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(going abroad to earn money), and the old days (including folklore themes and Turkish times). More recently, however, Macedonian authors have been experimenting with other forms of short stories, and Holton gives a well-balanced selection of them. One might regret that none of the stories selected deal with Turkish times, but the editor specifies that his collection is of stories of modern Macedonia, and given the limitations of size, the book covers a reasonable range.

Linguistically, the stories read well, and at the same time the translations are relatively faithful to the original. Occasionally, a word or two is gratuitously omitted, added, or changed, but these changes do not significantly affect the meaning. A few minor errors and inconsistencies might be noted. The Macedonian revolutionary organization mentioned on page 2 was VMRO, not VMRI. While some Yugoslav regions can take the definite article in English (the Vojvodina, the Sandžak, the Banat), Kosovo does not (p. 172). The name of Žifko Čingo's novel is not *Golem's Water*, but *The Great Water* (*Golemata Voda*, p. 71). The name of the story collection is *Paskvelia*, while the village named there is Paskvel, not "Paskelia" as they are both rendered (p. 71). The name "Famia" should be Fanija (p. 140), and the only foreign phrase in the entire collection should be *molim vas*, not *mulim vas* (p. 51). The system of transcription of Macedonian names also leaves something to be desired. In the table at the beginning of the book, the haček is left off of *dž*. The distinction between *č* and *ć* (i.e., *k*) is described as *ch* versus *tsh*, and *gj* (i.e., *g*) is described as being "slightly more voiced" than *dz* (*sic*), the difference being equated with a difference between *George* and *jar* in English. This is entirely incorrect. Words such as *cure* and *ague* could have been used to approximate Macedonian *k* and *g*. Having established the system, Holton is not consistent in applying it to the names in the stories: *č* is also rendered as *ch* and *tch* (p. 117 and *passim*), *š* alternates with *sh* (p. 88), *i* with *j* (p. 34), and *y*, which should not occur at all, is sometimes substituted for *i*, *j*, and even *aj* (pp. 34, 113, and *passim*). While Holton notes the changes in the titles of Pavlovski's and Čašule's stories, he does not mention the fact that Čingo's and Koneski's stories were originally "The Decoration" ("Orden") and "The Move" ("Potez") rather than "Argil's Decoration" and "The Final Move" as he has them. One might also note that Kostov's "The Game" ("Igra") was not originally paragraphed at all, although the English version is, and that Xajden in that story is rendered as Hyde.

These minor deficiencies aside, this collection represents an important contribution to an area in which not much work has been done. Very little Macedonian writing has been translated into English, and the selections in the present book present a reasonably accurate illustration of the state of the art of the short story in Macedonia today.

Victor A. Friedman, University of North Carolina

Wilhelm Heiliger. *Nostalgie bei Ivan Cankar*. London: Slavic Press, Ltd., 1972. 130 pp., \$4.00 (paper).

Ivan Cankar (1876-1918) is probably the greatest of Slovene prosaists. He passed through Decadence and Symbolism, and championed art for art's sake and tendentious literature. But he ultimately discovered his own, completely personal vision. His art is rooted in Slovene national life and in the problems of a small nation. During some 20 years of literary activity, Cankar published novels, plays, and short stories, but the genre most typical of him is the lyrical sketch, often autobiographical in subject matter, realistic in tone, and distinctly poetic in expression.

This work is concerned with the recurrent theme of nostalgia in Cankar's works,

The book owes its success to two outstanding qualities. Julian Krzyżanowski has been a reader of Gargantuan appetite. Even when he writes on devotional treatises or penny-dreadfuls his knowledge of the texts is first-hand; thus his presentation of them is always personal, lively, the more so since he knows how to enliven it by an apt quotation or a telling detail. Moreover, he has at his disposal a matter-of-fact, pungent, and concise style, a rare knack of compression, a quality always most welcome in literary histories, and even more welcome nowadays when the reader of scholarly studies so often seems to be present at a competition in long-windedness. Thus one will find in the *Historia* a discussion of interesting literary phenomena, e.g., Smolik's pastorals or Benisławska's poetry, for which recent specialized books like Ziomek's *Renesans* and Klimowicz's *Odrodzenie* could not find space.

Of particular interest for the foreign reader should be the fairly large bibliography (80 pages printed in brevier) compiled by Maria Bokszczanin. Not that Polish literary history lacks bibliographical compendia. On the contrary, few literatures are so richly blessed with them, and Polish scholarship can now boast, in addition to regular yearly bibliographies and a galaxy of special bibliographical studies, a huge reference work, *Nowy Korbut*, planned in 20 volumes, seven of which, all published, deal with the centuries covered by Krzyżanowski's *Historia*. The trouble, however, is that all these bibliographies aim at completeness, and unless he is well conversant with the subject a researcher can be easily submerged in trivia. Here, however, he will find a judicious choice of relevant material.

One caveat is in order. Krzyżanowski's *Historia literatury polskiej* should not be confused with the author's more recent *Dzieje literatury polskiej* (first published in 1969), which covers the history of Polish literature from the beginnings until 1939 in one volume. *Dzieje* has outdistanced *Historia* as a bestseller: it went into three printings, 230,000 copies altogether. The presentation of pre-19th-century literature in *Historia*, however, is not only much richer than in *Dzieje*, but owing to the numerous quotations and evocative details it is also somehow livelier.

Wiktor Weintraub, Harvard University

Milne Holton, ed. and introd. *The Big Horse and other Stories of Modern Macedonia*. Tr. Alan McConnell. Columbia: Univ. of Missouri Press, 1974. 232 pp., \$9.50.

This anthology is a welcome addition to the field of Yugoslav literature in English translation. Macedonian is the youngest Slavic literary language, and the short story is the youngest of its art forms. This collection presents one short story by each of 20 writers including Simon Drakul, Kole Čašule, Žifko Čingo, Blaže Koneski, Taško Georgievski, Bogomil Guzel, Olivera Nikolova, Vlado Urošević, and Vladimir Kostov. It also contains a general introduction and biographical notes on each of the authors.

The general introduction is written in a style frequently found in Macedonian publications intended for foreign readers. It is somewhat superficial, but for the reader who may not be familiar with the history of the area it does provide some information. The part of the introduction dealing with modern, i.e., postwar, Macedonian literature is the most informative. The biographical notes give each author's date and place of birth, and a brief sketch of his or her background, major works, and current occupation. Sometimes a comment on the story being presented is included. The selection of stories provides a fair representation of contemporary writing in Macedonia. Realism and regionalism have dominated Macedonian writing until very recently, the main thematic backgrounds being the city, the village, the war, *pečalba*