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Acknowledgments

First of all, I should like to thank Natalia Solzhenitsyna. A remarkable woman of numerous and varied gifts, she is a former mathematician who once rowed for the USSR national youth team and later gave up a promising academic career to join Moscow's dissident underground. Mrs. Solzhenitsyna was the editor of all of her husband's works (beginning with *August 1914*), his closest collaborator and best advisor, and is now the passionately dedicated custodian of his legacy. As Aleksandr Solzhenitsyn's wife, helpmeet, and the mother of his children, she gave him, for the first time in his life, true and abiding happiness after decades of mortal peril and personal tragedy. Wherever the Solzhenitsyn family happened to find itself—the Soviet Union, Switzerland, the United States, or post-communist Russia—she built a complete domestic world, a Russian world, where the author was able to work, ponder, and engage with the issues of the day surrounded by the people he loved.

Mrs. Solzhenitsyna, whom I first met in 2003, spoke to me at length and in detail about the books her husband wrote and the books that he read, the people he knew, the places he visited, and the environments he inhabited. She was my chief informant on the private processes that shaped his literary productions, and shared with me hundreds of photographs from the family archive. I importuned Natalia Dmitrievna with questions in person, by phone, and electronically, and she was always ready to respond. Not all of our conversations were directly related to the themes in this book. Mrs. Solzhenitsyna shared with me bits of family lore, including the fact that when they were growing up in leafy Vermont, her sons became fans of the rock band Metallica to which they would listen while their father toiled away, at a safe distance, in a cabin next door to the main house. The austere-minded author may have regarded rock music as an abomination, but he was broadminded enough to allow his kids their high decibel fun.

Some of our meetings took place in Mrs. Solzhenitsyna's study at the Russian Social Fund, which she chairs. Founded by the Solzhenitsyns in 1974, and sustained with royalties from *The Gulag Archipelago*, the Fund assists communist-era political prisoners and preserves the memory of those who suffered and died in the Soviet carceral system. Until the end of 2018, the offices of the RSF were located in the former family apartment next to Tverskaya Street, Moscow's central thoroughfare. Aleksandr and Natalia Solzhenitsyn and their children lived here during the final stages of the writer's epic confrontation with the Soviet state in the early 1970s, although his domicile in the flat was illegal, since the authorities had refused to issue the required residence permit. Many were the times that I came out of the Chekhovskaya Metro station and after walking for a few minutes along the Tverskaya turned left into Kozitsky Lane, crossed this cozy side street, skirted a striped red and white barrier, and entered the courtyard of an elegant apartment house which faces several high-end retail stores, one of them a business selling imported eyeglasses. Where flat-footed KGB agents once skulked under the Solzhenitsyns' windows, stylishly dressed Muscovites now squeeze past late-model limos and SUVs that are parked, or double-parked, along the length of the building (hence that barrier). On Tuesdays, when Mrs. Solzhenitsyna keeps office hours, one may see a cluster of invited and uninvited visitors milling at the door to entrance No. 12—ex-prisoners and Soviet-era dissidents, lavishly bearded priests, petitioners of various kinds, as well as fans of her husband's books, or merely the curious.

On one memorable occasion, Natalia Dmitrievna described the writer's arrest on February 12, 1974, acting out the parts of her husband, herself, her mother, their friend Igor Shafarevich, and the arresting officers as she demonstrated where each participant in this drama stood and what he or she was doing. And when I tried to track down volume nine of *The Red Wheel*, which for some mysterious bibliographical reason was nowhere to be found in Moscow, she presented me with a copy that contained her own editorial markings, executed in red pencil. I still have it in my possession. Mrs. Solzhenitsyna also made available to me the new English translation of *The First Circle* months before it was published and helped me obtain a number of other books and articles I needed for my research. Finally, Natalia Dmitrievna arranged the interviews I conducted with her husband in 2003–7.

Although this book is not a biography, it contains new factual material about Solzhenitsyn's life and work, most of it provided by Mrs. Solzhenitsyna and their sons Ignat, an internationally renowned pianist and conductor based in New York, and Stephan, who works for the Moscow branch of a major man-

agement consulting firm. Like their mother, the two younger Solzhenitsyns shared with me memories of family life in America and Russia and were always there when I needed my questions answered.

