strength during times of adversity. She is able, too, to reveal the forces acting on even the more mundane aspects of their lives. She shows the natural oppositions between people and their conflicting ways of life and, even more importantly, she shows the forces acting in opposition within one human being. For example, Panova contrasts the exterior appearance of a character to his inner world (Gennadij is handsome, yet shallow; Julija Dmitrievna is plain on the outside, yet beautiful in her inner character). Almost all of Panova's characters are in a dynamic state of flux; they are "becoming," and in the majority of cases, they are becoming better people. (Thus, Panova is very "optimistic" in her writing.)

A particularly important element in Panova's novels is the ties which bind the characters of one work together. Sometimes the ties are weakly drawn--a collective setting, in some cases, is all the characters share. A common purpose (the War effort) binds the characters of Sputniki together in addition to the collective setting of the train. Though the personal story lines in Sputniki do not interact directly, they do so indirectly through contrast of similar features. A strong, unifying sense of common purpose is felt in Sputniki, yet it is lacking in the subsequent novels. The split between the personal and the public lives of the

characters becomes more defined in Panova's later novels. Panova must rely more on direct interaction of characters to supply unity for these works. Only in the last two works (Seržža and Sentimental'nyj roman) does she succeed in tying her characters together with natural, less contrived, bonding materials. She does this by concentrating on the sphere of life surrounding the one main character in each work. Thus, a character's point of view, by itself, serves as the basic unifying factor of these two works.

Panova's characters do not neatly divide into "positive" and "negative" types. Almost all of her heroes are realistically endowed with both good and bad personality traits. In some cases, however, the balance is tipped clearly in a certain direction, as is the case for the more "negative" Suprugov or the more "positive" Korostel'ev. A few of the characters, notably the criminal elements and some of the secondary characters, such as Ikonnikov, Margo, Nadežda Bortaševič, the "Gorbun," etc., do not develop at all, and many of these even become caricatures. These caricatures add humor or mystery to Panova's works, but at the expense of the atmosphere of reality which Panova attempts to instill in each work. Only when they become a product of a character's point of view (as happens in Sentimental'nyj roman) do such caricatures serve a realistic function, and only then can they claim a proper place in a work. If this is not the case, they detract from a work more than they add to it.

The characters, too, overlap from one work to another, as do the themes. Sometimes the overlapping is direct: Danilov links Sputniki to Kružilixa; Seržža springs directly from Jasnyj bereg. Sometimes the overlapping is indirect and appears as certain types of characters emerge: the new Soviet woman (Nastas'ja Petrovna, Nastas'ja Il'inična, Nonna, Dorofeja) who rises from humble beginnings to positions of importance, or the strong male leader (Danilov, Listopad, Korostel'ev).

Panova again displays her ability to work within a broad range of material when she introduces her readers to a wide variety of characters: young and old, good and bad, male and female, strong and weak, etc. Without question, the most exquisite portraits she draws are those of children and young people. These youthful characters earn for Panova a special place not only in Soviet literature, but in world literature as well. The epitome of Panova's talent as a writer is her ability to unveil sensitively the fragile psychology of her young heroes--to show the delicate formation of their characters.

Whatever the merits of each individual portrayal, in general, Panova created many characters who are both distinctive and memorable. In writing about Sputniki A. Gurvič sums up Panova's special talent for characterizations:

Panova can listen to the beating of man's heart as perhaps no other of our writers can. She is drawn to ordinary people and in the ordinary prosaic situations from life's daily routine she catches the unique and at the same time universal characters and secrets of her heroes. She can penetrate their moods and more readily enter into

their sphere. For her, mood predominates over all other conditions of the mind and heart of man. Without any signs of imitation this original and delicate artist preserves for us the captivating Čexovian intonation, always treating each separate person intimately. This is something that is not conveyed by other writers and it is namely this that creates that special and inalienable strength of Panova's which makes this work indispensable for us.⁵

Gurvič's observations are generally true for Panova's other works as well.

Many other critics have also noted that Panova is most like Čexov in her general style. Like Čexov, Panova chooses most often to write about ordinary people in ordinary situations from life. She too can communicate the true beauty found in the commonplace. But whereas Čexov's characters are often sealed in an atmosphere of illusion or spiritual decay, Panova's move freely in a bright world where future happiness is at least a possibility. Panova is thus an optimist in the Gorkij tradition. She feels that not only is man created for happiness, he has the innate ability to create it for himself. Čexov's works, it has been noted often, are all "middle," without forceful beginning or ending points. Panova, like Čexov, avoids strongly plotted narratives. However, while most of Panova's novels appear to be giving a "slice of life," they do in fact have definite bounds. Panova's characters are always left at the end of her novels on a higher plane of awareness, if not of action. This, too, is part of the essential optimism found in Panova's writing. Like Čexov, the "master of detached tone," Panova attempts to remain

objective, to write with restraint. However, her relationship to her characters is at times all too obvious. For example, she is eager to "reward" her heroes (especially with "love"), and she is anxious to bring the criminals she portrays to justice. Like Čexov, Panova writes laconic prose; she searches for precise details which would reveal the essence of any situation or any character. At her realistic best, however, Panova only approximates Čexov's mastery of fine psychological portrayal and his ability to show the full magnitude of human experience. Behind Čexov's observations on life the reader senses the writer--a strong, compassionate, wise individual; behind Panova's deepest observations on life is felt only a compassionate writer. Panova obviously loves life and people, but she lacks the strength and wisdom to understand all she sees. It is wrong, therefore, to insist on a comparison between Panova and Čexov. It is better to conclude merely that Panova continues some of the best traditions of 19th century Russian literature, especially in her emphasis in her writings on personal, moral issues and in her simple and direct method of portraying ordinary people in everyday life situations.

Even before Stalin's death, Panova was openly voicing her opinions on the sorry state of Soviet literature. In 1951 she notes that writers are too imitative, and furthermore, their reliance on editors to correct their mistakes leads to a monotonous uniformity in their works. She complains further that little attention is being spent on language, composition, and form.⁶ In her New Year's greeting of 1952,

she wishes for more "artistically complete" books, ones with unforgettable characters, expressive and exact language, and fresh and daring innovations. Also, she urges more literary discussion on form.⁷ By 1961 Panova was applauding the freer atmosphere in Soviet Art and the new forms which were appearing.⁸ Her novels prove by example Panova's concern for questions of form and style.

Most importantly, Panova demands freedom for the writer to develop his material in his own way. She refuses to adhere to the limitations placed on a work by a certain genre. "Povest'," "roman," "očerk," "letopis" are some of the forms she freely mixes in writing her novels. She insists that "sjužet" (by which she means "plot") should remain secondary in importance, subservient to the ideas of a work.⁹ Thus, in her novels there is usually a very weak plot; the scenes are loosely connected. Panova relies more on interplay between characters and between events to hold the reader's attention, than on such elements of plot as intrigue or suspense. The effect Panova often achieves in her longer prose works is a sense of "life" itself. Incidents are thus not component parts of a plot, but rather, parts of a more complex system which tries to show the profundity and diversity of life. Like several of her heroes, Panova herself asserts through her writings that "life is made up of all sorts of things [iz vsjakoj vsjačiny . . . žizn' sostoit]." (II:130.) When Panova assumes too many themes and characters (as she does in Vremena goda and also in Sentimental'nyj roman), the result

is a sense of life's diversity, but not its profundity. The reader is not deeply moved in such cases. On the other hand, when the profundity of life is offered (as is the case in Sputniki and, to a greater degree, in Serëža) through the intense examination of the lives of a limited number of characters, the sense of "real life" fully emerges, and the reader is deeply impressed by the work. Panova's novels, Kružilixa, and especially Jasnyj bereg, lack both complexity (except for Listopad's character) and profundity, and thus are not sufficiently satisfying. In conclusion, only when Panova offers the reader the "profundity" of life does her writing glow with a sense of realism; only then can her writing be viewed not as entertainment, but as real art.

Among the literary qualities Panova insists are most important is the free use of language. She writes:

There is no such thing as a right and wrong language, literary and non-literary, there is vigorous and mouldering, fresh and musty.

And all our life we seek words, we seek them near us and in the grey past, and beyond the borders, and in a crowd--everywhere where it [the word] can suddenly flash, the needed, live word.¹⁰

Of all her contributions to Soviet literature this is perhaps her greatest: she creates her works out of a dynamic "living language." Panova uses different levels of language, different vocabularies to individualize her characters. Through language she is able to create a variety of worlds, for example, those of a child, a simple worker, an erudite youth, a crochety old woman, or a young person in love. Carefully chosen words used in the proper places

help create the realistic background--a particular era or a particular place--for many of her works. Panova uses language "realistically." Very rarely does the reader encounter even a metaphor in her work. When the writer does try to create a rich poetic atmosphere, as she does in Jasnyj bereg or in the many scenes of love in her works, she fails. While Panova is able to endow her characters with poetic taste (albeit poor poetic taste), she is unable to achieve a high level of original poetic prose in her novels.

The ability to use a variety of tones is another important element of Panova's style. Not only the individual tones of her characters, but also the author's own tones enliven her works. Panova can write in dramatic, lyric, comic, or neutral tones, among others. Overall, however, there is a basic gentle tone which she uses toward her characters. The general tone Panova takes with her reader is neither condescending, nor didactic. She obviously trusts the reader's natural ability to draw his own conclusions, and thus she communicates with him as an equal.

There is little that is superfluous in Panova's novels; everything combines to animate her works. Literary devices are activated in order to give the works continual inner movement. In Sputniki and Kružilixa Panova rapidly assumes first the point of view of one character and then that of another ("vraščajuščasja sceničeskaja ploščadka"). The technique of fusing narrator and character is used in varying degrees in the other novels as well, becoming the basic mode in Sereža and Sentimental'nyj roman.

Cinematographic techniques such as "flashbacks," "flash-forwards," "fade-ins" and "fade-outs," concrete details, etc., all add to the dynamic movement of her works. Space and time are relative elements in Panova's novels. The fact that much of what takes place could happen anywhere at any time gives her novels some of their "universal appeal."

No feature of Panova's work is purely static. For example, nature is not just a background phenomenon, it is an active force in a character's psyche. Even titles and subtitles are more than mere labels; they add meaning to the works, too. Panova uses several devices to tighten and release the tensions in her novels. For example, suspense and irony are introduced to create tensions; resolutions of conflicts, and humor are used to reduce tensions.

Occasionally Panova plays with device to the extent that it becomes too apparent. This is seen in her use of symbolism (for example, the prominent symbol of the train) and her use of the grotesque when portraying the more negative characters (the criminals, especially). Jasnyj bereg loses its realistic appeal, because Panova allows device to be used for its own sake. The reader quickly senses that the writer is playing here with her craft rather than concentrating on a "spontaneous" and truthful presentation. The success of her other works depends on the degree of realism she imparts to them--the extent to which the lives she presents are "unadorned." (In other words, the author's presence is not openly felt manipulating the material.)

The compressed form which is part of Panova's general prose style is served not only by precise language, but also by exact detail, another distinguishing feature of Panova's artistic talent. The writer uses detail to establish a character, a milieu, or an era. Psychological detail is used to indicate a character's inner feelings or mood. "Byt" details (those from daily life) are used to build an aura of realism in Panova's novels. The success of Panova's use of "byt" is noted by Pavel Gromov. He writes:

One of the most notable traits of the artistic individuality of the writer is her love of Soviet "byt," her excellent knowledge of those concrete peculiarities of individual human relationships which are typical just of our Soviet life, the ability to reproduce the prosaic Soviet present-day life in such a way that you easily recognize it.¹¹

These "byt" pieces are the common ground which unites the writer and the reader automatically.

Panova's works, therefore, are mosaics, created out of various bits and pieces. Her writer's task consists of putting everything together into some kind of cohesive whole--a pleasing, discernible pattern which itself has a higher meaning (the "profundity" of life) than that provided by the sum of the parts (the "diversity" of life). The most important literary device which Panova applies to cement together the smaller pieces (the details and the precise language) with the larger (characters and themes) is "contrast." Even the most minute contrast of images or ideas serves the purpose of making the reader review what has come before in a given work, thus adding to his understanding

of themes and characters. By using contrasts, Panova achieves the balance in perspective which is characteristic of her work.

Panova's approach, her manner of fragmentary composition, is appropriate to her general emphasis on "life's particulars." The unity she achieves in her work is an artistic one, depending on interplay of themes and characters. It is not the basic unity of Socialist Realism which is automatically introduced by the subject matter, namely generalized man at some stage in his social development (as defined in Marxist terms). Panova's characters are not vehicles for some "universal" social truth about mankind; they are meaningful in themselves, in their own individuality. Panova's writings are a reflection of immediate reality (and most often the reality of the "private self"), rather than the means to shape some future reality along Socialist lines. Thus, Panova's works fall outside the scope of Socialist Realism. Her novels, however, are still obviously influenced by that method. Jasnyj bereg can even be read as an example of Socialist Realism if one stresses the social aspects of the work and minimizes the others which reflect the individual and the individual's concerns. The "positive goods" (such as labor, which is lofty and beautiful; duty, which is the supreme consideration; the betterment of Mankind, which is the highest goal, etc.) which are found in works of Socialist Realism, also find their way into Panova's works. The Socialist view of man as the creator of his own fate is also strongly felt in her work. However, Panova broadens this range of what is "good"

and "desirable" when she focuses on the individual. In her quest for a realistic presentation of life, Panova refuses to draw the "black" and "white" characters associated with Socialist Realism. The "collective hero" is supplanted in her works by the individual hero who may or may not be an entirely "good" person in society's eyes. Panova portrays inner spiritual conflict more than social conflict (though the latter is also present in her work). Especially in her later novels it becomes obvious that she refuses to idealize Soviet society and this, too, distinguishes her novels from the standard variety offered under Socialist Realism.

Panova presents her own view which is not always compatible with the views allowed under Socialist Realism. She offers in her works the aspects of life which she feels are most important, including love, family, and personal happiness. She does not claim socio-historical laws as the sole determiners of life's movement, but admits into her works internal and external causes and effects which act on her characters. Panova thus introduces into Soviet literature her own unique particle of understanding; she shows life in a distinctly "Panovian" way, using her own material. She writes:

. . . there is a higher truth of Art and the right of an artist to his own poetic material, which has been independently deeply experienced and comprehended. Without one's own material, intimately suffered and cherished, a writer's talent is meaningless, not having general value, a trifle, an abstraction which doesn't materialize into anything.¹²

Panova is a writer of distinct talent who, in final

evaluation, makes honest use of the material life has presented to her. Her own gentle voice resounds clearly and brightly in Soviet literature.

APPENDIX I

THE CRITICAL RECEPTION OF PANOVA'S MAJOR FICTION

The appearances of all of Panova's major works of fiction stimulated literary discussions in the Soviet press and often prompted critical debates. Hardly any Soviet reader remains indifferent to Panova's works. In addition to the critics' opinions, those of the average Soviet reader also filter through the press and prove Panova's popular appeal. The Soviet criticism of Panova's work is in itself a useful indicator of the general literary atmosphere. The ways in which later critical appraisals differ from earlier ones indicate the changing literary currents in the Soviet Union. The number of English editions of Panova's novels have brought these works to the attention of Western readers. Even a brief comparison of Western and Soviet criticism of Panova's works leads to important insights into the general significance of her writing.

Nothing but praise was heaped upon Sputniki in the Soviet press shortly after the appearance of the novel:

"Many of the pages of her tale we would call brilliant in the artistic sense."

A. Makarov, Novyj mir, Nos.4-5 (1946), p.148.

"Panova wrote a good and interesting book."

M. Gelfand, Ogonëk, Nos.4-5 (1946), p.24.

"Panova's success . . . is without argument.
We read this tale through and with regret part
from its heroes."

L. Subotskij, Komsomolskaja pravda, 19 Sept. 1946, p.2.

" . . . talented, truthful, realistic tale . . . "
C. Dmitrievna, Znamja, No.4 (1947), p.194.

" . . . talented and innovative work."
V. Smirnova, Literaturnaja gazeta, 7 June 1947, p.2.

" . . . written truthfully and very sincerely . . .
received a wide following of Soviet readers."
V. Višnevskij, Pravda, 7 June 1947, p.5.

Writers, such as A. Fadeev (as noted in the Introduction),
called Sputniki one of the best prose works of that time.
It is a book which is very "contemporary"; it is still
widely read and loved by the Soviets, notes Ju. Černov in
an article written in 1971.¹ Western reviewers of the
English edition of Sputniki (entitled The Train, in English)
also praise Panova for her truthful and sincere work, though
"sincerity," in this case, is sometimes equated with a lack
of overt propaganda in the tale. As the reviewer of the
novel in Time magazine notes:

The Train proves to be exceptional in recent
Soviet fiction for sticking to its own tracks,
with no side excursions into politics and only
the rarest toots of the propaganda whistle.

Anon. Time, 53 (18 April 1949), 110.

Of all her novels, Sputniki is the one most universally
acclaimed as a "success" by anyone's standards of
measurement.

