

justify the importance of Bernolák's Slovak he tells us that Ján Hollý may well be the greatest Slovak poet (what of Ján Botta, Janko Kráľ, Hurban Vajanský, Hviezdoslav, or Ivan Krasko, not to mention some very sophisticated recent poets)! The statement that "many literary historians consider him [Hollý] so" is almost totally undocumented in the book's footnotes. And the author fails to comment on (perhaps even to notice) the contradiction between Vlček's statement that Hollý worked with "nothing more than a non-literary, formless dialect" (a view that gives very little credit to Bernolák), and Mráz's contention that "Bernolák's movement triumphed in Hollý's achievements and greatness."

The chapters "Contemporary Tendencies in Slovak Philology" and "Slovak Literature under the Soviet Impact" are disappointing because they do not really give us "contemporary" insights. The philological chapter does not even mention the revival of structuralism, and the chapter on the Soviet impact, though it does treat the writers' rebellion of the 1960s and the "thaw" period, does not really help us decide whether or not the writers' rebellion was fruitful. Indeed, Kirschbaum, though sympathetic to the views of Communist scholars where Slovak national traditions are concerned, seems utterly indifferent to the existence of "Communist Revisionism" and the possibility that it might have inspired any literature worth reading. He maintains that it is among the Slovak emigration that a rich literary tradition has survived, and one chapter gives a good account of the development of this émigré literature.

The book contains literally hundreds of misprints, occasionally to the point of unintelligibility; an enclosed errata sheet scarcely makes a dent in the total.

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THE STUDY OF RUSSIAN FOLKLORE. Edited and translated by *Felix J. Oinas* and *Stephen Soudakoff*. Indiana University Folklore Institute, Monograph Series, vol. 25. Slavistic Printings and Reprintings, Textbook series, 4. The Hague: Mouton, 1975. x, 341 pp. 80 Dglds.

In this book Oinas and Soudakoff present a readable introduction to the chief problems and genres of Russian folklore. The collection includes a number of key studies by leading Soviet specialists past and present, among them such familiar names as V. M. Zhirmunskii, A. M. Astakhova, V. Ia. Propp, P. D. Ukhov, K. V. Chistov, and others. Each article is preceded by an editorial commentary giving its background and placing it in context. While heavily emphasizing *byliny*, the volume also includes pieces on folk tales, riddles, songs, and fairy tales.

A few caveats: The book's value as an introduction for nonspecialists is diminished somewhat by the fact that many tales, *byliny*, and other materials often referred to are not summarized. All the pieces predate the mid-1960s, which is, for the most part, not a troublesome point, but it does raise questions about the accuracy of Chistov's title, "Folkloristics and the Present Day," particularly in view of the changes the field has undergone in recent years. Finally, the collection may present Soviet folkloristics in too narrow a scope, because it omits discussion of anthropological and philological approaches, and thus sets aside both the Marr school and the *Trudy po znakovym sistemam*. Nevertheless, the book should provide a useful service in courses on comparative and introductory Russian folklore.

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