I am grateful to Nadezhda Levitskaya, a veteran of the gulag and a co-author of the standard bibliography of Russian sources on Solzhenitsyn, who until her retirement in 2012 acted as the keeper of the RSF archives. In the 1960s and 1970s Ms. Levitskaya was one of Solzhenitsyn's "invisible allies," the courageous men and women who made it possible for him to continue writing and speaking out even as the powers that be tried their utmost to reduce him to silence, or worse. During my visits to Moscow she would spend hours tracking down difficult-to-find print sources at my request. Another "invisible ally," the Swedish TV journalist Stig Fredrikson, who once smuggled some of the writer's manuscripts out the Soviet Union, related to me his impressions of Solzhenitsyn as he knew him in Moscow and Vermont.

Dr. Pavel Spivakovsky of the Department of Twentieth-Century Russian Literature at Moscow State University was my most important academic interlocutor. Many of the ideas and approaches I developed for this study grew out of the discussions we had in a succession of Moscow cafés and, later, American campus offices when he was a visiting professor at the University of Illinois in 2012–13. Professor Aleksandr Urmanov, head of the Department of Russian literature at Blagoveshchensk State Pedagogical University, was equally helpful in stimulating my engagement with the writer's texts. Professor Alexis Klimoff (Vassar College) and Professor Michael Finke (University of Illinois) read sections of the manuscript and gave me valuable feedback. Lyudmila Saraskina, the author of the official Solzhenitsyn biography, shared her insights into the writer's life and works, which she had collected over a decade or more of research. Aleksandr Markevich, a rock lyricist and all-round free spirit who is one of my oldest Moscow friends, operated a dedicated electronic newsfeed, supplying me with hundreds of Russian media items pertaining to Solzhenitsyn and his reception at home and abroad. Thanks are also due to my other friends and colleagues in the United States, the United Kingdom, France, and Russia: Edward J. Ericson; Daniel Mahoney; Anne Lounsbery; Michael Nicholson; Catriona Kelly; Nikita Struve; llya Kukulin; Andrei Nemzer; Vladimir Kantor; and Evgenia Ivanova. The staff at the Aleksandr Solzhenitsyn House of Russia Abroad in Moscow, which regularly hosts conferences and round tables on the writer, were always supportive and welcoming. Natalya Pushkareva of the Russian National Library in St. Petersburg kindly sent me a selection of materials pertaining to Solzhenitsyn's visit there in 1996. The students in the

Solzhenitsyn seminars I taught in 2006, 2008, 2012, and 2015 constituted the first audience for the analyses and interpretations contained in this study. They listened to me patiently even when my pedagogical enthusiasms outran the bell, and gave me valuable feedback during and after class. My analyses of *The First Circle* and *Cancer Ward* benefited from the scientific knowledge and sensitivity to literary nuance of one of my seminarians, Katerina Polychronopoulos, a psychology and computer science undergraduate who is now a West Coast lawyer. She once told me that she had learned to love Solzhenitsyn after reading "Matryona's Home," whose heroine reminded her of a great aunt who lived on the Greek island of Kefalonia—a confirmation, if one is needed, that this writer continues to speak to audiences far removed in time and place from Russia and its difficult history. I am grateful to my former PhD student, Anna Arkatova, who worked as my formal and informal research assistant during the concluding stages of this project. I wish to express my appreciation to the University of Illinois for granting me academic leave in spring 2014 and for providing the research support without which it would not have seen the light of day.

Finally, my heartfelt gratitude goes to my wife, Anne Tempest, who was my first and last reader and edited (and reedited) every page I wrote, thereby giving this book its final polish and form.

Richard Tempest
Urbana, Illinois

A Note on Translations and Transliterations

All quotations from Russian and other foreign language sources are in English. When transcribing Russian words and titles, I used a simplified version of the American Library Association-Library of Congress system, which omits the diacritic and tie marks, the single and double apostrophe for the soft and hard sign, and renders *io* as *ë*. The bibliographical references in the endnotes follow the same rules, but retain the transliterative apostrophes. Occasionally, when discussing the nuances of meaning in a translated passage, I quote the original Russian using this modified ALA-LC transcription, again, with apostrophes. In the main text, the established English spelling of Russian names, titles, and toponyms such as Tolstoy, *Novy Mir*, or Ryazan has been retained. The names of Solzhenitsyn's characters are spelled as they appear in the published English translation, for example, Georgi Vorotyntsev. All English and Russian quotations retain the original spelling, punctuation, and type style. In the quotations, italics are always the author's; my own italicizations are marked *RT*.