Panova's Kružilixa at first drew considerably less
favorable reviews in the Soviet press than Sputniki. The
novel was hotly debated in the pages of Literaturnaja
gazeta. V. Goffenšefer accuses Panova of settling personal

happiness in the old way; the problems of the private and public sides of man, he claims, are put in their old oppositions.² The pages devoted to the love affair of Nonna and Listopad, says Goffenšer, invoke only the curiosity of the reader (how do such "coldblooded frogs" love?). "Panova mixes up realistic truth with naturalistic verisimilitude," he further claims.³ A. Ivič also charges that Panova uses "naturalistic detail"--e.g. Uzdečkin's doing his own wash.⁴ He faults Panova for creating characters who arouse ambivalent feelings in the readers. The characters, he points out, are shown as separate from society; their futures are not clearly delineated. N. Kalitin concludes that the lack of opposition between feelings and duty in Panova's heroes reveals the poverty, rather than the wealth, of their inner worlds.⁵ Vera Smirnova strongly criticizes Panova for portraying worker heroes who are outside society, the Party, and industrial activity.⁶ Smirnova claims that Panova neither understands nor loves the factory and its workers; indeed, the reader never gets past the factory gates, according to Smirnova. Readers' opinions printed in Literaturnaja gazeta echo those of the critics: Panova does not paint a clear picture of factory life; the collective (Komsomol, Party) is not effectively shown; Panova's assertion that Listopad is a good director and organizer is dubious; the antagonistic relationship between two good Party men such as Listopad and Uzdečkin is unbelievable, etc.⁷ The novel was debated further at literary meetings, and Panova was accused of "objectivism."

A parody, called "Spešilixa," by A. Raskin appeared in the satirical journal, Krokodil soon after the publication of Kružilixa. Raskin mocks Panova's Lida (who is called "Ninočka" in the parody):

Ninočka was so pretty that all the time one wanted to kiss her. But all the time she wanted to overfulfill the plan. It was pleasant for her to think that the biggest department of the most famous factory relied, in essence, on her alone--the little frail, blue-eyed one.

Having put on something more simple, she walked to work, but not in any big hurry, and turned her head towards the boys. Some of them liked that turning, others didn't [odnim éta kružilixa nrazilas', drugim net]. But Ninočka was indifferent to it all.⁸

Panova's supporters, those who favored more freedom in literature, eventually muffled the opposition to this particular work. Panova herself openly defended her novel and its characters. The initial negative response to the novel gave way to later praises. After Stalin's death, the critics openly applauded Panova's exposure of a character such as Listopad, who (in their eyes) was a good example of the "Cult of Personality."

The repressive mood of the Stalin era is particularly noted in the early criticism of Jasnyj bereg. Though it is an obviously inferior work in comparison to her first novels, the critics quickly "officially" approved the work. I. Romanov, for example, reviews the novel positively in an article entitled "Povešt' o vdoxnovennom trude [a tale about inspired work]":

In the latest tale [Jasnyj bereg], the relationship of the author to the people [of the tale] became more exacting, passionate, and Party-minded. The large and deserving success of

Jasnyj bereg is explained in great part by the fact that Panova was able to overcome her objective mistakes of the past, and she demonstrated again authentic literary mastery.⁹

About half of the articles appearing in 1949 and 1950 quote precisely those passages from Jasnyj bereg in which Stalin is mentioned, showing the extent to which political considerations had to be admitted even into literary criticism. The later (post-Stalin) Soviet scholars who published books and articles on Panova's works (such as A. Ninov, Z. Boguslavskaja, and L. Plotkin) more honestly criticize the work for its weak presentation of real problems and conflicts.

The year and a half immediately following the first publication of Vremena goda saw heated debate over the novel. Some critics and writers (K. Simonov, V. Ozerov, V. Druzin, Z. Kedrina, V. Nazarenko and others) condemn the novel, accusing Panova of "naturalism" and "objectivism." Others (E. Rusakova, M. Šaginjan, Z. Papernyj, and A. Čivilixin among them) defend the novel and claim Panova's stand on various issues is clear, despite the lack of overt statements of her position. The critics argue also whether the novel deeply touches the reader, whether it is a step forward in Panova's literary career, and whether it presents a true picture of Soviet reality. Two situations especially are questioned in terms of their verisimilitude: in a good, upright Communist family (the Kuprijanovs) there exists a spoiled youth (Gennadij) who is a "parasite" in Soviet society; in a corrupt family (the Bortasovičs) there exist

two lovely, pure-souled children (Katja and Seržža). The last situation is easily explained by attributing the goodness of the children to the positive role played by Soviet society in their upbringing; the corruption of the parents is easily dismissed by ascribing it to lingering "remnants of bourgeois culture." Dorofeja and Leonid Kuprijanov are readily accepted as examples of the positive heroes generated by the Revolution; Dorofeja, especially, fits the mold of the "new" Soviet person. Yet, the critics find it difficult to explain a type such as Gennadij. They question: how could such a son develop from such a good family? How could Soviet society spawn such a "parasite"? They conclude: Panova is not portraying present day heroes or present day Soviet reality.

V. Kočetov's article in Pravda (discussed in the Introduction) is the most vehement criticism of the novel and serves to warn others of the "official" condemnation of the work.

The discussion culminated at the Second Congress of Soviet writers in 1954. There, K. Simonov reproached the author for her "objective" presentation and criticized Panova for examining the people of Vremena goda as "given facts" rather than showing them in wider perspective.¹⁰

However, M. Šaginjan defended Panova, claiming that Vremena goda can only be called "objective" in comparison to Panova's earlier works; in fact, says Šaginjan, the novel is a definite step forward for Panova.¹¹ The debate over the novel is symptomatic of the move back to strong controls

over literature after the brief period of relaxation of the controls following Stalin's death.

Like Sputniki, Serēža again brought the writer warm applause in the Soviet press. O. Grudcova reviews the work in Sem'ja i škola:

The new work by Vera Panova, Serēža, belongs to that number of books which for a long time leave their trace in the heart of the reader. One must possess real talent in order to so deeply penetrate the rich, complicated world of children and with such captivating strength to draw the reader into the circle of experiences of a small child, which are revealed with unusual subtlety.¹²

K. Čukovskij (quoted in the Introduction) labels the work a "classic," as does E. Dobin in his book Geroj. Sjužet. Detal'.¹³

The strongest criticism against Serēža came from K. Vladimirov in his article "Bednyj [poor] Serēža."¹⁴ Vladimirov considers Panova's story a failure, for Panova makes her little hero philosophize and contemplate life too much; she does not allow Serēža to be active and playful. According to Vladimirov, Serēža has a very poor childhood. Furthermore, Vladimirov complains that the young boy is unnaturally isolated from contemporary life. A noticeable part of the criticism on this work is aimed directly at Vladimirov's remarks. Many of the other critics discredit Vladimirov's article by trying to prove Serēža is an exquisitely drawn life-like figure. Some, like N. Atarov, L. Dragon, O. Grudcova, and E. Dobin directly refute Vladimirov's remarks. (Atarov compares Vladimirov's point of view to that of Serēža's mother, Mar'jana, who has "no understanding of a child's heart."¹⁵ Dragon claims that

Vladimirov is one of those critics who "catches fleas" in the works of Soviet writers.¹⁶⁾

Western criticism of Serēža is based on several English language editions of the work (including one adaptation for children). The work is praised with such phrases as:

"unsentimental," "funny and very touching."
P. Adams, Atlantic, 209 (June 1962), 115.

"compassion without sentimentality," "vividness of observation," "moving," "amusing."
M. L. Barrett, Library Journal, 87 (July 1962), 2568.

"free of sentimentality," "skillfully mirrored the child's healing universality."
Anon. Time, 73 (11 May 1959), 109.

"fragile crystalline success."
Anon. New Yorker, 35 (20 June 1959), 110.

"devoid of sentimentality," "profoundly humane."
D. Wickenden, New York Herald Tribune Book Review, 28 June 1959, p.3.

"never seeks to impose on the reader artificial schemes and improbable motivations," "without sentimentality or false pathos, but with deep compassion."
M. Hayward, Note to A Summer to Remember, p.8.

Thus, the majority of Western reviewers also praise Panova for her unsentimental approach and her fine portrait of a young child.

Intense critical debate erupted over the publication of Panova's last novel, Sentimental'nyi roman. Critics argue over Panova's portrayal of the historical period and over several of the characters she presents in the novel. V. Druzin and L. Skorino condemn the novel for its weak representation of "true" revolutionary forces. Several critics (V. Buznik, L. Skorino and others) complain that

Panova removed the "heroic" atmosphere from the people and events of the novel; others (in the forefront T. Trifonova) defend this aspect as the special and original feature of Panova's approach. As noted in the Introduction, the Academy of Sciences, in its history of the Soviet novel, concludes that Panova completely misses the national character of the epoch.

A heated debate over the novel erupted in the press between the critics: L. Skorino, B. Sučkov, A. Dement'ev and T. Trifonova. Trifonova gives Panova strong support. In her article "Edinstvo v mnogobrazii" she claims Panova's novel is a successful attempt at creating new forms for Socialist Realism.¹⁷ In another article Trifonova explicitly states that Panova does take an affirmative stand on her characters and the issues of the day, and the humdrum daily life which Panova portrays does show the larger arena of Socialist life.¹⁸ In yet another article Trifonova takes issue with Skorino's interpretation of Sentimental'nyi roman and even accuses him of purposely exaggerating and misinterpreting other critics' remarks.¹⁹ Skorino in his article "Neobxodimye repliki [necessary retorts]" faults Panova's work for being outside the scope of Socialist Realism; Panova is too passive, he claims.²⁰ In his opinion her humanist approach is one-sided, based on pity rather than on the task of actively leading Soviet Man to a better future. Skorino argues about Kušlja's character, which he insists Panova purposely lowered into a grotesque form. The critic claims that Kušlja is nothing

more than a lazy, petty bourgeois and certainly not the hero that Z. Boguslavskaja and Trifonova see. Another critic, Sučkov, also interprets Kušlja's character negatively.²¹ In his opinion Kušlja's personal life clashes very unrealistically with his heroic life as a revolutionary. (He suggests that this is the reason Panova had for "disposing" of this character so quickly in the novel.) Sučkov seconds Skorino's argument about Panova's one-sided presentation of social humanism. He tries to prove this point by showing that love has made Sevast'janov too passive in every social question. A. Dement'ev refutes both Skorino and Sučkov's arguments.²² In his eyes, Sevast'janov is socially active, and any faults he may have can be excused because of his youth. Kušlja, he maintains, is a dedicated revolutionary who happens to lose his way in his personal life. Panova's humanism is not one-sided, he claims, for she actively champions such heroes as Marija who can be an example for all.

As was the case when some of the earlier novels were under discussion, here the criticism is not centered on Panova's style of writing, but rather on the content of Sentimental'nyj roman. In the West, too, the content of the novel is particularly interesting for its original perspective on a popular Soviet subject, the Revolutionary era, and for what it reveals about Panova herself, about her own life and thoughts, and about her talent.

In final analysis, a study of the critical reception of Panova's six longer prose works is very important.

Not only does such a study reveal significant features about the works, but it also reveals general features about the Soviet literary climate.

APPENDIX II

TEXTS OF PANOVA'S WORKS FOR LANGUAGE CLASSES

Panova, Vera. Sputniki (excerpts from Ch. Six: "S zapada na vostok," Ch. Seven: "Pisma," Ch. Eleven: "Lena.>").
Selected and ed. Galina Stilman. Notes. Exercises.
Vocabulary. New York: Blaisdell, 1965.

_____. Sputniki (excerpt from Ch. Two: "Lena") and
"Troie mal'chisek u vorot." An Anthology of Soviet
Prose. Comp. S. Andreyeva. Eds. I. Krishtofova and
K. Villiers. Annotations by S. Andreyeva and
V. Korotky. Notes trans. V. Korotky. Moscow:
Progress, n.d., pp.400-19.

_____. 'Seryozha.' Ed. I. Malakhova. Notes and vocabulary
trans. V. Korotky. Moscow: 'Russky Yazyk,' 1974.

_____. 'Serezha' and 'Valya.' Introd. C. Moody. Introd.
letter V. Panova. Glossary. Notes. Oxford: Pergamon,
1964 and New York: Macmillan, 1964. (Abridged.)

APPENDIX III

EDITIONS OF PANOVA'S MAJOR FICTION IN ENGLISH

SPUTNIKI:

Panova, Vera. Sputniki. (Excerpts.) Tr. E. Manning. Soviet Literature, No.6 (1946), pp.13-50 and No.8 (1946), pp.2-26.

_____. The Train. Tr. Marie Budberg. New York: Knopf, 1949.

_____. The Train. Tr. E. Manning and M. Budberg. London: Putnam, 1948.

_____. The Train. Tr. O. Shartse and E. Manning. Selected Works. Vera Panova. Moscow: Progress, 1976, pp.17-230.

KRUŽILIXA:

_____. The Factory. Tr. Moura Budberg. London: Putnam, 1949.

_____. 'Kruzhilikha.' Tr. H. Kazanina. Soviet Literature, No.2 (1948), pp.33-64 and No.3 (1948), pp.1-56.

_____. Looking Ahead. Tr. David Skvirsky. London: Central Books, 1964.

_____. Looking Ahead. Tr. David Skvirsky. Moscow: Foreign Languages Pub. House, 1955.

JASNYJ BEREG:

_____. Bright Shore. Soviet Literature, No.3 (1950), pp.3-142.

VREMENA GODA:

_____. Span of the Year. Tr. Vera Traill. London: Harvill, 1957.

_____. A Year's Span. (Excerpts.) Tr. E. Manning. Soviet Literature, No.5 (1954), pp.9-162.

SERĚŽA:

- _____. On Faraway Street. Tr. Rya Gabel. Adapted by Anne Terry White. New York: Braziller, 1968.
- _____. 'Seryozha.' Tr. E. Manning. Soviet Literature, No.7 (1956), pp.3-72.
- _____. 'Seryozha.' Fifty Years of Russian Prose. Vol.2 Ed. Krystyna Pomorska. Cambridge, Mass.: MIT Press, 1971, pp.245-326.
- _____. 'Seryozha.' Tr. O. Shartse and E. Manning. Selected Works. Vera Panova. Moscow: Progress, 1976, pp. 317-410.
- _____. A Summer to Remember. New York: Yoseloff, 1962, and Barnes, 1962.
- _____. Time Walked. London: Harvill, 1957.
- _____. Time Walked: Some Scenes from the Life of a Very Small Boy. Cambridge, Mass.: Arlington, 1959.
- _____. Time Walked: Some Scenes from the Life of a Very Small Boy. New York: Taplinger, 1959.

SENTIMENTALNYJ ROMAN: None.

FOOTNOTES

CHAPTER ONE: INTRODUCTION

¹"Neskolko myslej o tehnologii našego remesla," in Zametki literatora, by Vera Panova (Leningrad: Sovetskij pisatel', 1972), p.31.

²O moej žizni, knjigax i čitateljax (Leningrad: Lenizdat, 1975), p.127.

³Panova's early development as a writer is discussed in detail by S. Fradkina in the first part of her book on Panova, "Put' k masterstvu," V mire geroev Very Panovoj: Tvorčeskij portret pisatel'nicy (Perm': Kniznoe izdatel'stvo, 1961), pp.9-65.

⁴Vera Panova, O moej žizni, knjigax i čitateljax, p.263.

⁵Ibid., p.272.

⁶Za tridcat' let: Izbrannye stat'i, reči i pisma o literature i iskusstve, 2nd ed. (Moscow: Sovetskij pisatel', 1957), p.825.

⁷O moej žizni, knjigax i čitateljax, p.289.

⁸Ibid., pp.277, 291.

⁹"Neskolko myslej o tehnologii našego remesla," Literaturnaja gazeta, 8 Aug. 1950, p.3.

¹⁰"Vera Panova," introd. to "Serezha" and "Valya", by Vera Panova (New York: Macmillan, 1964), p.xvi.

¹¹"Neskolko myslej o tehnologii našego remesla," Literaturnaja gazeta, 8 Aug. 1950, p.3.

¹²O moej žizni, knjigax i čitateljax, p.332.

¹³"Kakie eti vremena," Pravda, 27 May 1954, p.2.

¹⁴Ibid.

¹⁵Review of On Faraway Street, by Vera Panova, Book World (Juv.), 2 (5 May 1968), 33.

FOOTNOTES: CHAPTER ONE: INTRODUCTION

¹⁶"Ot avtora k anglijskim čitateljam...." introductory letter to "Serezha" and "Valya" (New York: Macmillan, 1964), p.ix.

¹⁷Čukovskij's letter is reported to be in Panova's archives. Parts of it are quoted in: L. Plotkin, Tvorčestvo Very Panovoi (Leningrad: Sovetskij pisatel', 1962), p.131; L. Plotkin, "O Panove," intro. to "Kak ja pisala moi knigi," by Vera Panova, Neva, No.3 (1975), p.73; A. Ninov, introd. to "Kogda ja prinimajus' za roman..." by Vera Panova, Literaturnaja gazeta, 26 March 1975, p.6.

