

The introduction by Milica Nikolić (32 pages) should perhaps be translated into English.

THOMAS J. BUTLER  
*University of Wisconsin, Madison*

THE LITERATURES OF THE SOVIET PEOPLES: A HISTORICAL AND BIOGRAPHICAL SURVEY. Edited by *Harri Jünger*. Based on a translation by *Vladimir Nekrasoff*. New York: Frederick Ungar, 1970. xiv, 482 pp. \$12.50.

THE NON-SLAVIC PEOPLES OF THE SOVIET UNION: A BRIEF ETHNOGRAPHICAL SURVEY. Edited, translated, and introduced by *Konstantin Symmons-Symonolewicz*. Meadville, Pa.: Maplewood Press [P.O. Box 90, 16335], 1972. xiii, 168 pp. \$4.50, paper.

In the publisher's preface to Harri Jünger's volume, American readers are cautioned that the reference work, originally published in East Germany, contains some ideological bias: "Throughout, its approach is from the viewpoint of 'official' criticism oriented to the school of socialist realism. The evaluation of writers such as Boris Pasternak and Boris Pilnyak, who are known to the Western reading public, is thus quite different from that of Western critics." Still, the publishers believe, "With this understanding in mind, readers will find here a useful guide especially to contemporary Soviet writing, offering an excellent opportunity to see Russian [?] literature past and present as the citizens of the Soviet bloc nations see it." The East German compiler of the volume, Harri Jünger, apparently an emotional man, concludes his preface with an expression of hope that the volume "will nurture friendship toward our Soviet brothers."

If such were indeed the reasons for the book's appearance, then its contents offer grounds for suspicions that a cunning gang of anti-Soviet saboteurs has wormed its way into East Germany's publishing industry. Not only have these enemies of Socialist Germany succeeded in bringing out a book the *partinost'* of which, even if measured by demanding *Soviet* standards, verges on the ludicrous, a device of the *reductio ad absurdum* category that makes the volume rather counterproductive. No, the wreckers and saboteurs, as well as their bosses, whoever they are, resorted to more insidious devices. They divided the book's five hundred pages into two parts. The first is a series of fifteen entries for fifteen literatures, one for each of the country's union republics. The one hundred pages devoted to all of them were distributed in a manner that was quite clearly designed to fan ethnic tensions. Thus, Russian literature was allocated almost half of all the space available, Ukrainian received only seven pages, and the others were allocated between three and five pages each (i.e., roughly between 6 and 10 percent of the space given to Russian literature). As a result, there is an article on Moldavian literature, even though the Moldavian language is simply Rumanian written in the Cyrillic script, and therefore the separation of Moldavian literature from the rest of Rumanian literature is artificial; indeed, prior to 1939 the two were simply, at the most, regional literary groupings within a single country, both written in the same alphabet. Similarly, there is a separate article on Tadzhik literature, even though three quarters of it deals (as it should) with Persian writing. On the other hand, there is no entry at all for Tatar literature. The book's guiding principle seems to have been quite simple. Every Soviet union republic has a literature. Conversely: no republic, no literature.

Even more nefarious was the anti-Soviet wreckers' successful scheme to endow the book with so many ordinary mistakes that nearly every student using it for a term paper is almost certain to fail the course. This does not refer to interpretations (we *were* warned about them by the American publishers—what's fair is fair), or even to the retroactive doctoring of facts (in 1949, Lukonin, like everybody else, received a Stalin Prize, not a State Prize; there is an entry for Solzhenitsyn, but it does not mention his *Cancer Ward* or *The First Circle*, except in the bibliography appended by foreign publishers), which some people may have grown resigned to accept as normal, even if unfortunate. No, I refer here to such politically unexplosive matters as translation and spelling. On pages 6 and 7 alone I came across the medieval *Povest o vzyatii Izargrada* (the English is rendered as "Zargrad"). Afranasi Nikitin wrote a book entitled "Khozhdebiye." There was a monk Nil Zorski, and a tsar Ivan Gronznyi. On the other hand, American students will surely appreciate being able to refer now to the 1380 Battle of Woodcock Fields, known in less enlightened days as the Battle of Kulikovo. Upon opening the book at the other end, on page 413 one discovers that not only was Fedor Sologub "never able to understand the meaning of the October Revolution" (he understood it all right, but just did not care for it—though never mind *that*) but, to add insult to injury, wrote a mysterious novel called *Pettiness*, which cannot be found in libraries. Since these three pages are not untypical of the rest of the book, following the East German compiler's logic (see *supra*), one can expect that foreign students, upon tracing their F's to this volume, will become embittered toward the Soviet Union, as well as toward the German Democratic Republic. And as for the book's American publishers, in olden days I would have advised them to burn their entire stock of the volume. Now, however, considering our dwindling natural resources, I suggest they recycle it.

In contrast, Symmons-Symonolewicz's very competent translation of a section of *Osnovy etnografii*, a Soviet textbook published in 1968, will prove most useful not only to anthropologists and folklorists, but to students of other disciplines as well. Although marred by the inevitable Soviet commercials which contrast the national minorities' grim life before 1917 with their happy existence thereafter, the slim volume contains more than enough substantive material on the peoples of the Caucasus, of Central Asia, and of Siberia to overlook its political tendentiousness.

MAURICE FRIEDBERG  
*Indiana University*

LIKE WATER, LIKE FIRE: AN ANTHOLOGY OF BYELORUSSIAN POETRY FROM 1828 TO THE PRESENT DAY. Translated by *Vera Rich*. UNESCO Collection of Representative Works, European Series. London: George Allen & Unwin, 1971. 347 pp. £4.50.

This is the first anthology of Belorussian poetry to appear in English. Vera Rich is known for her three books of original poetry in English as well as translations from Ukrainian, Polish, Old English, and Old Norse. She has been translating Belorussian poetry for about twenty years.

The book contains 221 poems by forty-one authors. Contemporary Soviet Belorussian poetry is represented most extensively (twenty-nine of the authors are living Soviet Belorussian poets, and 165 of the poems were composed and