Preface

The sudden, astounding appearance of the Hero, who bursts out of the narrative void to embark on his Quest, is an indispensable topos of literature and myth. Aleksandr Solzhenitsyn erupted into the world's consciousness in 1962, when his camp tale "One Day in the Life of Ivan Denisovich" was published to almost universal acclaim. Ever since, the writer has been the focus of prolific commentary: one not-so-recent bibliography lists 8559 books and articles just in Russian,[1] and there are many thousands more in other languages. Taken together, these explicative and biographical evaluations cover a broad spectrum of approaches, from the panegyrical to the conspiratological, from the psychoanalytical to the post-structuralist, while the fact and extent of their existence points to the author's continuing centrality in contemporary culture.

Yet, it is only in the last twenty years or so that Solzhenitsyn studies, or to use the Russian term, *solzhenitsynovedenie*, has become an established discipline, with an accompanying paraphernalia of learned monographs and articles, international conferences, and dedicated university courses. Though celebrated (and denounced) in his own lifetime and since, Solzhenitsyn still awaits a definitive assessment. To quote Friedrich Nietzsche, "Some [men] are born posthumously."[2] In the meantime, the oeuvre is being codified and assembled with a thoroughness characteristic of the Russian academic tradition. (As the creator of densely scripted literary productions which are extant in multiple print versions, Solzhenitsyn has been a boon to that honorable cohort of literary scholars, the textologists). These dedicated souls have brought to the study of his writings the diligence and attention to detail of an earlier generation of *pushkinisty*, or Pushkin specialists. They have their work cut out. When completed, the author's *Collected Works*, the publication of which began in 2006, will comprise thirty volumes of extensively annotated novels, stories, plays, poems, journals, articles, essays, interviews, book and film reviews, and memoirs, as well as historical and lexicographical writings.

The English-speaking audience has not been forgotten either. A century ago Virginia Woolf lamented that when rendered into English, Tolstoy, Dostoevsky, and Chekhov were "like men deprived by an earthquake or a railway accident not only of all their clothes, but also of something subtler and more important—their manners, the idiosyncrasies of their characters."[3] This is emphatically not the case with recent translations of Solzhenitsyn. They include Edward E. Ericson and Daniel J. Mahoney's *Solzhenitsyn Reader* (2006), and a new translation of the definitive "atomic" version of *The First Circle*, magnificently executed by the late Harry Willetts, which came out in 2009. *Apricot Jam*, a collection of the shorter fictions of the 1990s, appeared two years later. *August 1914* and *November 1916*, the first two "Knots" or novels in the *Red Wheel* cycle, were made available in 1989 and 2000 respectively, and the publication of Knots III and IV is now underway. Also soon to appear are *Two Hundred Years Together*, Solzhenitsyn's controversial history of Russian-Jewish relations, and *Between Two Millstones*, a memoir of his life in Switzerland and the United States.

However, in spite of such formal and informal signs of a continuing and growing interest in the writer's life and art, no full-length study of his fictional works exists, either in Russian or in any other language, an omission I have tried to correct in this book. In doing so, I aimed to accomplish three objectives.

First, to provide informed commentary on Solzhenitsyn's prose by investigating its cosmologies, architectonics, stylistics, and genre poetics, and tracing his connection to other writers, Russian and foreign, classical, and modern. To that end, I bring to bear on his novels and stories a set of analytical instrumentalities developed by Mikhail Bakhtin, Erich Auerbach, Georges Bataille, Tzvetan Todorov, Carlo Ginzburg, Gérard Genette, Jacques Lacan, Roland Barthes, Michel Foucault, Umberto Eco, Susan Sontag, Julia Kristeva, Judith Butler, and Brian McHale. I suggest that his vast literary output may be read as a monumental attempt to reverse the Modernists' reconfiguration of the text and its epistemological function, with the writer asserting the healing and redemptive function of imaginative literature as he relates his characters, and the spaces they construct, inhabit or destroy, to stable moral, cultural, and historical meanings. I also look at Solzhenitsyn's ethics of artistic creativity (his "hypermorality," to use Bataille's term) in the twentieth-century terror state; his pursuit of fictive consilience—in other words, the melding of the literary and the scientific in both a thematic and an expressive sense; his practice of encoding into his texts scenes and passages from earlier authors—for example, Dostoevsky and Tolstoy, as a parodic, pastichistic, or exegetic device; his self-description as a polyphonic writer; his surprising predilection for literary puzzles and games

à la Nabokov or even Borges; and his dismantling of the significant myths of Lenin, Stalin, and the Russian Revolution by means of satire and counter-semiosis. In doing so, I acknowledge that this is a severely autobiographical writer who populates his worlds with direct self-representations and authorial emanations that coexist and interact with the invented characters.