¹⁸O moej žizni, knjigax i čitateljax, p.109.

¹⁹Istorija ruskogo sovetskogo romana, eds. A. Kovalev, et al., Book 2 (Leningrad: Nauka, 1965), p.225.

²⁰"Gody i knigi," Družba narodov, No.2 (1963), p.275.

²¹George Gibian, "Soviet Books Five Years After the Thaw," New Republic, 16 Nov. 1959, p.18.

²²"Vera Panova," introd. to "Serezha" and "Valya", by Vera Panova (New York: Macmillan, 1964), p.xix.

²³Johannes Holthusen, Twentieth Century Russian Literature: A Critical Study (New York: Ungar, 1972), p.165.

²⁴"Žanr--ne uslovnost'," Literaturnaja gazeta, 22 Dec. 1959, p.3.

²⁵O moej žizni, knjigax i čitateljax, p.329.

²⁶"Nemnogo o sebe i svoej rabote," in Zametki literatora, by Vera Panova (Leningrad: Sovetskij pisatel', 1972), p.29.

²⁷"O romane Dž. D. Sēlindžera," Inostrannaja literatura, No.11 (1960), p.138.

²⁸"Nemnogo o sebe i svoej rabote," introd. to Sobranie sočinenij v pjati tomach, by Vera Panova, I (Leningrad: Xudožestvennaja literatura, 1969), 16.

FOOTNOTES: CHAPTER TWO: SPUTNIKI

¹Literatura i vojna (Leningrad: Sovetskij pisatel', 1967), p.72.

²For a more detailed comparison of Panova's Sputniki and Nekrasov's V okopax Stalingrada see: Akademija nauk, Istorija ruskogo sovetetskogo romana, eds. V. A. Kovalev, et al. (Leningrad: Nauka, 1965), pp.67-70; T. K. Trifonova and S. Ja. Fradkina, "Literatura poslevoennogo perioda (1946-1953)," Istorija ruskoj sovetskoj literatury, eds. A. G. Dement'ev, et al. (Moscow: Nauka, 1968), pp.96-97; B. Kosteljanec, Tvorčeskaja individualnost' pisatelja: Kritičeskie očerki i stat'i (Leningrad: Sovetskij pisatel', 1960), pp.124-27; Evgenija Kovalčik, "Čerty sovremennoj literatury," Novyj mir, No.9 (1948), p.230.

³"Vernost' vremeni--vernost' sebe," Literaturnaja gazeta, 7 May 1959, p.3.

⁴For further discussion of war literature see: A. Ognev, "Velikaja Otečestvennaja vojna v proze 60-70-x godov," Literatura v škole, No.1 (1975), pp.7-14; Viktor Pankov, "Glavnyj geroj (Stat'ja vtoraja): Knigi o narodnom geroizme," Znamja, No.6 (1958), pp.160-70; L. Plotkin, Literatura i vojna (Leningrad: Sovetskij pisatel', 1967); L. Plotkin, "Četvert' veka spustja," Neva, No.9 (1971), pp.172-80; R. Toper, "Poiski voennoj prozy," in Žanrova-stilevye iskanija sovremennoj sovetskoj prozy, eds. L. M. Poljak and V. E. Kovskij (Moscow: Nauka, 1971), pp.43-92; Deming Brown, "Soviet Russian Fiction: Changes, Challenges and Frozen Propositions," in Contemporary European Novelists, ed. S. Mandel (Carbondale: Southern Illinois Univ. Press, 1968), pp.10-13; Lily Daetz, "Portrayal of War in the Latest Soviet Literature," Institute for the Study of the USSR: Bulletin, 18, No.10 (1971), 34-50; Marc Slonim, Soviet Russian Literature: Writers and Problems 1917-1967 (Oxford: Oxford Univ. Press, 1967), pp.265-76.

⁵"Gody i knigi," Družba narodov, No.2 (1963), p.265.

⁶"Po stranicam žurnalov," Novyj mir, Nos.4-5 (1946), p.148.

⁷"Tvorčestvo Very Panovoj," Zvezda, No.8 (1950), p.168.

⁸A History of Soviet Literature 1917-1962 (Westport, Conn.: Greenwood, 1963), p.275.

⁹L. Plotkin, "Delo prostyx ljudej: O tvorčestve Very Panovoj," Zvezda, No.6 (1962), p.193; also L. Plotkin, Tvorčestvo Very Panovoj (Leningrad: Sovetskij pisatel', 1962), p.40.

¹⁰"Sputniki žizni," Literaturnaja gazeta, 7 June 1947, p.2.

¹¹"The novels of Vera Panova," Soviet Literature, No.3 (1965), p.160; also "Gody i knigi," Družba narodov, No.2 (1963), p.266.

FOOTNOTES: CHAPTER THREE: KRUŽILIXA

¹"The Eternal Triangle in Soviet Literature," Twentieth Century, 153 (March 1953), 221-22.

²Ibid.

³Ibid., p.222.

⁴"The Factory Manager in Soviet Fiction," Problems of Communism, 8, No.2 (March-April 1959), 45.

⁵"Tvorcy istorii," Pravda, 29 Oct. 1951, p.3.

⁶Vera Panova, O moej žizni, knigax i čitateljax (Leningrad: Lenizdat, 1975), pp.280-81.

⁷"Nekotorye problemy 'proizvodstvennogo romana,'" Voprosy literatura, No.5 (1957), p.167. (Cilevič argues here that the opposing portraits of Marijka and Lida form one of the basic conflicts in Kružilixa. The opposition, according to Cilevič, is based on the fact that Marijka is an attractive, or likeable character, and Lida is not. Cilevič uses Marijka's attractive character as proof by analogy that she is a "real innovator, and real artistic worker." Cilevič concludes that Marijka's "artistic work," therefore, contrasts to Lida's work which is very "theatrical.")

⁸"Gody i knigi," Družba narodov, No.2 (1963), p.267.

⁹V mire geroe Very Panovoj: Tvorčeskij portret pisatel'nicy (Perm: Kniznoe izdatel'stvo, 1961), pp.87-88.

¹⁰Ibid., p.168.

¹¹"Vera Panova," Oktjabr', No.2 (1959), p.171.

FOOTNOTES: CHAPTER FOUR: JASNYJ BEREK

- ¹"Ob iskrennosti v literature," Novyj mir, No.12 (1953), pp.218-45.
- ²"Moja novaja povest'," Učitel'skaja gazeta, 1 May 1948, p.3.
- ³Valentin Ovečkin, "Kolxoznaja žizn' i literatura," Novyj mir, No.12 (1955), pp.116-45; F. Abramov, "Ljudi kolxoznoj derevni v poslevojennoj proze," Novyj mir, No.4 (1954), pp.210-31.
- ⁴"Ljudi kolxoznoj derevni v poslevoennoj proze," p.214.
- ⁵More factual information about this period in Soviet agriculture can be obtained from reading: Roy D. Laird, ed., Soviet Agriculture: The Permanent Crisis (New York: Praeger, 1965); Alec Nove, Economic Rationality and Soviet Politics or Was Stalin Really Necessary (New York: Praeger, 1964); Sidney I. Ploss, Conflict and Decision Making in Soviet Russia: A Case Study of Agricultural Policy, 1953-1963 (Princeton, New Jersey: Princeton Univ. Press, 1965); Eric Strauss, Soviet Agriculture in Perspective: A Study of Its Successes and Failures (New York: Praeger, 1969).
- ⁶"Vesna na zemle," Literaturnaja gazeta, 19 Nov. 1949, p.3.
- ⁷Ibid.
- ⁸"Povest' o vdoxnovenom trude," Leningradskaja pravda, 19 March 1950, p.3.
- ⁹"Jasnyj bereg," Večernjaja Moskva, 4 Jan. 1950, p.3.
- ¹⁰A. Turkov, "Pisatel' i žizn'," Pravda, 23 March 1950, p.3; A. Ninov, "Gody i knigi," Družba narodov, No.2 (1963), pp.263-77.
- ¹¹S. Veršinin, "Jasnyj bereg," p.3; V. Druzin, "Novaja povest' V. Panovoj," by Anon., Literaturnaja gazeta, 12 Nov. 1949, p.3.
- ¹²"Povest' o vdoxnovenom trude," p.3.
- ¹³"O nekotoryx voprosax masterstva pisatelja," Literaturnaja gazeta, 10 May 1951, pp.2-3.

FOOTNOTES: CHAPTER FIVE: VREMENA GODA

¹E. H. "Towards a Soviet Bourgeoisie? Implications of 'The Thaw' and 'The Seasons'," World Today, July 1955, pp.300-308; Jeri Laber, "The Soviet Writer's Search for New Values," Problems of Communism, 5, No.1 (Jan.-Feb. 1956), 14-20.

²"The Soviet Writer's Search for New Values," p.16.

³Ibid., p.17.

⁴"Towards a Soviet Bourgeoisie? ..." p.307.

⁵Ibid., p.301.

⁶"The Soviet Writer's Search for New Values," p.16.

⁷Ibid., p.14.

⁸Most State Loan Certificates are redeemed at par, but some win high dividends in the lottery. Criminals try to obtain winning certificates in order to divert suspicion away from large expenditures and queries into the real sources of their income.

⁹C. Moody, "Vera Panova," introd. to "Serezha" and "Valya", by Vera Panova (New York: Macmillan, 1964), p.xvii.

¹⁰"Samizdat: Background to Dissent," Survey, 86 (Winter 1973), pp.75-76.

¹¹"Youth vs. the Regime: Conflict in Values," Problems of Communism, 6, No.3 (May-June 1957), 15-23.

¹²"The Soviet Writer's Search for New Values," p.18.

¹³"Gody i knigi," Družba narodov, No.2 (1963), p.269.

FOOTNOTES: CHAPTER SIX: SEREŽA

¹"Deti smotrjat na nas: knigi o detstve," in Golosa vremeni: Stat'i o sovremennoj sovetskoj i zarubežnoj literature, by T. Xmel'nickaja (Leningrad: Sovetskij pisatel', 1963), pp.151-75.

²"Novaja povest' Very Panovoj," Trud, 15 Nov. 1955, p.3.

³A[leksandr] Ivič, "Vozvraščenie sčastja," Sem'ja i škola, No.7 (1969), p.19.

⁴These examples of language usage and many of the following ones are given in the text notes by V. Korotky to "Seryozha," by Vera Panova (Moscow: "Russky yazyk," 1974), pp.103-34.

⁵Anon., review of Time Walked, by Vera Panova, Time, 73 (11 May 1959), 109,

FOOTNOTES: CHAPTER SEVEN: SENTIMENTALNYJ ROMAN

¹"Soviet Prose at the Beginnings of the Seventies," Soviet Literature, No.2 (1973), p.156.

²"Gorizont romana," in Žanrovo-stilevye iskanija sovremennoj sovetskoj prozy, eds. L. M. Poljak and V. E. Kovskij (Moscow: Nauka, 1971), p.15.

³"Čudesnaja sokroviščnica," Pravda, 19 May 1957, p.3.

⁴Quoted by A. Ninov, "Zaboty xudožnika," Literaturnaja gazeta, 3 Oct. 1959, p.3.

⁵"Gody i knigi," Družba narodov, No.2 (1963), p.273.

⁶"Zojka malenkaja," Sovetskaja ženščina, No.11 (1957), p.23.

⁷"Gody i knigi," p.275.

FOOTNOTES: CHAPTER EIGHT: CONCLUSION

¹"O pisatel'skoj pamjati," in Zametki literatora, by Vera Panova (Leningrad: Sovetskij pisatel', 1972), p.139.

²"V poxode," Zametki literatora, p.48.

³"Neskol'ko myslej o texnologii našego remesla," Zametki literatora, p.31.

⁴"Svet krasoty i dobra," Izvestija, 21 Dec. 1961, p.3.

⁵"Sila položitel'nogo primera," Novyj mir, No.9 (1951), p.199.

⁶"Radost' tvorčeskogo truda," Literaturnaja gazeta, 25 March 1951, p.3.

⁷"Tost," Literaturnaja gazeta, 1 Jan. 1952, p.2.

⁸"Pod dobrym solncem: O literature našix dnejj," Literaturnaja gazeta, 15 June 1961, p.3.

⁹"Neskol'ko myslej o texnologii našego remesla," Zametki literatora, p.43.

¹⁰"V načale bylo slovo," Zametki literatora, p.172.

¹¹"Ošibka Dorofei Kuprijanovoj," Zvezda, No.2 (1954), p.152.

¹²"O Babele," Zametki literatora, p.117.

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MAJOR WORKS OF FICTION

- ¹"Poezd trudnyx sudeb: Zametki pisatelja," Krasnaja zvezda, 20 Nov. 1971, p.3.
- ²"Neljubimye geroi," Literaturnaja gazeta, 24 Dec. 1947, p.3.
- ³Ibid.
- ⁴"Ljudi dobre," Literaturnaja gazeta, 24 Dec. 1947, p.3.
- ⁵"Za čto že ljubit V. Panova svoix geroev?" Literaturnaja gazeta, 3 Jan. 1948, p.3.
- ⁶"U zavodskix vorot," Literaturnaja gazeta, 14 Jan. 1948, p.3.
- ⁷"Čitateli o Kružilixa," Literaturnaja gazeta, 17 Jan. 1948, p.3.
- ⁸"Spešilixa," Krokodil, No.9 (1948), p.5.
- ⁹"Povešt' o vdoxnovennom trude," Leningradskaja pravda, 19 March 1950, p.3.
- ¹⁰"Problemy razvitija prozy," in Vtoroj vsesojuznyj s'ezd sovetskix pisatelej (Moscow: Sovetskij pisatel', 1956), pp.92-93.
- ¹¹"Reč," in Vtoroj vsesojuznyj s'ezd sovetskix pisatelej, p.456.
- ¹²"Povešt' o malenkom malčike," Semlja i škola, No.2 (1956), p.29.
- ¹³"Povešt' o pjatiletnem čeloveke," in Geroj. Sjužet. Detal', by E. Dobin (Leningrad: Sovetskij pisatel', 1962), p.145.
- ¹⁴"Bednyj Serěža," Učitel'skaja gazeta, 16 Nov. 1955, p.4.
- ¹⁵Nikolaj Atarov, "Možno li čitat' knižki ne dumaja?" Novyj mir, No.1 (1956), p.232.
- ¹⁶L. O. Dragon, "O sovetskoj literature," Inostrannaja literatura, No.3 (1957), p.214.
- ¹⁷T. Trifonova, "Edinstvo v mnogoobrazii," Literaturnaja gazeta, 21 March 1959, p.3.
- ¹⁸T. Trifonova, "S vekom naravne," Voprosy literatury, No.1 (1959), p.36.
- ¹⁹T. Trifonova, "Replika ili invektiv?" Oktjabr', No.6 (1959), pp.234-38.
- ²⁰L. Skorino. "Neobxodimye repliki," Znamja, No.5 (1959), pp.210-20.

FOOTNOTES: APPENDIX I: THE CRITICAL RECEPTION OF PANOVA'S
MAJOR WORKS OF FICTION

²¹B. Sučkov, "Ponjatoe vremja," Znamja, No.1 (1959), pp.210-15.

²²"Po povodu stat'i Stepana Zlobina," Novyj mir, No.7 (1959),
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- _____. "Vera Panova." Oktjabr', No.2 (1959), pp.165-82.
Compares Panova to Čexov. Discusses Panova's longer prose works in detail. Useful discussion.
- _____. Vera Panova: Očerok tvorčestva. Moscow: Xudožestvennaja literatura, 1963.
Major critical book devoted to Panova's life and works. Discusses each of Panova's longer prose works. Concluding chapters on Panova's move from prose to drama and then to the short story ("Valja" and "Volodja"). General analysis.
- Broderick, John. "Train from the East," Review of The Train, by Vera Panova. New Yorker, 25 (16 April 1949), 92-93.
General comments on Sputniki. Notes the polyphonic aspect of the work.
- Bukovskij, K. "Jasnye xaraktery." Novyj mir, No.5 (1950), pp.234-37.
Comments on the characters of Jasnyj bereg. Claims too much stress is given to Korostelëv's transgression.

Bursov, B. "Tem bolee stranno: Pismo v redakciju." Literaturnaja gazeta, 18 July 1959, p.3.

Complains of being misunderstood on his pronouncements on Sentimentalnyi roman. Restates his position that Panova wrote a lyrical novel in which the epoch is shown indirectly through the fates of the various characters.

Bushman, Ir. "Panova, Vera Fyodorovna." Portraits of Prominent USSR Personalities. Eds. E.L.Crowley, A.I.Lebed, H.E.Schulz. Metuchen, New Jersey:Scarecrow, I, No.3 (July 1968), 29-32.

Good introduction to Panova's life and works and literary career.

Čalmaev, V. "S kem segodnja na svidaniye vyšla molodost' moja." Junost', No. 6 (1959), pp.56-61.

