

Jeremić's book of aphorisms provides a few selections that can both conclude this review and serve as a requiem for the period of liberal socialism in Yugoslavia: 45.—“The dogmatist has precise answers for all questions; for him there is no future knowledge, and therefore all people who think are superfluous. . . .” 228.—“Even those who seek to make others happy by force are oppressors. . . .” 269.—“Bureaucracy rules wherever functions are more important than men. . . .” 282.—“Dictatorship frequently caters to man's stomach in order better to enslave his spirit. . . .” 287.—“In democracy criticism is esteemed, and in autocracy, flattery. . . .” 300.—“A man who lives primarily in the past is unhappy; one who lives primarily in the future is eccentric; and one who lives only in the present is foolish. Only the wise live in all three dimensions. . . .”

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ION LUCA CARAGIALE. By *Eric D. Tappe*. Twayne's World Authors Series, no. 276. New York: Twayne Publishers, 1974. xii, 117 pp. \$5.95.

The author, who teaches at the University of London, is intimately familiar with Rumanian culture, Anglo-Rumanian relations, and the classical Rumanian writers. His anthologies, *Romanian Prose and Verse* (1956) and *Fantastic Tales* (1969), amply prove his knowledge of Rumanian literature. His most recent work, dedicated to one of the most important Rumanian writers, I. L. Caragiale (1852–1912), is characterized by the limited aims of critical interpretation and emphasis on information that are generally found in this series of biographies. Tappe's work is a dense monographical sketch, useful for the foreign reader's rapid initiation into the subject. The biography and discussion of the works (the first writings, the comedies *A Stormy Night*, *A Lost Letter*, and *Carnival Doings*, the drama *False Witness*, the short stories, sketches, and minor works) are accompanied by many translated texts, which enliven the summaries and are fairly representative of the writer's art. The author rightly considers some vivid “moments” and short stories such as “Minjoală's Inn” and “Kir Ianulea” to be among Caragiale's masterpieces; unfortunately, the modernity of this prose is not sufficiently revealed. It is also a pity that no comment is made on the exceptional art of Caragiale the columnist.

The final chapters consist of a portrait of Caragiale the man, drawing on the memoirs of his contemporaries, and Caragiale the artist, which is rather sketchy. Well informed and accurate in its essential data, the book owes much—as its author acknowledges—to Șerban Cioculescu's *Viața lui I. L. Caragiale* (1940, 1969), a fact which limits Tappe's sources and approach. Cioculescu himself has changed some of his views since the publication of his book (see *Caragialiana*, 1974); others have been made obsolete by the discovery of new documents (for example, Tappe's assertions on page 8 concerning the project of the play *Titircă, Sotirescu et Cie* are rendered void by the publication of Caragiale's drafts in *Manuscriptum*, vol. 2, 1971, no. 2). Rumanian criticism has made great progress toward a modern reinterpretation of Caragiale's texts (*False Witness*, the comedies, the absurd sketches to which Ionesco is heavily indebted), showing that

Caragiale was a forerunner and innovator of European standing. See, for example, I. Constantinescu's *Caragiale și începuturile teatrului european modern* (Bucharest: "Minreva," 1974).

Without exhausting its much too complex subject, Professor Tappe's book is a good source of information.

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DIE RUSSISCHEN LEHNWÖRTER DER FINNISCHEN SCHRIFT-
SPRACHE. By *Angela Plöger*. Veröffentlichungen der Societas Uralo-Altaica,
vol. 8. Wiesbaden: In Kommission bei Otto Harrassowitz, 1973. iv, 377 pp. +
17 pp. maps.

Loanword studies between Baltic Finnic and Slavic have a history of some three hundred years, although concentration on mapping the situations within single languages (Estonian, Veps, Karelian) in relation to Russian dates from the past twenty years only. A. Plöger's dissertation (Hamburg) is the first on Finnish. The basis of her work is the codification in *Nykysuomen sanakirja* (*Dictionary of Contemporary Finnish*, 1951–61) and her study thus includes considerable dialectal and colloquial material, but she has also used the unpublished dictionary archives in Helsinki. She traces the history of the field showing how particular words entered the discussion. The bulk of the book is a dictionary list (pp. 44–237) with each entry giving detailed information on (1) word history and occurrence in Finnish, (2) current meaning, (3) etymology within Russian, (4) commentary (on the entrance to the discussion, problematic phonetic and semantic changes, weighing the theories proposed, and so forth), and (5) references to literature.

Thereafter (pp. 238–92) she gives a thorough scrutiny and mapping of the rendering of Russian sounds in Finnish. Feature by feature the dictionary section is regrouped for proof and easy reference, and the material is enhanced by tabular/diagrammatic summaries. The result is a network of reliable correspondences for chronological inferences and a real tool for future research. She provides the same service for morphology as well (for example, the fate of parts of speech, oblique cases, suffixes, and so forth, in the process of transposition), and includes the typical semantic adjustments. This last domain is extended with a treatment of the integration and status of Russian loans in Finnish. The last chapter treats doubtful or misleading etymologies (10 items, among them: *hirsi*, "log"; *ies*, "yoke"; *ruoska*, "whip"; and *vaino*, "persecution"). The book thus does not bring in new material (it seems to be all used up), but processes the old into a finer product. A bibliography and geographic distribution maps round off the work.

Plöger's study is a classic. She approaches all the material available from all the traditional angles, employing solid well-tested methods. She adds precision, however, and produces a handbook that achieves exactly what one would expect or hope for under this title.

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