

~ *xto spodivaitcja* (K) 'that put their trust [in him]' (p. 178), *spasennje* (M) ~ *spasennja* (K) 'salvation' (p. 178), *peščera* (M) ~ *pečera* (K) 'cave' (p. 185), *čystyj* (M) ~ *ščyryj* (K) 'righteous' (p. 185), *čudesa* (M) ~ *dyva* (K) 'wondrous works' (p. 186); some long-naturalized (regional) Polonisms are also changed with 'more' vernacular forms of the type *kotryj* (M) ~ *jakyj* (K) 'which' (p. 180) and *papir* (M) ~ *bomaha* (K) '[the volume of the] book' (p. 183); one can also add here a northern Ukrainian form typical of the previous literary tradition — *pljundrovaty* (M) next to modern *pljundruvaty* (K) 'to plunder' (p. 188).

No doubt, the translation of Moračevs'kyj is a true trove of data reflecting the vagaries of the formation of new standard Ukrainian, including its high style. Yet this process would have appeared more nuanced had the authors of the introduction placed the creation of the Ukrainian Psalter in the wider context of similar translations made not only before Moračevs'kyj but also after him. In this regard, one should mention Pantelejmon Kuliš whose first paraphrases of Psalms 1 and 13 appeared in 1868, and Oleksandr Navroc'kyj and Volodymyr Aleksandrov who paraphrased the Psalter, under the influence of Kuliš, in the 1880s. Needless to say, publication of their works in the future would complement the edition of the pioneering translation made by Moračevs'kyj in 1865 and prepared for publication by Hnatenko 150 years later.

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Offord, Derek; Ryazanova-Clarke, Lara; Rjéoutski, Vladislav and Argent, Gesine (eds). *French and Russian in Imperial Russia. Volume 1: Language Use Among the Russian Elite*. Russian Language and Society. Edinburgh University Press, Edinburgh, 2015. xviii + 270 pp. Figures. Tables. Notes. Bibliographies. Index. £75.00.

Offord, Derek; Ryazanova-Clarke, Lara; Rjéoutski, Vladislav and Argent, Gesine (eds). *French and Russian in Imperial Russia. Volume 2: Language Attitudes and Identity*. Russian Language and Society. Edinburgh University Press, Edinburgh, 2015. xviii + 266 pp. Illustrations. Notes. Bibliographies. Index. £75.00.

IN January 1868, suffering from a periodic inflammation of the eye, P. A. Valuev, soon to be deposed as Alexander II's Minister of Internal Affairs, was obliged to dictate his diary to his wife. Whereas he habitually recorded his thoughts in Russian, she preferred to write in French. Depressed by developments in St Petersburg and pessimistic about the state of Russian morals, the aloof Europeanized statesman was prompted to reflect, not for the first time, that it was 'not natural' that French should have become 'more or less' the

most influential language in Russian society: 'Le chinois nous conviendrait beaucoup mieux.' What motivated individual language choices in imperial Russia? And what can such choices tell us about the formation, consolidation and fragmentation of personal, social and national identities? Though isolated attempts have been made to answer such questions in the past, the subject has never been tackled in the concerted way represented by these two self-standing but complementary volumes. Remarkably, the effort has finally been made neither in Russia nor in France, but in Britain, where a conference on 'Enlightened Russian', organized by Lara Ryazanova-Clarke at the University of Edinburgh in 2012, provided one of the sources for these books. The other was the Arts and Humanities Research Council project on 'The History of the French Language in Russia', led by Derek Offord at the University of Bristol with the collaboration of the remaining two editors. Though he generously acknowledges the extent to which this was a collective enterprise, Offord was clearly its guiding mind. Not the least of his contributions has been to translate more than a third of the twenty-four essays that comprise these two richly rewarding volumes.

Written by an international cast of authors, ranging from doctoral candidates to senior scholars, the essays probe an impressively wide variety of published and unpublished materials. Beginning with a general consideration of the use of French and Russian in Catherine II's Russia (Derek Offord, Gesine Argent and Vladislav Rjéoutski), the first volume goes on to discuss the empress's letters to Grimm (Georges Dulac), language use by the Stroganovs (Vladislav Rjéoutski and Vladimir Somov), the francophone press in Russia (Vladislav Rjéoutski and Natalia Speranskaia), noblewomen's francophone travel narratives between the 1770s and the 1840s (Emilie Murphy), bilingualism in Radishchev's letters from exile (Rodolphe Baudin), code-switching in the Vorontsov's correspondence (Jessica Tipton), ego-documents by Karamzin (Liubov Sapchenko), Pushkin's letters in French (Nina Dmitrieva), eighteenth-century coquetry (Xenia Borderieux), the role of French in Russian architectural terminology (Sergei Klimenko and Iuliia Klimenko), and the co-existence of Russian and French in Russia as a whole c.1800–c.1830 (Nina Dmitrieva and Gesine Argent). The second volume opens with a study of the pan-European justification of a multi-lingual society in late eighteenth-century Russia (Stephen Bruce), and then considers Princess Dashkova and language politics (Michele Marrese), Sumarokov and Franco-Russian translation (Svetlana Skomorokhova), francophone culture in the periodical press (Carole Chapin), linguistic gallophobia in Russian comedy (Derek Offord), the debate between Karamzin and Shishkov (Gesine Argent), language and conservative politics in Alexandrine Russia (G. M. Hamburg), Krylov's rewriting of Molière (D. Brian Kim), the French