Lyrical reaction to Panova's Sentimentalnyi roman. Quotes from poets to support his thesis on the greatness of Sevast'janov's love for Big Zoja.

Černov, Jurij. "Poezd trudnyx sudeb: Zametki pisatelja." Krasnaja zvezda, 20 Nov. 1971, p.3.

Tells the effect that Sputniki has on its readers. Quotes Panova on her current work in progress.

_____. "Žažda sveršenija: K 70-letiju Very Panovoj." Oktjabr', No. 3 (1975), pp.205-09.

Tells of meeting Panova for the first time. Quotes Panova on her writing, favorite critics, etc.

Čivilixin, A. "Pravdivye stranicy." Leningradskaia pravda, 22 Nov. 1953, p.3.

Claims Panova is clear on the issues found in Vremena goda. Claims all the characters well drawn. Says the work is a "truthful" and "talented" novel.

Darydov, A. and I. Neručev. "Semejnaja xronika goroda Enska." Zvezda, No.3 (1954), pp.165-68.

Remarks on the subtitle of Vremena goda. Sees the work as a "family chronicle." Notes the mastery of the diary passages. Faults Panova for not showing the roots of the vices portrayed. Comments on the language of the novel.

Dementjev, A. "New Novel by Vera Panova." Soviet Literature, No.3 (1954), pp.136-38.

Claims Vremena goda is a realistic novel, especially when Panova talks about the youth. Says, however, that the novel is poorly joined together.

- Diringerova, A. "Bolšaja tema." Učitel'skaja gazeta, 30 Jan. 1954, p.4.
Discusses some of the characters and their actions in Vremena goda. Says the best pages of the work are those devoted to the diary.
- Dmitriev, N. "Naš vernyj sputnik." Učitel'skaja gazeta, 25 March 1965, p.4.
Claims the major theme of almost all of Panova's works is "Upbringing."
- Dobin, E. "Povešt' o pjatiletnem čeloveke." Geroj. Sjužet. Detal'. Leningrad: Sovetskij pisatel', 1962, pp.131-45.
Discusses the adult and child's world in Seržža as well as the general themes and style of the work. Compares Panova to Cexov.
- Druzin, V. "Sentimental'nyj roman V. Panovoj." Literaturnaja gazeta, 25 Nov. 1958, p.3.
Questions what is important in the novel. Faults Panova for not unifying the story and for not motivating sufficiently the love affair between Sevast'janov and Little Zoja. Claims Big Zoja receives too much attention in the novel. Discusses some of the themes such as the "Komsomol."
- Dukin, Mixail. "Naš dobryj sputnik i drug." Literaturnaja gazeta, 20 March 1965, p.3.
Greetings to Panova on the occasion of her 60th birthday.
- Dymšic, A. "Novyj roman Very Panovoj." Trud, 27 Dec. 1953, p.3.
Claims Vremena goda shows real life and real characters.
- Fadeev, A. Za trudcat' let: Izbrannye stat'i, reči i pisma o literature i iskusstve, 2nd ed. Moscow: Sovetskij pisatel', 1957, p.825.
Evaluation of Sputniki.
- F[arrell], D[iane] G. Review of On Faraway Street, by Vera Panova. The Horn-Book Magazine, 44 (June 1968), 326.
Compares Seržža to Rufus Moffat. Notes Panova's meticulous attention to detail.
- Fesenko, A. "Povešt' o stroiteljax kommunizma." Izvestija, 13 Jan. 1950, p.3.
Comments on the portrayal of Communism in Jasnyj bereg. Notes some of the themes in the work.

Fradkina, S. V mire geroev Very Panovoj: Tvorčeskij portret pisatel'nicy. Perm: Kniznoe izdatel'stvo, 1961.

Major study of Panova's works. Discusses the heroes of her works (their characters, feelings, relationships). Discusses the stylistic features of Panova's longer prose works. Introduces the study with a discussion of Panova's early career as a journalist and playwright. Very useful study.

Galanov, B. "Čerty kommunizma." Komsomol'skaja pravda, 29 Dec. 1949, p.3.

Notes the themes of Jasnyj bereg and comments on some of the characters in the work. Calls the novel a step forward for Panova.

Gelfand, M. "Sputniki." Ogonėk, Nos.38-39 (1946), p.24.

Retelling of the story and a positive evaluation of the novel.

Goff, Inna. "O Vere Fedorovne Panovoj: Besedy i perepiska." Moskva, No. 7 (1975), pp.203-06.

Personal impressions of Panova.

Goffenšfer, V. "Neljubimye geroi." Literaturnaja gazeta, 24 Dec. 1947, p.3.

Faults the "Naturalism" in Kružilixa. Says Panova opposes personal and social sides of man. Claims the love between Listopad and Nonna is uninteresting.

Golotina, G., A. Grigoreva, B.Dvorson, I. Kalyžskaja, and N. Matveeva. Review of Vremena goda, by Vera Panova. Zvezda, No.3 (1954), pp.188-89.

Remarks of a discussion group on the novel. Claims the novel is uneven, and that Panova dwells too much on the personal side of life. Comments on some of the themes, such as love, and some of the characters.

G[ottlieb], G[erald]. Review of A Summer to Remember, by Vera Panova. New York Herald Tribune: Books, (sec.6), 6 May 1962, p.7.

Compares Serėža to American little boys. Sees sentimentality in the novel. Says Serėža should have a purer tone.

Grinberg, I. "Dyxanie žizni: K 60-letiju V. F. Panovoj." Ogonėk, No.13 (1965), p.29.

General comments on Panova's work.

Gromov, N. "Obščestvennaja cennost' geroja." Zvezda, No.4 (1948), pp.159-67.

Comments on the characters of Sputniki and Kružilixa and their work.

Gromov, Pavel. "Ošibka Dorofei Kuprijanovoj." Zvezda, No.2 (1954), pp.152-61.

Discusses in detail the characters and themes of Vremena goda. Lauds the new ideas, problems, and forms Panova handles in this work. Discusses Panova's use of "byt."

Grudcova, O. "O romane V. Panovoj Vremena goda." Semja i škola, No.5 (1954), pp.30-32.

Claims Vremena goda leaves no trace on the reader's mind. Faults the work for not showing today's heroes. Traces the "sjužet" line and notes the original manner of Panova. Discusses themes and characterizations in the work.

_____. "Povešt' o malenkom malčike." Semja i škola, No.2 (1956), pp.29-30.

Discusses Panova's purposes in Sereža. Notes the style of the work and Panova's good understanding of the relationships between her characters. Argues against Vladimirova's criticism of the novel.

H., D. Review of The Train, by Vera Panova. San Francisco Chronicle: This World, 15 May 1949, p.20.

Comments on the absorbing, interesting characters in Sputniki.

Hayward, Max. Note to A Summer to Remember, by Vera Panova. New York: Thomas Yoseloff, 1965, p.8.

Compares Panova to Čexov. Praises the truthfulness of Sereža.

Holthusen, Johannes. Twentieth Century Russian Literature: A Critical Study. New York: Ungar, 1972, pp.162-66.

General view of Panova's writings.

Irinin, V. "V odnom gorode." Moskovskaja pravda. 27 Dec. 1953, p.3.

Claims Vremena goda more significant than Panova's earlier works. Talks about the typicality of the town of Ensk. Comments on Panova's deep penetration of her characters.

Isaev, Boris. "Tvorčestvo Very Panovoj." Zvezda, No.8 (1950), pp. 166-78.

A very Party-orientated analysis of Panova's first three novels.

Ivič, A[leksandr]. "Ljudi dobrye." Literaturnaja gazeta, 24 Dec. 1947, p.3.

Positive evaluation of Kružilixa.

_____. "Vozvraščenie sčast'ja." Semja i škola, No.7 (1969), pp.18-23.

Very useful discussion of the characters in Sereža. Compares the novel to Jasnyj bereg. Analyzes separate scenes from the story.

Kalitin, N. "K Jasnomu beregu." Znamja, No.12 (1949), pp.177-84.

Comments on various heroes of the novel.
Praises Panova for the Party relations shown in the work. Quotes the "Stalin" passages.

_____. "Za što že ljubiti V. Panova svoix geroev?" Literaturnaja gazeta, 3 Jan. 1948, p.3.

Faults Panova for her contrived ending in Kružilixa. Discusses the fullness of some characters and the one-sidedness of others.

Kedrina, Z. "Malen'kij čelovek i bol'soj mir." Literaturnaja gazeta, 31 Jan. 1956, p.3.

Discusses in detail various episodes from Seržža. Talks of the microcosm of life shown in the work. Ties the novel to Jasnyj bereg. Discusses Panova's use of language and detail.

_____. "Naši sputniki." Večernjaja Moskva, 23 Aug. 1946, p.2.

Comments on several of the characters in Sputniki.

Knipovič, E. "Vernost' vremeni--vernost' sebe." Literaturnaja gazeta, 7 May 1959, p.3.

General comments on the characters in Panova's novels.

Kočetov, V. "Kakie što vremena." Pravda, 27 May 1954, p.2.

Accuses Panova of not showing present day reality in Vremena goda, of ignoring the important factors in Soviet life, such as the War. Accuses Panova of "Naturalism," and calls the novel a "bourgeois" work. Article represents an "informal" censure of the work by the Party.

Korotky, V. Notes to "Seryozha", by Vera Panova.

Moscow: "Russky yazyk", 1974, pp.103-34.

Notes useful for language analysis of the text.

Krivcov, V. "Neskol'ko slov o V. F. Panovoj i eš knige." Neva, No.5 (1973), pp.136-37.

Praises Panova for her "humanism" and "feeling for the times." Talks about her life shortly before her death.

Kunitz, Joshua. Review of The Train, by Vera Panova.

New York Herald Tribune: Weekly Book Review, 10 April 1949, p.2.

Claims Sputniki is naive and puritanical.
Says Panova's characters are Čexovian.

Kuznecov, M. "Kniga o ljudjax, iduščix k kommunizmu."

Sovetskaja literatura na podčeme. Moscow: Sovetskij pisatel', 1951, pp.141-53.

Claims Panova's showing the Communist conscience at work in Jasnyj bereg. Calls the work a step backwards.

Lenobl', G. "Dolg i sčaste sovetškogo čeloveka." Molodoj bolševik, No.2 (1950), pp.66-71.

Stresses the theme of "dolg" in Jasnyj bereg.
Claims the novel a step forward for Panova. Lauds her for portraying the Party leaders better.
Quotes the "Stalin" passages.

_____. "Žiznennyj konflikt." Novyj mir, No.11 (1949), pp.233-35.

Uses Jasnyj bereg to support his claim that people must follow the government's dictates.

Levin, Martin. Review of A Summer to Remember, by Vera Panova. New York Times Book Review, 27 May 1962, p.32.

Calls Sereža "sentimental," but rendered with "sensitivity." Accuses Marjana of not knowing about "sibling rivalry."

Lukin, Ju. "Sputniki: Povest' V. Panovoj." Pravda, 7 April 1946, p.3.

Speaks of the various characters of the novel and discusses how their characterizations are made.

Makarov, A. "Umnoe serdce." Pravda, 19 March 1965, p.6.

Stresses Panova's concern for her people-characters, more than for ideas or themes. Compares Panova to Cexov.

_____. "Vesna na zemle." Literaturnaja gazeta, 19 Nov. 1949, p.3.

General comments on the characters of Jasnyj bereg. Compares Njuša to Lida (from Kružilixa). Notes the more optimistic tone of the work. Calls the work a step forward for Panova. Quotes the "Stalin" passages.

Medvedev, F. and B. Emel'janov. "Pisateli--staršie družja." Trud, 17 May 1959, p.2.

Takes issue with Panova's ideas on literary circles to train young authors.

Moody, C. "Vera Panova." Intro. to "Serezha" and "Valja", by Vera Panova. New York: Macmillan, 1964, pp.xi-xxvi.

Best introduction in English to Panova's works.
Perceptive commentary on the Soviet literary scene.

Motyleva, T. "Smelost' iskanij." Bibliotekar, No.6 (1948), pp.21-22.

General comments on Kružilixa and the arguments surrounding its publication.

Nagibin, Jurij. "Žanr--ne uslovnost'." Literaturnaja gazeta, 22 Dec. 1959, p.3.

Tries to define the genre of "Valja" and "Volodja."
Argues against them being called "rasskazy."

Ninov, A[leksandr]. "Dramaturgija Very Panovoj." Sibirskie ogni, No. 9 (1963), pp.162-74.

General introduction to Panova's drama up to 1962. Relates her prose to her drama.

_____. "Gody i knigi." Družba narodov, No.2 (1963), pp.263-77.

Brief analysis of Panova's novels and stories. Stresses her individual talent.

_____. Intro. to "Kogda ja prinimajus' za roman..." by Vera Panova. Literaturnaja gazeta, 26 March 1975, p.6.

Mentions some of her works and the criticism surrounding them. Quotes from archival materials.

_____. "Mozaika Smutnogo vremeni: K 70-letiju so dnja roždenija Very Panovoj." Zvezda, No.3 (1975), pp.106-10.

Afterward to Panova's last published work: "Načinalsja vek semnadcatyj."

_____. "The Novels of Vera Panova." Soviet Literature, No.3 (1965), pp.158-65.

General remarks on Panova's novels. Compares her to Čexov. (Translation of "Prizvanie.")

_____. "Prizvanie." Literaturnaja Rossiya, 29 May 1964, pp.10-11.

Comments on her early career in journalism. Touches on most of her works. Compares her to Čexov.

_____. "Uroki perežitogo: Romany i povesti Very Panovoj." Afterword to Sputniki, Jasnyj bereg, Seržža, by Vera Panova. Moscow: Izvestija, 1969, pp.503-26.

Excellent general introduction to Panova's major works of fiction.

_____. Vera Panova: Očerok tvorčestvo. Leningrad: Lenizdat, 1964.

Major study of Panova's works. Begins with comments on her life and her career as a journalist, and a playwright. Analyzes her early plays as well as her novels, and later short stories and plays.

_____. "Zaboty xudožnika." Literaturnaja gazeta, 3 Oct. 1959, p.3.

Tells how Panova works. Comments on her theories of art.

Obrazovskaja, L.A. "Nekotorye xudožestvennye osobennosti dramaturgii V. F. Panovoj." Učēnye zapiski (Orenburgskij pedagogičeskij institut), Issue 19, 1968, pp. 3-18.

General introduction to Panova's plays.

Orlov, V. "Novaja povest' Very Panovoj." Trud, 15 Nov. 1955, p.3.

Very positive review of Serëža. Calls the tale a "psychological étude." Discusses the adult and child heroes.

_____. "Putešestvie v molodost'." Leningradskaja pravda, 8 Jan. 1959, p.4.

Claims the best part of Sentimental'nyj roman is the "byt" from the 1920's. Generally favorable remarks.

Orlov, Vl. "Prizvanie, talant, masterstvo." Leningradskaja pravda, 19 March 1965, p.4.

Comments on many of Panova's works, especially Sputniki and "Konspekt romana." Calls Panova a humanist.

Osipova, G. "Bol'saja duša prostyx ljudej." Sovetskaja ženščina, No.6 (1946), pp.55-56.

Comments on the characters of Sputniki. Calls the work optimistic.

Pavlovič, N. Review of Jasnyj bereg, by Vera Panova. Krest'janka, No.4 (1950), p.24.

Notes the basic themes and character types of the work.

Pisko, E.S. Review of Time Walked, by Vera Panova. Christian Science Monitor, 3 Sept. 1959, p.7.

Calls Serëža a common little boy, one who is not "unforgettable." Accuses Panova of deliberate efforts to pay homage to the Soviet system.

Plotkin, L. "Dela prostyx ljudej: O tvorčestve Very Panovoj." Zvezda, No.6 (1962), pp.192-201.

Comments on most of Panova's works. Notes the lack of philosophy and historical sense in her works.

_____. "Dobryj talant." Neva, No.3 (1965), pp.168-72.

Comments on most of her novels. Concludes she is a better prose writer than a playwright. Compares her work to Western literature of chaos.

_____. "O Panove." Introd.to "Kak ja pisala moi knigi," by Vera Panova. Neva, No.3 (1975), pp.72-73.

General comments on Panova's artistry. Defends her as a "realist."

_____. "Poiski 'sinej pticy.'" Avrora, No.10 (1973), pp.66-71.

Review of Panova's autobiography Iz povesti moej žizni. Comments on Panova's life and work.

