

of living, industrial structure, growth and productivity policies, etc.). Thus, they will appeal more to the student of systemic changes than to a general reader interested in aspects of the real economic situation and development.

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LECTURES: ON THE THEORY OF SOCIALIST PLANNING. By J. G. Zielinski. Published for the Nigerian Institute of Social and Economic Research. Ibadan and London: Oxford University Press, 1968. xiii, 170 pp. \$6.75.

More than thirty years ago Oskar Lange proved that it was possible to make economic calculations in a socialist type market economy. The work of J. G. Zielinski (professor at the Central School of Planning and Statistics in Warsaw), partly inspired by Lange's ideas, attempts to solve a similar problem—not for an ideal, utopian socialist economy, however, but for centrally planned “command” economies such as have functioned for many years in Eastern Europe. Zielinski's conclusions are formal: an economy in which human and material resources are allocated by administrative directives is incompatible with elaboration and implementation of “optimal” economic plans on a national level.

During the process of plan elaboration, the impossibility of obtaining an optimum solution through a “direct economic calculation” (Zielinski uses this term in a broad sense to include the whole system of direct administrative allocation of human and material resources) is due to a number of factors: the transition from aggregated data on the national level to detailed data on the enterprise level (and vice versa) requires a long iterative process, which is not possible; there is no uniformity in prices and the technical coefficients; and the investment effectiveness indexes are misleading. Further, one cannot construct a planned input-output table that could be used for operational planning. This would be the only way in which the coherence and optimality of plans could be tested.

Zielinski stresses also that the instruments used to implement the plan are not efficient. The multiple success criteria that are adopted (incentives based on value of gross production, profit, or value added, the system of “complex” and specific incentives, etc.) do not stimulate producers to adhere to a centrally planned structure of production.

A special chapter is devoted to the consumption plan. Effective demand has only an indirect influence on plan elaboration, which is done centrally and according to the general objectives of economic policy. Since there is no real relation between changes in effective demand and the allocation of resources, actual consumer sovereignty is a euphemism.

The description of how planned economies in Eastern Europe function is particularly interesting in that the author stresses the inadequacies of the “internal logic” of the system. His study can give only partial answers, however, since the tools of analysis used are similar to those of the school of market socialism. He examines only the merits of the economic methods used for plan elaboration and implementation (essentially prices and incentives based on profit) and not the nonparametric administrative methods used by central planners, which he himself stresses as being of primary importance. The failure of prices and of economic tools in general to stimulate the planned structure of production only reinforces the practice of planning by means of administrative directives. The question therefore

arises whether one can even speak of a purely "economic theory" of socialist planning in a situation where administrative directives predominate. Can one really ignore political and social factors?

The book, which is based on long experience with East European countries, is well presented and offers an important contribution to our knowledge of economic calculation and to the theory of planning in "command" economies.

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STUDIES IN SLAVIC LINGUISTICS AND POETICS IN HONOR OF
BORIS O. UNBEGAUN. Edited by *Robert Magidoff et al.* New York: New
York University Press. London: University of London Press, 1968. x, 287 pp.
\$12.50.

This homage volume is the joint work of thirty-one scholars, twenty-one of them from the United States, nine from England, and one from Canada. The articles are written in English, except for two in German and one each in Russian, Slovenian, and French. Unfortunately, the editing is somewhat uneven, and the proofreading is not completely satisfactory.

Two contributions deal with poetic devices of Boris Pasternak, namely, Robert Magidoff's "The Recurrent Image in *Doctor Živago*" and Gleb Struve's "Some Observations on Pasternak's Ternary Metres." Magidoff shows Shakespearean influence, similarities being especially pronounced in a comparison with *Romeo and Juliet* and *Antony and Cleopatra*. However, there is a clear difference in the use of imagery. Whereas Shakespeare uses his figures of speech for good and evil subjects or objects alike, Pasternak reserves them almost exclusively for what he cherishes as beautiful and life-giving, deliberately refusing to dignify evil and ugliness with the aura of imagery. His imagery concerns itself primarily with inanimate nature, and secondly with Lara, the heroine of the novel. Magidoff states as a fact (p. 86) that Pasternak's stylistic devices underwent very little change in the course of nearly half a century of creative work. It is Struve's contention that the omission of stresses in Russian ternary meters is by no means such a rare phenomenon as is often thought. The most striking illustration of frequent and conscious deviations from the metrical scheme in ternary meters is to be found in Pasternak's poetry, and Pasternak should be regarded as an outstanding renovator of Russian ternary verse.

Oleg A. Maslenikov, "Disruption of Canonical Verse Norms in the Poetry of Zinaida Hippus," shows Hippus's attempt, in the period of 1893–1910, to free Russian verse from traditional metrical norms. She played a major role in that "Modernist rebellion of the Platinum Age." Kiril Taranovsky, "Certain Aspects of Blok's Symbolism," examines the occurrence of color symbolism in Blok's poetic work in the three periods of 1897–1904, 1904–8, and 1907–21. After 1904 Blok's colors become increasingly dark. The fact that the percentage share of white remains relatively stable is explained by a change in the symbolic value of the color white. Taranovsky takes issue with those literary scholars who detected in Blok's poetic practice a gradual evolution from symbolism to realism. L. Rzhnevsky, in a stylistic analysis, describes the image of the narrator in Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. William E. Harkins, "The Symbol of the River in the Tale of *Gore-Zločastie*," is absolutely right in rejecting any inter-