language of fashion in early nineteenth-century Russia (Olga Vassilieva-Codognet), Russian 'translations' of *Patrie* in the Napoleonic period (Sara Dickinson), the treatment of francophonie in Pushkin's prose fiction (Derek Offord), and a characteristically witty essay by the doyen of the field, the late Viktor Zhivov, on 'Love à la mode: Russian words and French sources'. Each volume opens with a substantial editorial introduction and ends with a brief summary of its contributors' conclusions — no easy task since the most important thread connecting these essays is their sensitivity to paradox and complexity. Context, it emerges, was all. French might be used to establish either distance or intimacy between correspondents; its use in polemical texts differed from its use in personal documents; it could not only confer prestige, but also signal disrespect to an older generation and its values. Nevertheless, Gallophobic writers attacked infatuation with the French language rather than the language itself. And, time and again, the contributors conclude that use of French was not nationally marked and, especially before 1800, 'not necessarily at odds with being fervently patriotic'. Even when Romantic nationalism promoted a growing sense of Russia's cultural distinctiveness in the nineteenth century, 'hybrid identities, it is worth stressing, were — and of course remain — entirely possible and often unproblematic' (vol. 2, p. 245).

Since the standard of contributions is uniformly high, the only sense in which a reader might feel disappointed, remembering the title of these books, is that they fail to mention not only Valuev but practically everyone else in imperial Russia after 1850. The historian, perhaps more than the linguist or literary scholar, is bound to feel a sense of loss. In the final decades of the old regime, even as their empire was allied to France, dependent on French overseas investment, and increasingly linked to cultural developments in Paris, the last two tsars sponsored a full-blown Muscovite revival intended to undermine the Westernized political culture of post-Petrine Russia. It would be interesting to explore the ways in which language use and language attitudes contributed to the resultant political destabilization. Still, it is churlish to ask for more when so much is already on offer. Whatever these volumes may lack in chronological range is more than compensated by their multi-disciplinary variety, sensitivity to gender, and strength in depth. Focused on the formative period between the 1760s and the 1830s, they offer a consistently thought-provoking study of linguistic continuity and change between the age of Enlightenment and the age of Pushkin. While most of the essays are theoretically well informed, none descends into sociolinguistic jargon and even the most technical among them remain accessible to the non-specialist. Readers will nevertheless need a good knowledge of Russian and French to grasp their significance, a requirement that will unfortunately take them beyond the reach of most anglophone undergraduates. They will be missing a treat. No less an authority than Peter

Burke regards the whole undertaking as 'a milestone in the development of the social history of language'. That is no exaggeration.

UCL SSEES

SIMON DIXON

Khagi, Sofya. *Silence and the Rest: Verbal Skepticism in Russian Poetry*. Studies in Russian Literature and Theory. Northwestern University Press, Evanston, IL, 2013. viii + 301 pp. Notes. Bibliography. Index. \$45.00.

THE paradoxicality of making a verbal construct asserting that words are inadequate has never deterred poets from such an endeavour. In her wide-ranging, densely argued, and somewhat earnest book, Sofya Khagi argues that the resulting texts constitute a major strand in the thematic spectrum of Russian poetry since the early nineteenth century. They stand, as Khagi is at pains to demonstrate, in a dialectical relationship with the more familiar and frequently voiced counter-claim concerning the potency, even supremacy, of the Russian poetic word. The sceptical strand, for once, does not emerge from under Pushkin's frock coat; his *Urtext* in this regard, 'Prorok', stands on the opposite side of the argument.

Khagi's opening chapter ushers the reader through a history of inexpressibility in European philosophical thought from the Greeks to post-modernism, dwelling briefly but cogently on Kant, Schopenhauer, Nietzsche, and then claiming that the equivalent strand in Russian thought (Solov'ev, Loseff, Shestov and others) is distinctively different. She then turns to the poetry, tracing the development of the verbal scepticism theme in Zhukovskii, Baratynskii and Batiushkov, before broaching what every reader of Russian poetry would surely cite as her foundational text, Tiutchev's 'Silentium'. The extended analysis of this poem is the first in a series of such set-pieces that gives Khagi's book its principal strength and will make it required reading for those interested in any of the poets she discusses. Mandel'shtam, Brodsky and Kibirov each gets a chapter. The discussion of Mandel'shtam is preceded by some astute examination of the Symbolist-to-Acmeist transition, again with ample textual support. 'The Horseshoe Finder' is, justifiably, the principal focus, but Khagi touches on many other relevant poems, and incorporates the poet's prose. The chapter on Brodsky ranges through the entire *oeuvre*, including the essays. The Kibirov chapter concentrates particularly on 'To Igor Pomerantsev', but finds space for pertinent poems and prose by his conceptualist colleagues. Khagi's use of secondary literature, neither perfunctory nor grandstanding, is impressive. The concluding chapter features a rolling barrage of rhetorical questions addressing practically all the key texts of Russian classic literature,