- _____. Tvorčestvo Very Panovoj. Leningrad: Sovetskij pisatel', 1962.
Major critical study of Panova's works. Concerned mainly with Panova's development as an artist. Measures her against the literary currents of the times. Begins with a brief sketch of her life. Besides an analysis of her major works of fiction, discusses also her short stories and later plays. Very useful source.
- Prjevalinsky Ferrer, Olga. "Bromas y vera en la creación literaria de Vera Panova." Cuadernos Americanos, Año 21, Tomo 124 (Sept.-Oct. 1962), pp.231-38.
Short introduction to Panova's life and works. Remarks on the collective settings of her works, her humor and objectivity, and some of the positive characters of Panova's works. Contrasts Panova to 19th century writers.
- Raskin, A. "Spešilixa." Krokodil, No.9 (1948), p.5.
Parody of Kružilixa.
- Romanov, I. "Povešt' o vdoxnovennom trude." Leningradskaja pravda, 19 March 1950, p.3.
Comments on the various characters in Jasnyi bereg. Praises the important stress on "dolg" in the work. Quotes the "Stalin" passages.
- Rusakova, E. Review of Vremena goda, by Vera Panova. Komsomolskaja pravda. 25 Dec. 1953, p.3.
Discusses the various characters and tones of the novel. Says Panova bungles the ending. Points out the "očerk" form Panova employs.
- Ryss, Evg[enij]. "Ljudi našego vremeni." Literaturnaja gazeta, 6 July 1946, p.3.
Praises Panova for her humanism in portraying her characters in Sputniki. Points out the "očerk" form Panova employs. Praises the life-affirming principles of the novel.
- Šaginjan, M[arištta]. "Vremena goda: Zametki o novom romane V. Panovoj." Izvestija, 28 March 1954, p.3.
Compares the novel to its earlier excerpts. Remarks on Panova's innovations in the novel. Notes some of the stylistic devices employed.
- Samojlov, R. "Otkrytoe pismo pisatelju." Literaturnaja gazeta, 22 Aug. 1950, p.3.
Discusses questions of ethics and morals shown in Kružilixa.
- Schoenfeld, Madalynne. Review of On Faraway Street, by Vera Panova. Library Journal, 93 (15 June 1968), 2542.
Discusses the audience's reaction to Serčža.

Sekretariat pravl. SPSSR, et al. "Vera Panova, 1905-1973."

Literaturnaja gazeta, 7 March 1973, p.4.

Obituary. Remarks by various authors and organizations.

Silina, Galina. "Pamjat' diktuet." Literaturnaja gazeta, 12 Jan. 1972, p.3.

Talks about the last days of Panova's life.

Škerin, M. "O bogatstve: Roman Very Panovoj Kružilixa." Oktjabr', No.2 (1948), pp.141-49.

Claims the characters are not representative of present day reality. Party orientated review.

Skorino, L. "Neobxodimye repliki." Znamja, No.5 (1959), pp.210-20.

A polemical article on Sentimental'nyj roman. Takes issue with many other critics on the character of Kušlja. Claims Panova not writing realism. Compares her writing to that of Gogol' and Čexov.

Smirnova, Vera. "Portret li što?" Ural, No.1 (1963), pp.158-61.

A criticism of Fradkina's book on Panova. Claims Fradkina did not "discover" why Panova is so popular with readers.

_____. "Sputniki žizni." Literaturnaja gazeta, 7 June 1947, p.2.

Comments on Sputniki. Discusses the title of the work and the symbolism of the train. Compares Panova's method of characterization to that of Stanislavskij.

_____. "U zavodskix vorot." Literaturnaja gazeta, 14 Jan. 1948, p.3.

Claims Panova never gets deeply into the subject of the factory in Kružilixa. Discusses the various characters.

Solov'ev, Boris. "Obyknoennye ljudi." Trud, 6 Aug. 1946, p.3.

General article on Sputniki. Reviews the main characters. Claims Panova reveals the character of contemporary Soviet man.

Solov'ev, G. "Eščë mnogo bylo tumanno..." Otvetstvennost' perez vremenem: Sbornik kritičeskix statej. Moscow: Sovetskaja Rossiya, 1963, pp.242-51.

Notes interesting aspects of some of the characters of Sentimental'nyj roman. Complains Panova gives facts isolated from the characters and events of the time. Says Sevast'janov lacks "life." Claims the novel has no purpose and the whole thing should be redone.

- Starikova, E. "Čto my seem? Čto my požnëm?" In Poëzija prozy. Moscow: Sovetskij pisatel', 1962, pp.205-71.
Discusses the characters in some of Panova's prose works, in Vremena goda and Serëža in particular. Compares Panova to Dickens. Analyzes how she uses details. Calls Panova a "humanist."
- _____. "Geroi Very Panovoj." Novyj mir. No.3 (1965), pp.230-38.
Reports on critical opinions expressed on Sputniki and Kružilixa.
- Stella, Sister Maris. Review of Time Walked, by Vera Panova. The Commonweal, 26 Feb. 1960, p.602.
Praises Panova for maintaining a clear viewpoint throughout Serëža. Speaks of the religious vacuum in the work. Compares the work to a "classic."
- Strachey, Julia. Review of The Train, by Vera Panova. New Statesman and Nation, 37 (22 Jan. 1949), 85.
Puts Sputniki within the context of a documentary novel. Notes the more classical proportions of the work.
- Strel'cov, A. [M.]. "Tvorčeskij oblik pisatel'nicy." Voprosy literatury, No.10 (1963), pp.214-16.
Review of Plotkin's book on Panova. Calls it a serious, well-thought-out discussion of Panova's works.
- _____. "Xudožestvennoe myšlenie pisatelja: K vyxodu 2--tomnogo sobraniya sočinenij V. Panovoj." Filologičeskie Nauki, 8, No.2 (1964), 3-12.
Analysis of Sputniki. Speaks of the language of the work. Labels Panova a "humanist." Praises her for seeking new forms.
- Strong, R. L., Jr. Review of Sputniki, by Vera Panova. Modern Language Journal, 50 (Feb.1966), 119.
Praises Panova as a "humanist." Notes the structure of the novel.
- Subockij, L. "Povest' o prostyx ljudej." Komsomolskaja pravda, 19 Sept. 1946, p.2.
Discusses some of the characterizations of Sputniki. Notes the optimism of the work.
- Svetov, F. "Portret pisatel'nicy." Voprosy literatury, No.3 (1965), pp.226-27.
Reviews Boguslavskaja's book on Panova.
- Tarassenkov, An. "Kritiki ne uvideli glavnogo." Literaturnaja gazeta, 3 Jan. 1948, p.3.
Reviews the criticism on Kružilixa. Defends the novel.

- _____. "Ljudi truda i tvorčestva: O romane Very Panovoj Kružilixa." In Stat'i o literature. Vol.I. Moscow: Goslitizdat, 1958, pp.343-56.
Defends the novel as one of the foremost on the labor theme. Analyzes characters. Claims Panova in the Čexov tradition. Discusses some of the other criticisms of the work. Notes the structure of the novel.
- Trifonova, T. "Replika ili invektiva?" Oktjabr', No.6 (1959), pp.234-38.
Part of the polemical writings around Sentimental'nyj roman. Attacks Skorino's article--accuses him of misinterpreting remarks of the other critics.
- Turkov, A. "Pisatel' i žizn'." Pravda, 23 March 1950, p.3.
Writes generally on the themes and characters of Jasnyj bereg.
- Vaks, I. "Idët sanitarnyj poezd." Bibliotekar', No.10 (1969), pp.26-29.
Comments on the characterization techniques and other stylistic features of Sputniki. Notes the significance of the title.
- Veršinin, S. Review of Jasnyj bereg, by Vera Panova. Večernjaja Moskva, 4 Jan. 1950, p.3.
Claims Panova's talent grows with this work. Faults the work for having too many love stories. Says Panova rightfully shows Communism at work in the novel. Quotes the "Stalin" passages.
- Vladimirov, K. "Bednyj Serëža." Učitel'skaja gazeta, 16 Nov. 1955, p.4.
Compares Serëža to Jasnyj bereg. Concludes Serëža is an isolated little boy who has a very poor childhood. Claims the boy is "too philosophical." Article generated much discussion.
- Vladimirova, Z. "Tvoë ličnoe delo." Teatr, No.9 (1969) pp.105-10.
Relates Panova's plays to her prose. Develops the theme of love in Panova's works.
- Werth, Alexander, Review of The Seasons, by Vera Panova. New Statesman, 48 (31 July 1954), 126.
Reports on the Soviet critics' reactions to Vremena goda. Applauds Panova for "letting herself go" in this novel.
- Whitman, D. B. Review of On Faraway Street, by Vera Panova. Book World (Juv.), 2 (5 May 1958), 33.
Praises Panova's simple, clear prose and perception in Sputniki.

- Whitmore, Anne. Review of The Train, by Vera Panova. Library Journal, 74 (1 April 1949), 547.
Claims Sputniki is very pro-Soviet in viewpoint.
Concludes it is still a good and interesting novel.
- Wickenden, Dan. Review of Time Walked, by Vera Panova. New York Herald Tribune Book Review, 28 June 1959, p.3.
Speaks of the intensity of Serëža even though it is limited in scope. Notes Panova's "humanism."
- Woodburn, John. "Stalin Prize, First Class," Review of The Train, by Vera Panova. Saturday Review of Literature, 32 (30 April 1949), 14.
Remarks on the warm, humanistic aspects of Sputniki. Notes the development in the characters.
- Zarudnaya, Elena. Review of The Train, by Vera Panova. New York Times Book Review, 10 April 1949, p.4.
Claims Sputniki is about the formation of a collective unit. Says Panova has a Čexovian gift for characterization. Praises the book for its "human qualities."
- Zaxarenko, N. G. "Vera Fedorovna Panova." In Russkie sovetskie pisateli prozaiki: Bibliografičeskij ukazatel'. Eds. O.D.Golubeva et al. Leningrad: Biblioteka imeni M. E. Saltykova-Sčedrina, 1964, III, 470-71.
A brief introduction to Panova's life and writings.
- Ždanov, Nik. Review of Jasnyj bereg, by Vera Panova. Ogonëk, No.2 (1950), p.20.
Notes the main themes of the novel and comments generally on the characters. Quotes the "Stalin" passages.
- Zlotnikova, I. "Volnujuščaja povest'." Sem'ja i škola, No.6 (1950), p.28.
Praises Jasnyj bereg for its content. Claims the work points the way to the "Communist tomorrow."
- Zolotnickij, D. "Istiny proverjajut žizn': Pesy-pritči Panovoj." Zvezda, No.6 (1967), pp.204-11.
On Panova's plays of the 1960's.
- _____. "Panova." In Očerki istorii russkoj sovetskoj dramaturgii, 1945-1967. Ed. S. V. Vladimirov. Leningrad: Iskusstvo, 1968, III, 240-78.
Good thorough introduction to Panova's plays.

- B. Books and articles of a more general character in which Vera Panova is mentioned (the particular page--or pages--on which Panova is mentioned is indicated by the abbreviation "esp.p.," meaning "especially page...").

Adalis, A. "Tvorcy žizni." Literaturnaja gazeta, 22 Oct. 1947, p.3.

Notes the optimism in Sputniki. Remarks on the ordinary characters of the novel.

Akademija nauk. Istorija russkogo sovetskogo romana.

Eds. A. Kovalev, et al. Book 2. Leningrad:

Nauka, 1965, pp.66-67, 88-89, 95, 170-72, 189, 202-03, 218-25, 292, 302, 424, 434.

Important discussion of almost all of Panova's novels. Notes the general features of war literature. Claims Panova influences the younger writers.

_____. Russkaja sovetskaja literatura: Očerki istorii.

Eds. A. O. Boguslavskij and L. I. Timofeev.

Moscow: Gosudarstvennoe učebno-pedagogičeskoe izdatel'stvo, 1963, pp.612-16, 620, 626, 628-29.

Compares Sputniki to other war literature. Sees Kružilixa as a tale of "byt" and personal relations. Compares Listopad to characters in other novels.

Aleksandrov, V. "V knige i v žizni." Znamja, No.12 (1948), pp.173-86, esp.pp.173, 182-86.

Compares Lida in Kružilixa to real-life "Stakhanovite" workers. Discusses some of the other characters in the novel.

Alexandrova, Vera. "An Enduring Theme." Soviet Survey, No.24 (April-June 1958), 74-78.

Comments on Panova's Kružilixa.

_____. "Inside Soviet Literature." Saturday Review, 35, No.10 (8 March 1952), 9-11, 27-28, esp.pp.27-28.

Remarks on Almazov's love story in Jasnyj bereg--the general conflict of a returning soldier and his wife. Comments on Panova's article on technique.

_____. "Soviet Literature in 1958." Russian Review, 18, No.2 (April 1959), 126-30, esp.p.128.

Claims Panova's Sentimental'nyi roman is "too sentimental"; life then was not so carefree.

Anon. "Hemingway works praised by Russian." New York Times, 2 April 1955, p.15, col.4.

Notes that Panova awarded a medal.

Anon. "K novym tvorčeskim vysotam." Literaturnaja gazeta, 7 June 1947, p.2.

Claims Panova shows mass heroism in Sputniki.

- Anon. "Laureaty Stalinskie premij za 1946 god." Znamja, No.8 (1947), pp.180-89, esp.p.181.
General review of Sputniki.
- Anon. "Obsuždenie itogov literaturnogo goda v Leningrade." Russkaja literatura, No. 2 (1959), pp.257-59.
Accuses Panova of not giving enough attention to the social side of her characters in Sentimental'nyj roman. Claims her novel does not show the Revolutionary era.
- Anon. "Soviet Literature...The Conspiracy of Silence." Soviet Survey, No.19 (Sept. 1957), pp.1-4, esp.p.4.
Notes Panova's work on the literary almanac, Priboj.
- Anon. "Vyše urover' literaturnoj kritiki! Voprosy literaturnoj kritiki na stranicax Literaturnoj gazety." Pravda, 17 Aug. 1949, p.2.
Notes how Literaturnaja gazeta changes its assessment of Kružilixa from negative to positive.
- Bavina, V. "Sila položitel'nogo primera: K probleme karaktera v detskoj literature." Zvezda, No.9 (1954), pp.169-76, esp.p.172.
Comments on the characters in Vremena goda. Claims there is literary untruth in the novel.
- Bjalik, Boris. "Geroičeskie delo trebuet geroičeskogo slovo." Oktjabr', No. 2 (1948), pp.165-82, esp.p.172.
Notes Panova's similarity to Čexov. Criticizes Panova for not being more "active" in her novel, Kružilixa.
- Blair, Katherine H. A Review of Soviet Literature. New York: Humanities, 1966, esp.p.99.
Calls Serežža an "enchanted short novel," "sensitively" told.
- Bobrovskaja, E. and N. Četunova. "Voprosy sem'i i morali." Oktjabr', No.1 (1948), pp.162-76, esp.pp.166-67.
Comments on Julija Dmitrievna's character in Sputniki.
- Brajnina, B. "O konfliktax." Novyj mir. No.8 (1948), pp.209-12.
Notes the conflict in Listopad's relationships in Kružilixa. Claims Panova uses more traditional notions of family happiness.
- Brovman, G. "Bliže k našemy segodnja." Deržat' ruku na pul'se žizni. Comp. V. Telpugov. Moscow: Sovetskaja Rossiya, 1958, pp.8-14, esp.pp.9-10.
Questions why Panova left the sphere of portraying contemporary heroes (in Sentimental'nyj roman): because of unjust criticism received earlier?

_____. "Oblik geroja." Znamja, No.8 (1947), pp.190-97, esp.pp.192-93.

A few remarks about Danilov in Sputniki.

Brown, Deming. "Soviet Russian Fiction: Changes, Challenges and Frozen Propositions." Contemporary European Novelists. Ed. Siegfried Mandel. Carbondale: Southern Illinois Univ. Press, 1968, pp.3-38, esp.pp.3, 10-11.

General comments on war fiction. Traces the changes in war fiction over the years. Calls Sputniki one of the "finest works about the War."

Brown, Edward J. Russian Literature Since the Revolution. New York: Collier, 1963, esp.pp.243-45, 260.

Comments briefly on Panova's strengths and weaknesses. Claims her best writing is on children. Comments on her "Party orientation." Says she "wears the 'leather jacket,' but hers has yellow ribbons on it."

Bursov, B. "Pisatel' kak tvorčeskaja individualnost': Stat'ja vtoraja." Zvezda, No.8 (1959), pp.196-207, esp.pp.203-04.

Defends Panova's approach of "writing about trifles," especially in her Sentimental'nyj roman.

Buznik, V. "Iskusstvo obobščeniya: K sporam o xudožestvennoj individualizacii." Problema xaraktera v sovremennoj sovetской literature. Eds. N. I. Pruckov and V. V. Timofeeva. Leningrad: Akademija nauk, 1962, pp.162-217, esp.pp.207-14.

Excellent discussion of the times and how they are reflected in Sentimental'nyj roman. Comments on the other critical remarks about the novel. Discusses how Panova uses "byt" in the work.

Čarnyj, M. V. Zizn' i literatura. Moscow: Sovetskij pisatel', 1957, esp.pp.132-33.

Quotes Italian writer S. Aleramo on Kružilixa.

_____. "O nekotoryx čertax sovetской literatury." Oktjabr', No.1 (1947), pp.169-83, esp.pp.171-72.

Social criticism of Sputniki. Comments especially on Suprugov's character.

