

graphic mine has been worked and reworked, even for the most diverse metals. Henceforth, thanks to Anatole Senkevitch, Jr., there will be little excuse for not digging more widely. The bibliographic guide which he has assembled indicates just how vast is the range of published sources, and opens the prospect of more thoroughly grounded research on a variety of new and old topics.

The volume does not purport to be a comprehensive index. Rather, the one thousand separate entries—including monographs and journal articles, both Russian and Western—have been selected “primarily to satisfy initial bibliographic enquiries into the history and theory of Soviet architecture” (p. v). They achieve this admirably well. The brief summaries of entries are generally useful and the indexing unusually thorough.

Because this is a selective bibliography, there are many works and areas which could not be included. There remains, for example, a need to expand and update Maurice Frank Parkins’s bibliography, *City Planning in Soviet Russia* (1953). Far more important, however, is the fact that Professor Senkevitch’s excellent guide will enable the researcher to find valuable leads with which he can then branch out on his own.

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NARRATIVE MODES IN CZECH LITERATURE. By *Lubomír Doležal*.

Toronto and Buffalo: University of Toronto Press, 1973. viii, 152 pp. \$10.00.

The author, a well-known member of the second generation of Czechoslovak structuralists and an expert in modern Czech prose, presents here a collection of essays with special attention to problems of composition in modern Czech narrative prose. The book offers both more and less than the title promises: it devotes the introduction to a typology of discourse, based on the dichotomy of narrator’s and character’s discourse which forms the “deep level” of the verbal structure of every narrated prose text, and then investigates certain devices of modern (except for Komenský) Czech literary prose.

The essay on “represented discourse” in modern Czech narrative discusses the wide range of possibilities of indirect presentation of a given event. Immediately the question arises whether there are features peculiar to Czech represented discourse. The answer is yes. They are, for the most part, given through the material of the language: *deixis*, allocution, and emotive elements, especially speech-level features in which Czech prose, because of the two distinct languages—colloquial and literary—has a rich variety of means. One of the forms of represented discourse, “compact” or “diffused” represented discourse, helps in defining modernity in prose. Diffused represented discourse (in other words, *style indirect libre*) is an achievement of modern times, whereas in literature (Czech included) before the second half of the nineteenth century there had to be a clear distinction between the one who speaks or thinks and the one who reports his utterances or thoughts.

The theoretical essay is followed by four independent studies on writers and works of Czech literature, beginning with Komenský’s *Labyrinth of the World* and ending with Kundera’s *The Joke*. The structural analysis of the *Labyrinth* is followed by a study on Karel Václav Rais’s (1859–1926) novel, *Kaliba’s Crime*. This essay on Rais, who is not a first ranking representative but a characteristic

and generally neglected author of Czech realism, offers relevant additional criteria. Perhaps the most interesting study is devoted to a comparison of Karel Čapek and Vladislav Vančura, using Jan Mukařovský's device of characterizing by confrontation. Čapek and Vančura offer two ways of rejecting the traditional differentiation of speech-level, but their solutions are deeply opposed to one another: "Čapek assimilates narrative to characters' discourse, whereas in Vančura's fiction, characters' discourse is adjusted to the speech level of narrative" (p. 97).

Despite its fragmentary character, Doležel's book is still a unity, opening up new ways of analysis of prose. It would be most useful to apply his principles to contemporary Czech prose or at least to some outstanding writers such as Škvorecký, Hrabal, or Linhartová.

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CLOSELY WATCHED FILMS: THE CZECHOSLOVAK EXPERIENCE.

By *Antonín J. Liehm*. White Plains, N.Y.: International Arts and Sciences Press, 1974. ix, 485 pp. \$15.00.

ALL THE BRIGHT YOUNG MEN AND WOMEN: A PERSONAL HISTORY OF THE CZECH CINEMA. By *Josef Škvorecký*. Translated by *Michael Schonberg*. Toronto: Peter Martin Associates, Ltd., in association with *Take One Magazine*, 1971. viii, 280 pp. \$8.95.

Referring to the career of the brilliant film director of the interwar period, Gustav Machaty (*Ecstasy, Eroticon*), Josef Škvorecký suggests a theme that might apply to any period of Czech cinematography: "It was a creeping drama with an unhappy end" (p. 13). Certainly this was true of the promising wave of the 1920s and 1930s, ended by the German occupation. It was equally true of the "new wave," begun cautiously in the gradual political relaxation of the 1960s and ended abruptly by the "normalization" policies of the post-1969 regime. It is the wave of the sixties that delineates the subject matter of Liehm's *Closely Watched Films* and serves as the clearest focal point of Škvorecký's *All the Bright Young Men and Women*.

As in his earlier book about Czechoslovak literature (*The Politics of Culture*, New York, 1970), Liehm has given us a collection of personal reflections by the outstanding artists of their day. In *Closely Watched Films*, the title of which is cleverly taken from that of Jiří Menzel's film *Closely Watched Trains*, Liehm has published his interviews with the leading filmmakers of the sixties. These are the men and women who realized what many have called the "Czechoslovak miracle"—an almost incredible flowering of the cinematic art in this small country that had for two decades seen its finest artists stifled by regimes with no tolerance for creativity or criticism. Many of Liehm's subjects are well known in the West: Brynych, Forman, Passer, Kadár, Menzel. Others are less familiar here: Krška, Barabáš, Papoušek, Bočan. In each interview, Liehm puts to use his special talent for engaging in a meaningful dialogue while allowing the subject to reveal his own feelings about his art, its purpose, and its social message. *Closely Watched Films* is a sensitive and probing book, and a valuable complement to objective historical analyses of the sixties in Czechoslovakia. It is also a sad book, for it reminds us of a marvelous decade in cinematographic history that has abortively ended.