

Yugoslavia together" (p. 91), and that these organizations are "omnipresent and omnipotent" (p. 101). The credibility of the reader, however, becomes seriously strained when the author refers to the Belgrade-Bar Railroad as a "Soviet Trojan Horse" (p. 49). Soviet troops will ostensibly land at Kotor Bay in the Adriatic, located one hundred miles from Italy, and with lightning speed use this Western-financed, easily sabotaged railway to attack and occupy Belgrade. Rube Goldberg could not have devised a better scenario.

The most discouraging aspect of this entire effort is that the book was published as part of the Praeger Special Studies Series, a series noted until now for its fine contributions to East European social sciences and for its high scholarly standards. Borowiec's text is atypically weak for this series, and I am afraid that the misinformed or uninformed will use the Cold-War propaganda it contains as objective evidence to buttress their respective positions about the future of post-Tito Yugoslavia. Thankfully, the text is priced outside the range of the general readership.

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AN INTRODUCTION TO RUSSIAN LANGUAGE AND LITERATURE. Edited by *Robert Auty* and *Dimitri Obolensky*, assisted by *Anthony Kingsford*. Companion to Russian Studies, vol. 2. New York and London: Cambridge University Press, 1977. xiv, 300 pp. \$24.50.

According to the preface, this book "aims at providing a first orientation for those embarking on the study of Russian civilization in its most important aspects." What was planned as one volume was published in three because of "economic considerations beyond our control." (Thus oil affects scholarship!) The other two volumes in the series deal with history and with art and architecture. Donald W. Treadgold has already reviewed the history volume in *Slavic Review* (vol. 36, no. 4 [December 1977]: 494-95). The second part, like the first, does not mention the price either on the book itself or on the dust jacket.

The language and literature volume contains ten essays, nine of which were written by British academics; the tenth, on Russian literature from 1820 to 1917, is by Vsevolod Setchkarev of Harvard University. The studies include a linguistic treatment of the development of Russian, Russian writing and printing, and Russian literature from its beginnings to 1975; the five essays on literature form the bulk of the book. There are also three sketches on the Russian theater from its initial stages to the present. Each chapter closes with a minibliography entitled "Guide to Further Reading."

The contributions to this book range from highly professional to brilliant. Examples of outstanding work include Setchkarev's comments on how Dostoevsky revolutionized the novel, and on Saltykov-Shchedrin and Chekhov as Christian (*sic*) writers, and Max Hayward's all too brief remarks on the temporary and permanent Russian émigrés of the immediate post-Revolutionary period; one need not agree with all the points they make to find them stimulating. The true audience of this book, I think, would range from graduate students firmly committed to Russian to full professors who wish (and often need) to be shaken up by informed but differing viewpoints. It is difficult to understand why "first orientation," however, should presume fluency in Russian.

One could argue with the dates that divide the essays on literature (1300, 1700, 1820, and 1917), but obviously some divisions must be made and none is universally satisfactory. More important is the fact that the book includes no essay on Russian

writers in exile since 1917; thus, Setchkarev's statement that the best of Ivan Bunin's work "was written in emigration" (p. 169) is not pursued. Vladimir Nabokov is mentioned only as a critic of Pushkin and Gogol, and not as a creative artist himself. It is as if the work done by Gleb Struve, Simon Karlinsky, and others simply did not exist.

A certain British provincialism is sometimes discernible in the references given. With a single exception, one would never know from Auty's list of references on the Russian language that anything had ever been published in the United States. But these minor objections should not obscure the fact that this book is well worth keeping at hand for ready reference, along with Mirsky, Harkins, and a very few others. A great amount of information has been crammed into very little space. Whatever the authors' faults, they write clearly, which cannot be said about all scholars.

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STRUCTURALISM AND SEMIOTICS. By *Terence Hawkes*. Berkeley and Los Angeles: University of California Press, 1977. 192 pp. \$10.00, cloth. \$3.95, paper.

This compact volume is a welcome addition to the recent surge of books on its subject, and it has the advantage of brevity and directness of definition. In fact, the author performs a kind of "structuralist" operation on all the "structuralisms" in his effort to identify the essential features they all have in common. Following Piaget, he finds that structuralism embodies (1) the idea of wholeness, (2) the idea of transformation, and (3) the idea of self-regulation; and he agrees with other writers on the subject (Scholes, Culler) in locating the "ground base" of literary structuralism in the work of Ferdinand de Saussure and structural linguistics. The author's treatment of Saussure's system, and of the use Lévi-Strauss made of the linguistic model in his own study of myth, possesses a fundamental lucidity rare in the discussion of these matters.

The pages on Russian formalism rely heavily on Victor Erlich and on translations of the formalists by Lemon and Reis, but they do provide fundamental information, and the author suitably emphasizes the importance of Russian formalism for Western structuralism. Unfortunately, the contribution of the Soviet structuralists is not dealt with at all. Ann Shukman's book, *Literature and Semiotics: A Study of the Writings of Yu. M. Lotman* (Amsterdam: North-Holland Pub. Co., 1977), which was not available to Mr. Hawkes, together with new translations of Soviet structuralist essays too numerous to mention, now makes it possible to write with some authority on that subject even if one knows no Russian.

A concise statement of Roman Jakobson's position concerning the six constitutive factors of every speech event and his famous "projection principle" as the constitutive device of poetic art is followed by illuminating discussions of A. J. Greimas, Tzvetan Todorov, and Roland Barthes, especially their contributions to the study of prose narrative. The order in which the three are treated gives the unfortunate impression (certainly not intended by the author) that Barthes somehow "takes up" the "seminal ideas" of Todorov. Mr. Hawkes offers a brief exposition of those ideas, but the genre of his study—a concise introduction to the subject—leaves him little scope for criticism of any of the ideas he describes.

Mr. Hawkes's most original contribution is his treatment of structuralism (the "newest" new criticism) in its relationship to both traditional criticism, with its search for a firm ground extraneous to the literary work, and American new criticism, which treats the literary work as autonomous unto itself. Structuralism, as he points out, finds that "there exists . . . no 'objective' text, and no preordained content stored within