Cilevič, L. "Nekotorye problemy 'proizvodstvennogo romana'." Voprosy literatury, No.5 (1957), pp.156-88, esp.pp.160, 165-70.

Takes issue with Smirnova's thesis on Kružilixa. Discusses the relations of the characters to their work. Ties Lida to Marijka.

- Čudakova, M. O. "Zametki o jazyke sovremennoj prozy." Novyj mir, No.1 (1972), pp.212-45, esp. p.214.
Short comment on the language of Sputniki and "Valja" and "Volodja."
- Dajredžiev, B. "O sovetskoj intelligentnosti." Literaturnaja gazeta, 25 May 1946, p.3.
Brief analysis of Suprugov's character in Sputniki.
- Dementev, A. "Po povodu stat'i Stepana Zlobina." Novyj mir, No.7 (1959), pp.226-48, esp.pp.235-43.
Discusses other critics on Sentimental'nyj roman, especially Sučkov and Skorino. Notes the social character of Sevast'janov and points out the influences on this character. Defends also the character of Kušlja.
- Dementev, A. G. and M. M. Kuznecov. "Vvedenie." Istorija russkoj sovetskoj literatury. Eds. L. I. Timofeev, et al. Moscow: Nauka, 1971. IV, 5-148, esp.pp.105-06, 123-24.
General mention of the traits of Panova's work. Refers to her "humanistic tales."
- Dewhirst, Martin. "Writers and their Books." Survey, No.57 (Oct. 1965), pp.172-77, esp.p.173.
Identifies the general character of Soviet literature since Stalin's death. Speaks of Panova as producing works of "quite high literary merit."
- Dmitrievna, C. "Tribuna čitatelja: Obzor pisem." Znamja, No.4 (1947), pp.182-98, esp.pp.194-95.
Praises Sputniki for being very realistic. Quotes readers' opinions on the novel.
- Dobin, E. Geroj. Sjužet. Detal'. Moscow: Sovetskij pisatel', 1962, esp.pp.391-97.
Discusses briefly Panova's use of detail.
(A whole chapter is devoted to Sereža, noted above.)
- Dragon, L. O. "O sovetskoj literature." Inostrannaja literatura, No.3 (1957), pp.199-215, esp.pp.214-15.
Attacks Vladimirov's article on Sereža, claiming the critic was "catching fleas."
- Druzin, V. Summary of his speech in "Zaglubokuju idejnost' i masterstvo," by Anon. Literaturnaja gazeta, 5 June 1954, p.1.
Calls Vremena goda unsuccessful. Claims it was praised too much.
- Dymšic, Al[eksandr]. "S čtim nel'zja soglasit'sja." Literatura i žizn', 14 Dec. 1960, p.3.
Rebuttal to Panova's forward to Catcher in the Rye. Comments on Sentimental'nyj roman, also.

- Él'jaševič, A. "Literaturnye geroi pjatidesjatyx godov." Naš sovremennik, No.3 (1961), pp.203-24, esp.p.217.
Praises Seržža for its remarkable prose style and message between the lines. Speaks of the humor in the tale.
- Ermilov, V. Sovetskaja literatura v 1946 godu. Moscow: Pravda, 1947, pp.12-15.
Calls Sputniki a "charming work." Discusses how Panova weaves the various biographies of her heroes together. Says the "sjužet" of the novel is how these people form a collective.
- Fedorov, A. V. Jazyk i stil' xudožestvennogo proisvedenija. Leningrad: Xudožestvennaja literatura, 1963, esp.pp.96-99.
Comments on the language in Sputniki. Analyzes the opening scene.
- Fejtő, François. "Literary and Artistic Life in the USSR." World Today, 16 (April 1960), 167-75, esp.p.171.
Puts Panova in a group of writers who abstain from public debate.
- Fomenko, L. N. "O položitel'nom geroe sovremennoj sovetskoj literatury." Literatura v škole, No.5 (1954), pp.32-43, esp.p.41.
Briefly complains of Panova's "objective stand" in Vremena goda.
- Fomenko, L. and A. Nikitin. Obraz sovetskogo voina v xudožestvennoj literature. Moscow: Voenizdat, 1963, esp.p.59.
Calls the characters in Sputniki sharply individual.
- Galina, V. "Čitajte éti knigi." Sovetskaja ženščina, No.2 (1950), p.60.
Points out the "correct" social attitudes Panova shows in Jasnyj bereg.
- Gasiorowska, Xenia. "The Career Woman in the Soviet Novel." Russian Review, 15 (April 1956), 100-09, esp.p.108.
Mentions Panova's Nonna from Kružilixa as an example of a heroine who is overshadowed by a strong hero.
- _____. "Villains, Heroes and Superheroes in Soviet Literature Today." Antioch Review, 12 (Spring 1953), 14-22, esp.pp.16,20.
Refers in passing to Danilov in Sputniki and Korostel'ev in Jasnyj bereg.

- _____. Women in Soviet Fiction, 1917-1964. Madison, Wisconsin: Univ. of Wisconsin Press, 1968, esp.pp. 57, 72, 74, 83-84, 87, 99, 162-63, 175, 202, 207-08, 212, 215, 218-19, 230, 244-45.
Uses some of Panova's heroines as examples of peasant women, new proletarian women, Komsomol types, war heroines.
- Gibian, George. "The Factory Manager in Soviet Fiction." Problems of Communism, 8, No.2 (March-April 1959), 44-50.
Discusses the factory manager as a "type." Puts labels to the various characteristics of a factory manager. Useful to an understanding of Kružilixa. Mentions Listopad.
- _____. Interval of Freedom: Soviet Literature During the Thaw, 1954-57. Minneapolis, Minn.: Univ. of Minnesota Press, 1960, esp.pp.101-04.
Compares Kružilixa to Dudincev's Not by Bread Alone.
- _____. "Recent Soviet Literature." Problems of Communism, 10, No.3 (1961), 25-31, esp.p.29.
Isolates Panova as one who continuously wrote on the emotional lives of her characters.
- _____. "Soviet Books Five Years After the Thaw." New Republic, 16 Nov. 1959, pp.17-19, esp.p.18.
Gives a short account of how Panova views the past in Sentimental'nyi roman--its excitement, color, language; calls Panova's view nostalgic.
- Gorelov, A. "Patriotizm i partijnost'." Zvezda, No.5 (1955), pp.141-51, esp.pp.150-51.
Claims Kružilixa is too neutral. Says Listopad's consciousness is not properly orientated toward his social responsibility.
- _____. Podvig russkoj literatury. Leningrad: Sovetskij pisatel', 1957, esp.pp.534-38, 596-97.
Comments on the "neutral truth" presented in Kružilixa. Points out the opposition within the characters in Vremena goda. Mentions also Sputniki.
- Grinberg, I. "Kritika i novaja proza." Novyj mir, No.9 (1948), pp.206-82, esp.pp.274-78.
Disagrees with other critics on Kružilixa. Argues Nonna and Listopad mismatched. Claims Panova does not show Listopad's inner life, or the inner lives of some of the other characters, well enough. Claims that the work shows Panova's growth as a writer.

- _____. Točka opory: Trud. Xudožnik. Literatura.
Moscow: Sovetskij pisatel', 1969, esp.pp.99-107.
Discusses the older generation as it is portrayed in Kružilixa. Takes issue with those critics who split the personal and the public sides of the characters' lives. Compares the work to P. Pavlenko's Sčaste.
- _____. "Tvorčestvo i sxemy." Znamja, No.6 (1955), esp.pp.159-60.
Claims the ending to Vremena goda is melodramatic. Briefly mentions the series of strained coincidences and other signs of poor writing in the novel.
- Grudcova, O. "O xudožničeskoj nabljudatel'nosti: Zametki kritika." Voprosy literatury, No.1 (1960), pp.175-86. esp.pp.179-80.
Discusses the motif of the "green shutters" in Sentimental'nyj roman.
- Gurvič, A. "Sila položitel'nogo primera." Novyj mir, No.9 (1951), pp.151-216, esp.pp.198-206.
Praises Panova for her realistic presentation of heroes in Sputniki. Comments on her methods of characterization.
- H., E. "Towards a Soviet bourgeoisie? Implications of The Thaw and The Seasons." World Today, 11 July 1955, pp.300-08.
Comments on the Soviet attack on Vremena goda. Discusses the novel as "thaw" literature. Outlines some of the major themes of this period.
- Ivanov, S. "Prazdnik sovetskoj literatury." Večernjaja Moskva, 9 June 1947, p.3.
General comments on Sputniki. Praises Panova for the unembellished reality in the novel.
- Ivanov, Sergej. "Lučšie proizvedenija xudožestvennoj prozy 1949 goda." Oktjabr', No.4 (1950), pp.169-79, esp.pp.171-72.
Quotes the Stalin passage from Jasnyj bereg. Comments on some of the characters in the novel.
- Ivanov, V. "Principialnost' i obektivnost' neotčemlemye kačestva literaturnoj kritiki." Kommunist, No.2 (1960), pp.67-75, esp.pp.71-72.
Comments on Trifonova's articles, mentions Panova in passing. Claims Panova's style does not go against Socialist Realism. Claims Panova's critics go to extremes in their evaluations of her work.

Kalitin, N. "Žurnal Znamja za god." Literaturnaja gazeta, 4 Feb. 1948, p.3.

Calls Kružilixa a step backwards when compared to Sputniki.

Kantorovič, V. Zametki pisatelja o sovremennom očerke.

Moscow: Sovetskij pisatel', 1962, esp.pp.258-59.

Comments on the polemic nature of Lida's character in Kružilixa.

Karavaeva, Anna. "Idejnost' i masterstvo." Oktjabr', No.9 (1954), pp.141-58, esp.pp.153-54.

Accuses Panova of objectivism. Claims Vremena goda does not satisfy the reader.

Karpova, V. "Xaraktery i obstojatel'stva." Oktjabr', No.10 (1954), pp.168-77, esp.pp.174-75.

Claims Panova does not succeed in showing all the complex social ties and interrelationships of her characters in Vremena goda. Says her heroes are not typical.

Kedrina, Z. "Geroj našego vremeni." Znamja, No.9 (1954), pp.160-67, esp.pp.162-63.

Claims there is "objectivism" in Vremena goda. Measures the work against the standards of Socialist Realism.

_____. "O nekotoryx voprosax sovremennogo literaturnogo processa." Russkaja sovetskaja literatura 1954-1955 gg. Ed. A. G. Dementev. Moscow: Akademij nauk, 1956, pp.363-68, esp.pp.365-66.

Defends her earlier article on Serčža. Advocates looking at both the positive and negative features of the tale.

Knipovič, E. "Kniga kritika." V zaščity žizni, by E. Knipovič, 2nd ed. Moscow: Sovetskij pisatel', 1959, esp.pp.348-49, 360-64.

Comments on Aleksandrov's criticism of Sputniki and Kružilixa.

Konstantinov, Ju. "Proza 1958 goda." Naš sovremennik, No.2 (1959), pp.217-240, esp.p.231.

Praises Panova for her Sentimental'nyj roman. Notes others who write on the past. Tries to give some reasons why the past is a popular subject.

Kosteljanec, B. "Duxovnyj oblik geroja." Zvezda, No.2 (1948), pp.168-77, esp.pp.176-77.

Discusses some of the stylistic features of Sputniki. Comments on some of the relations between the characters.

- _____. Gorkij i vopros sovetskoj literatury: Sbornik statej. Leningrad: Sovetskij pisatel', 1956, esp.pp.31-33.
Compares Lida in Kružilixa to other similar characters from Soviet literature.
- _____. Tvorčeskaja individualnost pisatelja: Kritičeskie očerki i stat'i. Leningrad: Sovetskij pisatel', 1960, esp.pp.124-46, 185-214, 367-97.
Excellent analysis of Sputniki, Kružilixa, and Sentimental'nyj roman--puts these works into wider literary categories.
- _____. "Ustojčivost' xaraktera." Zvezda, No.6 (1947), pp.190-93, esp.pp.191-92.
General comments on the content of Sputniki.
- Kovalčik, Evgenija. "Čerty sovremennoj literatury." Novyj mir, No.9 (1948), pp.225-48, esp.pp.230-32.
Compares Panova to other writers--Nekrasov, Pavlenko. Sees Sputniki in terms of Socialist Realism.
- Kovalev, V. A. "Problemy stilja v sovetskoj literature." Vremja, pafos, stil'. Eds. V. V. Buznik and V. A. Kovalev. Moscow: Nauka, 1965, pp.3-58, esp.pp.36-39.
Discusses Panova and others who negate the "ideal hero."
- Kuznecov, M. Sovetskij roman: Očerki. Moscow: Akademija Nauk SSSR, 1963, esp.pp.72-73, 216.
Talks about the episodic character of Vremena goda. Claims some events happening beyond the scope of the novel. Discusses briefly Panova's other novels.
- Laber, Jeri. "The Soviet Writer's Search for New Values." Problems of Communism, 5, No.1 (Jan.-Feb. 1956), 14-20.
Discusses Panova's Vremena goda and other novels of the "Thaw" period. Useful article.
- Lakshin, Vladimir. "Soviet Literature As I See It." Times Literary Supplement, No.3434 (21 Dec. 1967), 1241.
A good, brief assessment of Soviet literature by a member of the Editorial Board of Novyj mir. Mentions Panova in passing.
- Lavrenev, B. "Na slavnom puti." Izvestija, 7 June 1947, p.5.
Brief general comments on Sputniki.
- Lenobl', G. "Na novom štape: Čitaja i obdumyvaja Bitvu v puti." Voprosy literatury, No.7 (1959), pp.23-50, esp.pp.27-28.
Compares Kružilixa to G. Nikolaev's Bitva v puti.

- _____. "O xudožestvennoj motivirovke: Razgovor s drugom-pisatelem." Literaturnaja gazeta, 8 Feb. 1955, Accuses Panova of "confused complexity" in Vremena goda. Criticizes her for using conflict between generations as a theme.
- _____. Ot slova k obrazu. Moscow: Sovetskij pisatel', 1961, esp.pp.128-29.
Calls attention to Panova's use of Christian mythology in Sputniki.
- _____. Pisatel' i ego rabota: Voprosy psixologii xudožestvennogo tvorčestva. Moscow: Sovetskij pisatel', 1966, esp.pp.194-97.
On the prototypes of characters found in Kružilixa. Compares the novel to other novels.
- Levin, L. "Sovremennaja tema v sovetskoj proze 1946 goda." Zvezda, No.6 (1947), pp.171-87, esp.p.185.
Defends the "sjužet" of Sputniki. Claims the birth scene too naturalistic. Comments on some of the characters.
- Makarov, A. "Po stranicam žurnalov." Novyj mir, Nos.4-5 (1946), pp.145-58, esp.pp.146-48.
Comments on the characters and the methods of characterization in Sputniki. Complains that the amputation scene is too naturalistic.
- Mark, Elizabeth. "The Difficulty of Writing about Soviet Literature." Mosaic, 3, No.2 (Winter 1970), 27-39, esp.p.37.
General review of Soviet art and Soviet journals. Lists Panova among those "genuine artists at work."
- Matlock, J. G., Jr. "Russia's Literary Softening." Saturday Review, 40 (2 Feb. 1957), 9-11, 35, 36.
Discusses "Thaw" literature, mentions Vremena goda.
- Matusovskij, M. "Golos dura." Literaturnaja gazeta, 3 March 1948, p.4.
Overview of readers' letters on Kružilixa.
- Medynskij, G. "Dumy o našix delax." Znamja, No.9 (1954), pp.139-45, esp.p.143.
Accuses Panova of objectivism in Vremena goda. Calls the novel a failure--it is built too much on petty and mundane aspects.
- Meleščenko, A. "Žizn' ličnaja i obščestvennaja." Literaturnaja gazeta, 19 Aug. 1950, p.3.
Comments on some of the aspects of the love theme in Jasnyj bereg.