Second, to trace Solzhenitsyn's evolution as a literary artist, from the unconventional realism of his early autobiographical novel *Love the Revolution*, through his middle period, exemplified by such mimetically verisimilar works as "One Day in the Life of Ivan Denisovich," *Cancer Ward*, and *The First Circle*, to the experimental style of *The Red Wheel* and the later stories. This line of investigation focuses on his *positive* engagement with Modernism, which began as he was completing the final version of *The First Circle*. It is my contention that during his later years the writer, despite his indignant rejection of the aesthetics and ideology of Modernism, to a considerable extent and in ways that were highly idiosyncratic, came to adopt the former, though not the latter, as he pursued his goal of national redemption and remembrance.

Third, to share my readerly preferences—biases—where Solzhenitsyn's writings are concerned and to explain why some of them fill me with enthusiasm and joy while others do not move me as deeply. I try to show how his heroes and heroines possess a fictive presence so textured that it makes *this* reader readily imagine them as figures of flesh and blood and thought and feeling, as perceptually palpable as "real" men and women in "real" life. For such is the magic of the literary act, as practiced by Solzhenitsyn's predecessors Tolstoy, Dostoevsky, and Dickens, those inventors of imaginary worlds and people.[4] The sublime deceptions of literature!

At the same time, owing to their special thaumaturgic power Solzhenitsyn's novels and stories—and even *The Gulag Archipelago*, his magisterial history of the Soviet penal system—exercised a positive, normalizing effect, particularly on Russian readers. Inside his literary spaces they encountered human beings who had retained their humanity while living under conditions far more traumatic than those that prevailed during the last three decades of communist rule or in the chaotic years of the post-communist transition. For even as he recorded the horrors of tyranny, Solzhenitsyn gave hope and proposed strategies for resistance or, failing that, honorable survival which remain valid today, when the Soviet Union is no more and the political doctrine that sustained it is but a dusty husk.

Of course, the terms "imaginary world" or "fictive world," which I employ throughout this study, are a kind of shorthand. To quote Tzvetan Todorov, "The

novel does not imitate reality, it creates reality."[5] Yes, but for that created reality to be accessed, there must be someone *there*. In addition to its model reader, that notional figure lurking in its notional nook of reception, the text brings into being real-life, real-time readers, and Solzhenitsyn has millions of them. It is they who now do the imagining. I have known quite a few of them.

A few years ago I taught a seminar on Solzhenitsyn at the University of Illinois. When we came to *Cancer Ward*, my students, enthralled by the created universe they had encountered, expressed anxiety about the fate of its hero, the courageous Oleg Kostoglotov. The novel ends on a poignant note, with the protagonist, who has seemingly recovered his health, lying prone on a bunk in the railway car that is taking him away from the woman the loves: "The train went on and Kostoglotov's boots dangled toes down over the corridor like a dead man's."[6] Despite my confident avowals that this was no more than a somber simile, the students' disquiet persisted. So much so that, for their sake, I decided to break my skepticism about authorial intent, and in a subsequent conversation with Mrs. Solzhenitsyna sought her confirmation, which she was pleased to give, that the hero exits the novel very much alive. I conveyed her assurance to my worried seminarians, much to their relief.

As for Solzhenitsyn's dramatic, poetic, historical, journalistic, and autobiographical works, these are discussed with reference to their thematic and structural connections to his prose. In other words, I approach them as author-generated *sources* and *contexts*, a procedure which in no way implies that these productions are in some formal or intellectual sense inferior to the novels and stories.

Solzhenitsyn is an exciting subject to write about, for there is so much to discover and explore. After all, this is a writer who, in the words of one commentator, had known "five lives, five destinies, each one of which might have filled a single person's entire existence."[7] In my analyses, I proceed from the textual to the extra-textual, that is, the political, social, and cultural environments in which the fictions were written or which they were meant to represent. I parse and interpret the texts using a variety of theoretical platforms and analytical methodologies, my goal always being to demonstrate the often underappreciated subtleties of this author's style, the multilayeredness of his narratives, and the way that they locate and script the model, moral reader as well as other, less righteous categories of receptors. When discussing public events or figures, I do so narrowly, with a view to showing their relation to the meanings of the work in question. This procedure informs my treatment of Nikita Khrushchev, the Soviet leader who allowed

"Ivan Denisovich" into print, thereby making Solzhenitsyn the published writer possible. I look at Khrushchev as one of his first empirical readers but also as a larger-than-life political personality whom the author found intriguing and even sympathetic; and whose historical role he subjected to thoughtful evaluation.

I also seek to identify new meanings in Solzhenitsyn's fictions by matching them against certain non-Russian contexts. Throughout his life this artist, who was so rooted in the literature and history of his country, pondered and questioned the intellectual tradition of the West, that 2000-year-long agglomeration of texts bookended by Plato's dialogues and Nietzsche's aphorisms and diatribes.[8] Plato, who defined the main lines of philosophical inquiry for all subsequent thinkers, and inaugurated the utopian (and thereby also the anti-utopian) strand in the realms of literature and the social imagination, casts his shadow across the entirety of Solzhenitsyn's oeuvre. At times this Platonic penumbra acquires a concrete, citational presence, as in the figure of the mystic Pavel Varsonofiev, whose eyes are like caves (*The Red Circle*). The connection to the German philosopher is just as important, although it was unacknowledged, perhaps even unrecognized, by the writer himself. Nonetheless, he identified in Nietzsche "the physical counter-stance against suffering. It is almost like a training, almost like a sparring."[9] The differences between Solzhenitsyn and Nietzsche are profound, particularly in their attitudes to Christianity and its ethical systems, yet both men were psychologists of culture who subjected the consensuses of the age to radical and even incendiary criticism. If Nietzsche "was fond of expressing himself paradoxically and with a view to shocking contemporary readers,"[10] then so was Solzhenitsyn. The German thinker's esteem for Gogol and Dostoevsky, as well as the value he placed on "'Russian fatalism,'" by which he meant the practice of "accepting oneself as if fated,"[11] is another link. Thus, the occasional adductions of Plato and Nietzsche as referents for the literary works I examine.

So, in some ways this is a very personal project, one that reflects my own readerly agenda, though I have tried to give my take on each individual text in a manner which, I trust, opens up avenues of discussion rather than forecloses them.

During the first decade of his public prominence Solzhenitsyn's writings tended to be viewed through the prism of current events. Later, the academic treatment of his literary works began to change, with important and positive results:

> The primitive, politicized reading of his works now seems hopelessly archaic and inadequate, whereas their intellectual, religious, and ethical content, which went unnoticed or was misapprehended during those heated political debates, is acquiring ever greater significance.[12]

I would go further. It is my belief that Solzhenitsyn is yet to be fully understood and appreciated as a literary artist per se, a teller of tales, an inspired inventor of alternative realities, even a purveyor of pleasure for all those who love a good story. During a visit to a Moscow high school in 2008, I discussed his books with a class of fifteen-year-olds, one of whom told me that he had enjoyed reading *The Gulag Archipelago* because of its exciting stories of adventure and escape (a comment that met with Mrs. Solzhenitsyna's approval). I hope I was able to show how this writer casts his spell and allows us to get carried away by the exercise of his creative imagination, or by his manner of telling a tale.

The study is intended for the academic reader as well as a broader audience, especially those who either love Solzhenitsyn's writings or find them puzzling, exasperating, or of a narrowly contingent value; that is, receptors who have truly engaged with the texts. This category also includes readers who are selective, privileging for instance the works written in the Soviet Union over *The Red Wheel* and the later bipartite tales. Then there are those who simply refuse to read his stories and novels, or read them antagonistically. Perhaps my book will persuade a few such skeptics to suspend their disbelief and step into Solzhenitsyn's fictive universe with a view to closer inspection.

I have divided my study into two parts, entitled "The Writer In Situ" and "The Writer Ex Situ," which cover the defining periods in Solzhenitsyn's long, amazingly varied, and exceedingly productive life.

The first period, 1918–74, was one of *belonging*, when the author was physically present in Russia or the Soviet Union, with the exception of the few months that he spent as a frontline officer in Poland and East Prussia in 1944–5. Even in the years of his imprisonment and the near-mortal illness that followed, or during his perilous struggle with the authorities in the 1960s and early 1970s, he was surrounded by the people, sights, and sounds of his native land. He was at home, within his culture: he was in place. Or as my personal favorite among his heroes, rebellious Kostoglotov, says: "This is my country. Why should I be ashamed?"[13] Solzhenitsyn's best-known, best-loved works, the literary and polemical texts that won him worldwide fame, were written during this stage in his life. Thus, part one is devoted to his Soviet-era fictions, excluding *August 1914*, the first novel in *The Red Wheel* cycle, which was begun in

1969 and published in 1971, but expanded following his banishment from the Soviet Union three years later.