- Messer, R. "Dva romana ob odnom pokolenii." Zvezda, No.3 (1959), pp.176-83, esp.pp.179-83.
Compares Sentimental'nyj roman to E. Katerli's Zizn' Grani Sokolovoj. Compares Panova's prose style to that of Babel. Thinks Panova ruins her talent on the petty aspects of life.
- Mitchison, N. "Writers in the USSR." New Statesman, 44 (6 Sept. 1952), 260.
Reports meeting Panova. Thinks she is a "doctor" who suffered much in the War.
- Monas, Sidney. "In Defense of Socialist Realism." Problems of Communism, 16, No.2 (1967), 44-56, esp.p.52.
On Panova's afterward to the Russian edition of Salinger's Catcher in the Rye and Dymšic's remarks.
- Munblit, G. "V poiskax sobesednikov i druzej." Literaturnaja gazeta, 20 April 1946, p.3.
Comments on the lack of intrigue in Sputniki. General comments on the structure of the novel. Claims the novel is filled with the "spirit of the times."
- Nazarenko, V. "Idejnost' masterstva." Zvezda, No.11 (1954), pp.181-91, esp.pp.181-83, 185-86, 190-91.
Describes Panova's use of nature. Notes the complexity of the narrator in Vremena goda. Discusses how Panova develops her heroes in the novel.
- _____. "O xorošem vkuse: Iz razmyšlenij posle pervogo s'ezda pisatelej RSFSR." Zvezda, No.3 (1959), pp.184-200, esp.pp.188-91.
Criticism of Sentimental'nyj roman in the form of an argument between reader and critic. Critic explains the lack of "sjužet" in the novel. Claims the novel outside history. Compares Kušlja to Majakovskij's Prisipkin.
- Nel's, Sof'ja. "Idejno-xudžestvennye puti sovetskoj prozy." Znamja, No.6 (1947), pp.97-121, esp.pp.115-17.
Notes the importance of recollections in the structure of Sputniki. Comments on the ending.
- Nikolaeva, G. "Sovetskij čelovek 1950 goda." Literaturnaja gazeta, 4 Nov. 1950, pp.2-3.
Praises Panova's Jasnyj bereg and Kružilixa for their "bright colors." Comments on the characterizations and the unities of the novels.
- Novikov, M. "Neobozrimye gorizonty." Voprosy literatury, No.2 (1962), pp.139-43, esp.p.142.
Notes in passing the importance of Sentimental'nyj roman. Mentions the time setting of the work.

Okljanskij, Ju. "Prožitoe dvaždy." Literaturnaja gazeta, 7 June 1972, p.5.

Remarks on Zametki literatora.

Ozerov, V. Obraz komunista v sovetskoj literature, 2nd ed. Moscow: Xudožestvennaja literatura, 1959, esp.p.306.

Brief comments on the couples in Sputniki and Kružilixa.

_____. "Obraz peredovogo sovetskogo čeloveka." Oktjabr', No.4 (1951), pp.168-81, esp.pp.171-72.

About Panova's presentation of "artistic work" in Kružilixa.

_____. "Protiv estetstvujuščix kosmopolitov." Oktjabr', No.2 (1949), pp.183-89, esp.pp.188-89.

Reviews Kosteljanec's remarks on Kružilixa.

_____. "Velikie sveršenija i beskryloe opisatel'stvo." Literaturnaja gazeta, 3 June 1954, p.3.

Accuses Panova of objectivity in Vremena goda, claims also she does not portray present day life in the novel. Says she is more a naturalist than a realist. Complains of the young writers who follow her lead.

Pankov, Viktor. "Glavnyj geroj (Stat'ja tret'ja): Novye rubeži." Znamja, No.7 (1958), pp.165-97, esp.pp.184-86.

Talks of the relationships shown in Kružilixa. Claims Panova is too passive.

_____. "Glavnyj geroj (Stat'ja vtoraja): Knigi o narodnom geroizme." Znamja, No.6 (1958), pp.160-70, esp.pp.162-64.

General comments on war literature. Comments on the style and themes of Sputniki.

_____. Na strežne žizni. Moscow: Sovetskij pisatel', 1962, esp.pp.104-21.

Comments on Sentimental'nyj roman, "Valja" and "Volodja," and the play, Provody belyx nočej. Claims the novel gives no real portrait of the times. Carries on the argument of Social humanism.

_____. "Narodnoe i čelovečeskoe." Znamja, No.9 (1959), pp.193-211, esp.pp.196-98.

Comments on other critics' remarks on Sentimental'nyj roman. Notes Panova's publicistic style. Claims scenes and characters not united by events.

Papernyj, Z. "God ispytaniij." Literaturnaja gazeta, 19 Nov. 1953, p.3.

Claims Panova leaves her characters "hanging" in Vremena goda. Discusses the characters.

Papernyj, Z. S. Samoe trudnoe: Stati, recenzii, fel'etony. Moscow: Sovetskij pisatel', 1963, esp.p.342.

Evaluation of V. Smirnova's article on Sputniki.

Percovskij, V. "Ispytanie bytom." Novyj mir, No.11 (1974), pp.236-51, esp.p.239.

Claims Kružilixa carries on the polemic about the use of "byt" in literature. Says Uzdečkin is an example of an abnormal person because of his relationship to "byt."

Plotkin, L. Literatura i vojna. Leningrad: Sovetskij pisatel', 1967, esp.pp.72-81.

Discussion of war literature. Shows how Panova develops heroics in Sputniki. Discusses the symbolism of the train. General comments on Panova's style.

Pomerantsev, Grigori. "The Youth of a Hero." Soviet Literature, No.8 (1947), pp.51-56, esp.pp.55-56.

Comments on the aspects of heroism shown in Sputniki. Defines the unities in the work.

Protopopova, A. "Sila položitel'nogo geroja."

Komsomolskaja pravda, 13 June 1954, pp.2-4.

Briefly mentions Vremena goda in a discussion on the difficulties of portraying modern Soviet youth.

Pruckov, N. Voprosy literaturno-kritičeskogo analiza.

Leningrad: Akademij nauk, 1960, esp.pp.162-63.

Calls Vremena goda an "intimate" work. Comments on the style of the novel. Comments on other critical remarks about the work.

Rjurikov, B. "Ėstetičeskij ideal i vopros o položitel'nom geroe." Literaturnaja gazeta, 2 Nov. 1954, pp.3-4.

Discusses Vremena goda. Discusses "non-conflict" novels, positive heroes, and Socialist Realism.

_____. "O nekotoryx voprosax socialističeskogo realizma."

Novyj mir, No.4 (1952), pp.222-60, esp.pp.239-40.

Discusses the negative side of Listopad's character in Kružilixa.

Šaginjan, M[ariëtta]. "O nekotoryx voprosax novejšej sovětskoj literatury." Sobranie sočinenij, in 6 vols., by M. Šaginjan. Moscow: Xudožestvennaja literatura, 1958, VI, 332-42, esp.pp.340-41.

Claims Vremena goda shows Panova's growth. Says the work "breathes" of the times.

- _____. "Reč." Vtoroj vsesojuznyj sjezd sovetskix pisatelej, 15-26 dekabrja 1954 goda (Stenografičeskij otčet). Moscow: Sovetskij pisatel', 1956, pp.454-57, esp.p.456. Reprinted in part in "Reč" Marišty Šaginjan." Literaturnaja gazeta, 26 Dec. 1954, pp.5-6.
Defends Vremena goda. Claims the work can only be called "objective" in relation to Panova's earlier novels. Claims the critics attacking the work unjustly.
- Šamota, N. O xudožestvennosti, 2nd ed. Moscow: Sovetskij pisatel', 1958, esp.pp.178-80.
Comments on the characters in Vremena goda. Says Panova is too "objective." Praises her use of language.
- Sarnov, B. "'Globus' i 'karta-dvuxverstka.'" Literaturnaja gazeta, 9 June 1959, p.3.
Defends Panova's right to choose a small scale for her Sentimental'nyj roman. Refutes Skorino's article. Claims Panova shows the old world through Il'ja and Kušlja.
- Ščerbina, B. "Čelovek i špoxa." Znamja, No.11 (1959), pp.191-207, esp.pp.200-01.
Briefly discusses Seržža as a work of Socialist Realism. Argues against Skorino's view of Korostel'ev.
- Simonov, K. "Problemy razvitija prozy." (Sodoklad K.M. Simonova). Vtoroj vsesojuznyj sjezd sovetskix pisatelej, 15-26 dekabrja 1954 goda (Stenografičeskij otčet). Moscow: Sovetskij pisatel', 1956, pp.80-109, esp.pp. 92-93. Reprinted in part in "Problemy razvitija prozy." Literaturnaja gazeta, 18 Dec. 1954, pp.2-4.
General discussion of Socialist Realism. Accuses Panova of "objectivism." Comments on how she shows "artistic labor." Questions the responsibility of critics.
- Skorino, L. "Tak li prost 'prostoj čelovek'?" Voprosy literatury, No.6 (1960), pp.9-25, esp.p.11.
Comments briefly on other critical remarks about Sentimental'nyj roman.
- Slonim, Marc. "Russian Soviet Literature Today," in Literary Lectures Presented at the House of Congress. Washington, D.C.: Library of Congress, 1973, pp.413-27, esp. p.422.
Claims Panova's work outside Socialist Realism.
- _____. Soviet Russian Literature: Writers and Problems, 1917-1967. Oxford: Oxford Univ. Press, 1967, esp.pp. 272, 295-96, 298, 307, 314, 320, 348.
Labels Panova a "revisionist." Discusses her work during the "Thaw" period of Soviet literature.

Smirnova, V. "O nekotoryx voprosax masterstva pisatelja." Literaturnaja gazeta, 10 May 1951, pp.2-3.

Explains the title of Jasnyj bereg. Compares the novel to G. Nikolaeva's Zatva.

_____. "Pisatel'nicy-laureaty." Rabotnica, No.6 (1950), pp.14-15.

General comments on Jasnyj bereg. Compares Ikonnikov to Čexov's characters.

Solov'ev, Boris. "Oblik sovremennika." Zvezda, No.10 (1948), pp.177-98, esp.pp.178-80.

Compares Sputniki to Čexov's works. Makes general remarks on Panova's characters and methods.

_____. "Pooščrenie naturalizma." Novyj mir, No.10 (1948), pp.238-46, esp.p.243.

Discusses naturalism in Sputniki.

Spector, I. "Controversy over Positive and Negative Characters in Soviet Literature." Modern Language Quarterly, 18 (Sept. 1957), 215-24, esp.p.217.

Discusses Panova's attempts to ban negative characters and notes the reactions to her stand.

Struve, G[leb]. Russian Literature Under Lenin and Stalin, 1917-1953. Norman, Oklahoma: Univ. of Oklahoma Press, 1971, esp.p.383.

Briefly mentions Panova and the criticism surrounding her works.

Subockij, Lev. "Zametki o proze 1947 goda." Novyj mir, No.2 (1948), pp.108-23, esp.pp.119-21.

Reviews the criticism on Kružilixa. Notes the "pessimistic" strain in the novel.

Sučkov, B. "Ponjatoe vremja." Znamja, No.1 (1959), pp.203-22, esp.pp.210-15.

Detailed analysis of Sentimental'nyj roman. Identifies the main areas of conflict, comments on the characters, notes the weaknesses of the work. Claims only the love affair has any real effect on Sevast'janov. Faults Panova for stressing the personal in everything. Sees Kušlja as the main hero of the times. Important critical article.

_____. "Real'nyj gumanizm." Znamja, No.9 (1959), pp.172-92, esp.pp.181-88.

Defends his earlier article on Sentimental'nyj roman. Argues against Dement'ev's views on the novel. Claims Panova did not capture the times. Says the best drawn portraits are those of Il'ja and Marija Petričenko.

- Svetov, F. "Nastojasšče v čeloveke." Ušla li romantika?
Kritičeskie razmyšlenija, by F. Svetov. Moscow:
 Sovetskij pisatel', 1963, pp.204-21, esp.pp.213-14.
 Calls Serëža a "tale for grownups." Compares
 the work to the film version.
- _____. "Prav ili vinovat Ivan Ivanovič?" Ušla li romantika?
Kritičeskie razmyšlenija, by F. Svetov. Moscow:
 Sovetskij pisatel', 1963, pp.106-57, esp.pp.127-28.
 Discusses the theme of love in Sentimentalhyj roman.
 Calls Sevast'janov's love story melodramatic.
- Tarasenkov, A. "Sovetskaja literatura na putjax
 socialističeskogo realizma." Bolševik, No.9 (1948),
 pp.41-57, esp.pp.43,53,55.
 Defends Kružilixa as being properly subjective.
- Tevekeljan, D. "O nekotoryx vozmožnostjax bytovoj literatury."
Moskva, No.7 (1973), pp.200-15, esp.pp.202-06.
 Discusses the characters in Sputniki. Presents
 some of the general stylistic features of the work.
- Tolčenova, N. "Obrazy sovremennikov." Oktjabr', No.4
 (1956), pp.174-81, esp.pp.178-79.
 Sees Korostel'ev as the real hero of Serëža.
- _____. "V borbe za novogo čeloveka." Novyj mir, No.11
 (1955), pp.219-39, esp.pp.220-22.
 On the character of Lida in Kružilixa.
- Trifonova, T. "Čerty neodolimogo dviženija." Zvezda,
 No.6 (1950), pp.166-81, esp.pp.176.
 Comments on the themes in Jasnyj bereg.
 Quotes the Stalin passages. Claims the novel
 is like an očerk in places.
- _____. "Edinstvo v mnogoobrazii." Literaturnaja gazeta,
 21 March 1959, p.3.
 Discusses the new forms in Soviet literature.
 Defends Panova's "watercolor" approach in
Sentimentalhyj roman.
- _____. "O 'russkom tovrčeskom stile,' dogmatizme i
 žizni." Oktjabr', No.1 (1960), pp.209-15, esp.pp.213-15.
 Reaction to an article by I. Stebun on "neorealism,"
 applies his remarks to Sentimentalhyj roman.
- _____. "Russkaja sovetskaja proza 1955 goda."
Russkaja sovetskaja literatura 1954-1955 gg.
 Ed. A. G. Dement'ev. Moscow: Akademij nauk, 1956,
 pp.255-86, esp.pp.274-77.
 Accuses other critics of being short-sighted in
 their criticism of Serëža. Defends Panova from
 charges of "objectivism" and of presenting a romantic
 view of the world in the novel.

- _____. "S vekom naravne." Voprosy literatury, No.1 (1959), pp.32-54, esp.pp.36-37.
Discusses Sentimental'nyj roman. Notes Panova's use of irony. Includes a discussion on other literature about the 1920's and a footnote on Druzin's article.
- Trifonova, T. K. and S. Ja. Fradkina. "Literatura poslevoennogo perioda (1946-1953)." Istorija ruskoj sovetskoj literatury. Eds. A. G. Dement'ev, et al. Moscow: Nauka, 1968, III, 89-164, esp.pp. 94-96, 127.
Discusses Sputniki. Tells how Panova fashions her characters. Comments generally on Panova's techniques. Discusses the "non-conflict" novel and relates it to Jasnyj bereg.
- Turkevich, Ludmila B. "Russian Women." Russian Review, 16 (Jan. 1957), 26-31.
Discusses women writers. Mentions Panova.
- Turkov, A. "Zametki o kritike." Novyj mir, No.4 (1961), pp.238-45, esp.p.242.
Discusses Kosteljanec's opinion of Sentimental'nyj roman. Defends Panova's approach.
- Vajsfeld, I. "K novomy poděmy kinodramaturgii." Russkaja sovetskaja literatura 1954-1955 gg. Ed. A. G. Dement'ev. Moscow: Akademij nauk, 1956, pp.398-405, esp.p.403.
Compares Jasnyj bereg and Serëža. Claims the "očerk" element does not fit into Jasnyj bereg well. Faults Jasnyj bereg for being written as an "epic."
- Višnevskij, V. "Laureaty gosudarstvennyx premij po literature." Pravda, 7 June 1947, p.5.
Praises the truthfulness of Sputniki.
- _____. "Razgovor o poslevoennoj literature." Sobranie sočinenij v 5-ti tomax, VI(dopolnitel'nyj), by V. Višnevskij. Moscow: Xudožestvennaja literatura, 1961, pp.99-100.
Report on a conversation about Panova's works.
- Vorob'ev, E. "Geroj i ego protivnik." Literaturnaja gazeta, 1 March 1955, p.3.
General comments on "optimism" in literature. Defends Panova's Vremena goda. Criticizes Nazarenko's remarks on Panova's use of nature.
- Xmel'nickaja, T. "Deti smotrajt na nas: Knigi o detstve." Golosa vremeni: Stati o sovremennoj sovetskoj i zarubežnoj literature, by T. Xmel'nickaja. Leningrad: Sovetskij pisatel', 1963, pp.151-75.
Excellent introduction to literature about children. Uses Panova's Serëža as an example of a more psychological study. Compares Jasnyj bereg to Serëža.

III. MISCELLANEOUS RELATED BOOKS AND ARTICLES

A. General books and articles:

Abramov, F. "Ljudi kolхозnoj derevni v poslevoennoj proze." Novyj mir, No.4 (1954), pp.210-31.

Discusses the weaknesses in kolhoz literature. Mentions some of the real problems of the kolhoz, and complains that these problems are not being written about. Discusses various authors and their works.

Alexandrova, Vera. "Soviet Youth in Life and Literature." Problems of Communism, 8, No.4 (July-Aug. 1959), 30-35.

Discusses the present day characteristics of Soviet youth. Notes their attitudes to the Party, patriotism, Komsomol, etc. Discusses the appeal of "Revisionism."

Belaja, G. "Istorizm kak npravstvennaja i xudožestvennaja pozicija pisatelja." Žanrov-stilevye iskanija sovremennoj sovjetskoj prozy. Eds. L. M. Poljak, V. E. Kovskij. Moscow: Nauka, pp.93-119.

General introduction to history in literature. Mentions in passing Panova's Liki na zare.