The second period, 1974–2008, was one of *displacement*. After the Soviet government forcibly extruded the author from his native cultural space, he set up home in Switzerland before moving to the United States, where he spent eighteen years living in austere writerly isolation on his wooded estate near Cavendish, Vermont (pop. 1,355).[14] For the first time ever, he could devote himself unreservedly to the business of writing, with no political or lifestyle distractions to interrupt his work: from now on Solzhenitsyn's modus operandi was that of a professional man of letters. Nevertheless, while in body he may have resided in New England, or the United States, or the West, spiritually and intellectually he remained in Russia. Indeed, he went back in (Russian) time, for his two American decades were dedicated to the *The Red Wheel*, his epic of World War I and the February Revolution of 1917. Solzhenitsyn completed its latter volumes, which depict the fall of the Russian Empire, as the centrifugal and entropic processes unleashed by Gorbachev's perestroika overwhelmed the Soviet Union and led to its collapse.

On May 25, 1994, twenty years after he was bundled onto an Aeroflot flight at Moscow's Sheremyetevo airport and deported to Frankfurt-on-the-Main, the writer resumed his physical movement across the globe, but this time in the direction of home. "He returned, arriving in his native country, like the sun, from the east."[15] Accompanied by a BBC film crew, Solzhenitsyn flew to Alaska, Magadan, and Vladivostok, and thence traveled by discrete stages along the Transsiberian Railway to Moscow, where he arrived on July 21. After all, "trains have played an almost mystical role in Russian history and literature."[16] The country he encountered was a national project in the making or unmaking, a strange and alien land, and all the more foreign for being in so many ways familiar. It was not only the brutish realities of robber capitalism that had fragmented the national landscape. The textures of the culture had altered as well, with literature losing its privileged place in the spectrum of artistic practices, which were now suffused with a postmodern sense of irony that all too often devolved into existential cynicism or the nihilism of despair. Inevitably, the novelist found these changes galling, even as he continued to insist that literature still mattered, more than most things and certainly more than the tawdriness of political life in post-communist Russia. Hence, part two deals with the post-1974 works: the four novels of *The Red Wheel* saga as well as the tales that he composed upon his return.

This study comprises nine chapters, with the first and last one offering a conceptual framework for an evaluation of Solzhenitsyn's life, work, and

cultural impact, while the others are each devoted to one of the longer works or sets of stories. An appendix contains my three interviews with the author (2003–7), in which he discussed his writings as well as a broad range of literary and historical topics. I am happy I was able to act as an agent of transmission for these often revealing comments.

Timeline of Solzhenitsyn's Life and Works

December 11, 1918

Born in Kislovodsk, Russian Soviet Republic, to Taissia Solzhenitsyna, née Shcherbak, the daughter of a wealthy Ukrainian-Russian family dispossessed by the Soviets, and Isaaki Solzhenitsyn, a peasant's son and ex-officer who died in a hunting accident six months earlier.

1927

Starts school in Rostov-on-the-Don.

1931

Joins the Young Pioneers (communist children's organization).

1932

Solzhenitsyn's grandfather Zakhar Shcherbak walks into the Rostov secret police headquarters and is never seen again.

1935

Joins the Komsomol (communist youth organization).

1936

Leaves school with top grades in every subject. Enters the Physics and Mechanics Department, University of Rostov. Meets Natalya Reshetovskaya (b. 1919), a fellow student. Conceives idea for a large-scale work about the Russian Revolution, which will eventually be realized as *The Red Wheel* (*Krasnoe Koleso*).

1939

Enrolls as an extramural student at the Institute for Philosophy, Literature, and the Arts in Moscow.

1940

Awarded Stalin Stipend for academic excellence. Solzhenitsyn and Reshetovskaya marry.

1941

Graduates from the University of Rostov with a "gold certificate." Nazi Germany invades the Soviet Union. Teaches at a school in Morozovsk, Rostov Province. Conscripted into the Red Army.

1942

Attends an artillery officers' training course in Kostroma. Promoted to lieutenant. Appointed commander of a sound reconnaissance battery.

1943

Posted to the front. Promoted to first lieutenant and awarded Order of the Patriotic War, Second Class.

1944

Promoted to captain. Awarded Order of the Red Star. Taissia Solzhenitsyna dies.