Brown, Deming. "The Očerk: Suggestions towards a Definition." American Contributions to the Sixth International Congress of Slavists. Ed. William E. Harkins. The Hague: Mouton, 1968, II, 29-42.

Reviews various definitions of the "očerk." Discusses the stylistic features of the "očerk."

Daetz, Lily. "Portrayal of War in the Latest Soviet Literature." Institute for the Study of the USSR: Bulletin, 18, No.10 (1971), 34-50.

Notes the war themes similar to those of earlier literature. Comments on how the enemy is portrayed in current war fiction.

Glazov, Yuri. "Samizdat: Background to Dissent." Survey, 86 (Winter 1973), 75-91.

Excerpts from his book, Narrow Gates. Draws distinctions between the various generations since the Revolution.

Hayward, H. M. "Eternal Triangle in Soviet Literature." Twentieth Century, 153 (March 1953), 219-25.

Establishes the general patterns found in factory and kolhoz fiction.

Hingley, Ronald. "Home Truths on the Farm: The Literary Mirror." Problems of Communism, 14, No.3 (May-June 1965), 22-34.

Discusses the "fact" and "fiction" found in kolhoz fiction. Discusses Abramov's Vokrug da okolo and other works.

Hosking, Geoffrey A. "The Russian Peasant Rediscovered: 'Village Prose' of the 1960's." Slavic Review, 32, No.4 (Dec. 1973), 705-24.

Claims the resurgence of "village prose" is due to a renewed search for moral values after the Stalin era. Reviews current "village prose."

Kassof, Allen. "Youth vs. the Regime: Conflict in Values." Problems of Communism, 6, No.3 (May-June 1957), 15-23.

Traces the apathy and cynicism of Soviet youth.

Kaun, A. "Historical Sense in Soviet Fiction." Slavonic and East European Review, 19 (1939), 55-61.

Discusses what makes fiction "historical."

Notes that Russian literature is permeated with a sense of history.

Kuznecov, M. "Gorizont romana." Žanrovo-stilevye iskanija sovremennoj sovetskoj prozy. Eds. L. M. Poljak and V. E. Kovskij. Moscow: Nauka, 1971, pp.7-42, esp.pp.15-17, 39-41.

Calls "historism" the cardinal trait of the Soviet novel. Believes that each character should reflect history.

_____. "Memuarnaja proza." Žanrogo-stilevye iskanija sovremennoj sovetskoj prozy. Eds. L. M. Poljak and V. E. Kovskij. Moscow: Nauka, 1971, pp.120-48.

General comments on memoir literature in the 1960's.

Laird, Roy D., Ed. Soviet Agriculture: The Permanent Crisis. New York: Praeger, 1965.

An assessment of Soviet agriculture. Several articles are helpful for understanding the situation in agriculture at the time Panova wrote Jasnyj bereg, namely: "Some Thoughts on Soviet Agricultural Administration," by Alec Nove (pp.1-12); "The Kolkhoz and the Kolkhoz Worker in Soviet Literature," by A. G. Gaev (pp.20-26); and "Peasant Incomes," by Henry Wronsky (pp.123-36).

Nove, Alec. Economic Rationality and Soviet Politics or Was Stalin Really Necessary. New York: Praeger, 1964,

Several chapters are especially useful for understanding Panova's Jasnyj bereg, namely: "The Peasants in Soviet Literature Since Stalin" (pp.137-49) and "Soviet Agriculture Marks Time" (pp.150-71).

Ognev, A. "Velikaja Otečestvennaja vojna v proze 60-70-x godov." Literatura v škole, No.1 (1975), pp.7-14.

On the theme of war in the literature of the 1960's and 1970's. Claims modern war literature is concerned more with individual experience and the psychology of the characters.

Ovečkin, Valentin. "Kolxoznaja žizn' i literatura."

Novyj mir, No.12 (1955), pp.116-45.

Discusses the older and younger generations of writers who use the kolxoz theme in their works. Discusses how the theory of "non-conflict" novels has affected Soviet literature. Discusses the "očerk" as the proper form for new literature on kolxoz themes.

Parxomenko, M. and A. Mjasnikov, Comps. Socialist Realism in Literature and Art: A Collection of Articles.

Moscow: Progress, 1971.

The foreword and more recent articles on Socialist Realism are useful in determining Panova's relation to this method.

Ploss, Sidney I. Conflict and Decision Making in Soviet Russia: A Case Study of Agricultural Policy, 1953-1963.

Princeton, New Jersey: Princeton Univ. Press, 1965.

Useful information on the state of Soviet agriculture during and after the time Panova wrote Jasnyj bereg.

Plotkin, L. "Četvert' veka spustja." Neva, No.9 (1971), pp.172-80.

Discussion of later war literature.

Polijak, L. "Tradicii Čexova v sovremennoj novelistike."

Zanrova-stilevye iskanija sovremennoj sovetskoj prozy.

Eds. L. M. Poljak and V. E. Kovskij. Moscow: Nauka, 1971, pp.232-65.

Shows how the Čexov tradition enters contemporary writing. Gives examples. Useful general comments about Čexov's style in passing.

Pomerancev, V. "Ob iskrennosti v literature." Novyj mir, No.12 (1953), pp.218-45.

Assessment of current literature. Asks for "sincerity in art" and that artists be true creators and not just "bards." Comments on kolxoz and factory fiction and gives examples. Attacks the critics. Urges writers to look into the personal lives of their characters more. Says Soviet writer needs a wider range of themes.

Scriven, Tom. "Literature and the Peasant." Problems of Communism, 8, No.6 (Nov.-Dec. 1959), 21-29.

Compares post-War and more recent kolxoz fiction.

Strauss, Eric. Soviet Agriculture in Perspective: A Study of its Successes and Failures. New York: Praeger, 1969.

Useful background information for Jasnyj bereg.

Struve, G[leb]. "The Second Congress of Soviet Writers." Problems of Communism, 4, No.2 (March-April 1955), 3-11.

Reviews the speeches. Notes some of the areas of conflict at the conference.

Surovtsev, Yuri. "Soviet Prose at the Beginnings of the Seventies." Soviet Literature, No.2 (1973), pp.152-62, esp.p.156.

Questions attitudes to the past.

Toper, R. "Poiski voennoj prozy." Žanrova-stilevye iskanija sovremennoj sovetsoj prozy. Eds. L. M. Poljak and V. E. Kovskij. Moscow: Nauka, 1971, pp.43-92.

Comments on war literature and how it has changed over the years.

Wedgwood, C. V. Truth and Opinion: Historical Essays. New York: Macmillan, 1960.

General explanation of how the past relates to the present and future. Discusses romantic and post-romantic attitudes to the past. The following essays are particularly useful: "The Sense of the Past," "Principles and Perspectives," "Literature and the Historian," "Art, Truth, and History," "History and Imagination."

B. Reference works (including literary dictionaries, encyclopediae, biographical dictionaries, bibliographical sources):

Abrams, M. H. A Glossary of Literary Terms. New York: Holt, Rinehart and Winston, 1971.

Beckson, Karl and Arthur Ganz. A Reader's Guide to Literary Terms. New York: Noonday, 1960.

Bolšaja sovetskaja ěnciklopedija. 2nd ed. Ed. B. A. Vvedenskij. Moscow: Sovetskaja ěnciklopedija, 1955, XXXII, 6.

Bolšaja sovetskaja ěnciklopedija. 3rd ed. Ed. A. M. Proxorov. Moscow: Sovetskaja ěnciklopedija, 1975, XIX, 430.

Ežegodnik Bolšoj sovetskoj ěnciklopedii, 1974, Ed. S. M. Kovalev. Moscow: Sovetskaja ěnciklopedija, 1974, pp.609-10.

International Who's Who, 1970-71. London: Europa, pp.1223-24.

Kratkaja literaturnaja ěnciklopedija. Ed. A. A. Surkov. Moscow: Sovetskaja ěnciklopedija, 1968, V, 574-75.

Letopis' gazetnyx statej. (through current issues).

Letopis' recenzii. (through current issues).

Letopis' žurnal'nyx statej. (through current issues).

Liberman, M. M. and Edward E. Foster. A Modern Lexicon of Literary Terms. Glenview, Illinois: Scott, Foresman, and Co., 1968.

Macuev, N. Sovetskaja xudožestvennaja literatura i kritika: ukazatel'. Moscow: Sovetskij pisatel'. (through current issues).

Mihailovich, V. D., Comp. and Ed. Modern Slavic Literature: A Library of Literary Criticism. New York: Frederick Ungar, 1972, I, 228-31.

Prominent Personalities in the USSR. Eds. E. L. Crowley, A. I. Lebed, H. E. Schulz. Metuchen, New Jersey: Scarecrow, 1968, p.467.

Russkie sovetskie pisateli prozaiki: Bibliografičeskij ukazatel'. Eds. O. D. Golubeva, et al. Leningrad: Biblioteka imeni M. E. Saltykova-Ščedrina, 1964, III, 470-97.

Sovetskoe literaturovedenie i kritika: Russkaja sovetskaja literatura (obščie raboty); Knigi i stat'i, 1917-1962 godov (bibliografičeskij ukazatel'). Ed. Ju. D. Ryskin. Moscow: Nauka, 1966.

Timofeev, L. and N. Vengrov. Kratkij slovar' literaturovedčeskix terminov. Moscow: Učpedgiz, 1963.

Timofeev, L. I. and S. V. Turaev. Slovar' literaturovedčeskix terminov. Moscow: Prosveščenie, 1974.

Who's Who in the USSR, 1965/66. Eds. A. I. Lebed, H. E. Schulz, S. S. Taylor. New York: Scarecrow, 1966, p.626.

C. Books on methodology and criticism:

Ames, Van Meter. Aesthetics of the Novel. New York: Gordian, 1928; reprint ed., 1966.

Discusses the psychological rationale for the novel. Examines the personal values attained from literature. Includes a philosophical explanation of "Beauty." Sees the novel as an approach to reality. Claims literature is not a "refuge," but a challenge.

Booth, Wayne C. The Rhetoric of Fiction. Chicago: Univ. of Chicago Press, Phoenix Books, 1967.

Begins with a discussion of generalities about literature (such as "true novels must be realistic"). Discusses in detail various types of narration and narrative techniques. Requires all good art to have "intensity" and "comprehensiveness." Stresses the contemplation of an artist's skill. Values artist on the basis of his ability to balance realism and form.

Burack, A. S., ed. Techniques of Novel Writing. Boston: The Writer, Inc., 1973.

Brief discussions on novel writing by forty successful novelists. A useful, though highly subjective, collection of approaches.

Dembo, I. S. Criticism: Speculative and Analytical Essays. Madison, Wisc.: Univ. of Wisconsin Press, 1968.

Essays deal with common problems in literary interpretation and evaluation. Contributors include Northrup Frye, Murray Krieger, René Wellek and others. Wellek and Krieger argue that value judgments accompany interpretations of literature.

Forster, E. M. Aspects of the Novel. New York: Harcourt, Brace and World, 1927; Harvest Book, 1954.

Chatty lectures on English literature. Devotes separate sections to questions of plot, characters, structure ("pattern"), etc. Claims the critic must have wide outlook. Says the best scholarship masters all the facts of the given subject and the leading facts of related subjects. Says the success of a novel lies in its own sensitiveness (not in its subject matter). Stresses the novelist's task of showing the inner life of his characters. Wants literature to parallel life. Defines "flat" and "round" characters, "story" and "plot."

Guerin, Wilfred L. and Earle G. Labor, Lee Morgan, and John R. Willingham. A Handbook of Critical Approaches to Literature. New York: Harper and Row, 1966.

Discusses traditional, Formal, Psychological, Mythological and other approaches to literature, and applies them to specific works. Authors favor an eclectic approach in order to explore all interpretive possibilities.

Howe, Irving. Politics and the Novel. Greenwich, Conn: Fawcett, 1967.

A socialist's approach to the novel. Puts various novels into historical political contexts. Combines a discussion of form and politics (ideology). Claims Dostoevskij's Possessed the greatest of all political novels.

Liddell, Robert. Robert Liddell on the Novel. Introd. by Wayne C. Booth. Chicago: Univ. of Chicago Press, 1969. (Reprint of Liddell's A Treatise on the Novel and Some Principles of Fiction. Jonathan Cape, 1947, 1953.)

Very useful discussion of artistic aspects such as character, plot, and background. Discusses how a writer collects and uses his material, what the subject of fiction should be. Stresses the importance of form. (The Introduction is also very useful.)

Lubbock, Percy. The Craft of Fiction. New York: Jonathan Cape and Harrison Smith, 1929.

Identifies in fiction two basic forms--scenic (or dramatic) and pictorial (or panoramic). Detailed discussion of Tolstoj, James, Thacheray, Balzac, and others. Approaches the novel as a "picture of life." Claims the critical reader is himself a "novelist." Urges critics to overtake the author at his own work to see how a book is made.

Pritchard, John Paul. Criticism in America. Norman, Oklahoma: Univ. of Oklahoma Press, 1956.

Traces critical techniques from early 19th to middle 20th cents. Useful general survey of American criticism. Discusses such recent groups as the Marxist critics, New Critics, the "Chicago Critics."

Scholes, Robert. Structuralism in Literature: An Introduction. New Haven: Yale Univ. Press, 1974.

Defines Structuralism as a "coherent system." Discusses myth criticism, Formalism and other more "scientific" approaches to literature.

Wellek, René and Austin Warren. Theory of Literature. New York: Harcourt, Brace and World, 1942; Harvest Book, 1956.

Still the most useful discussion of the various methods of literary analysis. Begins with definitions on the nature and function of literature. Divides the approaches into extrinsic and intrinsic ones. Discusses the problems of description, analysis, and evaluation. Identifies art in terms of its "coherence" and "complexity." Suggests interpreting the features of a work of art into its "total meaning."

Wimsatt, W. K., Jr. Explication as Criticism: Selected Papers, English Institute, 1941-52. New York: Columbia Univ. Press, 1963.

Defense of Explication plus essays on various poets. Contributors include Lionel Trilling, Cleanth Brooks, others.

ABSTRACT

The purpose of this dissertation is to fill in the gap in Western scholarship on an important Soviet writer, Vera Panova. This study examines her "major fiction," which is defined as her longer prose works: Sputniki (1946), Kružilixa (1947), Jasnyj bereg (1949), Vremena goda (1953), Sereža (1956), and Sentimental'nyj roman (1958). Each of these novels is described, analyzed, and evaluated in a separate chapter in terms of themes, characters, and literary devices. In these chapters each work is put also into the broader contexts of literary forms and Soviet literature in general. Sputniki is compared to other literature about the Second World War. Kružilixa is contrasted to the "typical" production novel. Jasnyj bereg is discussed as an example of "non-conflict" literature. Vremena goda is put into the context of "Thaw" literature. Sereža is compared to other literature about children. Sentimental'nyj roman is examined in the context of historical fiction.

Panova's primary themes include: War, Labor, Social Responsibility, Love, Upbringing, and Personal Happiness. She centers all her novels around man in his public and private lives. In her later novels, however,

she concentrates more on the private life of the individual, tracing his growth from one stage of life to another. Panova introduces a wide variety of characters in her works, yet she portrays children and young people with the most sensitivity. She carefully individualizes each of her characters. Often narrator and character merge as she assumes the points of view of various characters in order to show them from the inside out. Panova uses many details to portray her characters and the times and conditions in which they live. Details from daily life add significantly to the aura of reality in her works.

A brief summary of Panova's life and literary career is given in the Introduction. The Conclusion contains a summary of the basic features of her novels. In this final chapter, Panova's method of creation, her views on literature, and her place in Soviet literature are also discussed.

The dissertation includes Appendices (a brief summary of the critical reception of her major fiction, a list of texts of her works for language classes, and a list of English translations of the novels) and an Annotated Bibliography.

CURRICULUM STUDIORUM

Ruth L. Hinkle Kreuzer was born in 1942 near Chicago, Illinois. She began her study of Russian language and literature at Northern Illinois University, and graduated in 1964 with a B.A. in Russian (with a second major area: mathematics). For two years she then taught Russian and mathematics at Morton East High School in Cicero, Illinois. From 1966-68 she was in the graduate programs in Russian Language and Literature and in Russian Area Studies at Indiana University. She received her M.A. degree from Indiana in 1968. From 1969 to the present she has been an Instructor of Russian language and literature at St. Lawrence University, Canton, New York. In the summer of 1972 and in the following two school years she was enrolled as a part-time student in the PhD program in Slavic Studies at the University of Ottawa. From the fall of 1974 to the fall of 1976 she was on leave from St. Lawrence University and continued her studies at the University of Ottawa on a full-time basis. She has studied also at Harvard University (summer, 1971), Northwestern University (NDEA Institute, summer 1964), and the University of Illinois (research fellow, summers 1975, 1976). She has been to the Soviet Union four times, in 1965 (as a participant in the summer NDEA Institute, Indiana University), 1970 (as a tourist), 1972 (as a study-tour director for St. Lawrence University), and 1973 (as a participant in the IREX summer exchange of language teachers).