Garlich in his songs and prose writes about the Holocaust, Russian-Jewish relations, life in Israel, and emigration.

Felix Roziner's novels A Certain Finkelmeyer and The Silver Cord, which is based on Roziner's family history, are examined in chapter 7. In the novel A Certain Finkelmeyer Roziner dwells on two major points, "Soviet artistic policy and Soviet anti-Semitism" (p. 184).

The last chapter of the book is devoted to the life and works of David Markish—the son of a famous Jewish poet Peretz Markish. In The Dog, David Markish writes about the life in Israel for a Russian intellectual and the Israeli Jews. In The Crimson Well (1986) Nakhimosky notes: "It is safe to say, however, that the Russian-Jewish interchange has been one of his most abiding interests. If not the central theme, it is at least a leitmotif of the two books that form the subject of this chapter: The Jesters and The Dog." (p. 199)

The translations, those of Nakhimosky and others that are used, are accurate and helpful for the non-native Russian reader. Nakhimosky appears to have some knowledge of Yiddish and Hebrew. The book contains a substantial bibliography and an author and subject index. The book is well organized, its format is clear, and the reviewer found no misprints or mistakes of any importance. The book is, in general, well-balanced and well-informed, and it will be an asset to any literary scholar or library.

Haim Gamburg


The current volume, proceedings of the conference held at the University of Ottawa May 2-4, 1991, does justice to its title, representing the current research of a broad array of international scholars and playwrights, all of whom address the central "question of innovation" in dramatic structure and literary-theatrical canon in Polish, Russian, Ukrainian, Czech, and Yugoslav drama. Although of interest primarily to specialists in Slavic and Comparative Literatures, the volume's diversity of contents makes it suitable as an introductory reference work for students of many disciplines, whose needs the editors have taken into consideration by the decision to publish all the contributions in English (with one exception, in French).

The volume is in two parts. Part I, comprising the bulk of the volume, consists of thirty academic papers, ranging in approach from semiotic (as
exemplified by the opening essay, “Innovation as World Transformation” by Lubomfr Doležel, or by Reinhard Ibler’s “Towards a Semiotics of Comedy: On Material from Russian Literature”) to historical (Laurence Senelik argues for “Repriming the Canon: A New Approach to the Russian Dramatic Repertoire,” Kazimierz Braun surveys recent Polish drama in “Between Politics and Drama: An Overview [1939-89]” and Edward Czerwiński describes the contemporary situation in “Building on the Ruins: Polish Theater and Drama, Post-triumph”) to structural-comparative (Zbigniew Folejewski’s polemic “A.P. Chechov and S.J. Witkiewicz: Two Slavic Precursors of Contemporary Theater,” Balagandk and Misterija-Buff: a structural comparison of Russian Symbolist and avant-garde drama, by Rolf-Dieter Kluge). Part II presents transcriptions of the “Playwrights Forum” held at the conference, with the participation of Zoran Božović (Yugoslavia), Lina Kostenko (Ukraine), and Tadeusz Różewicz (Poland); excerpts from Richard Sokoloski’s interviews with Różewicz, and the banquet address, “Cultural Diplomacy” by Canadian diplomat J. Fernand Tanguay of External Affairs and International Trade Canada.

In keeping with the theme of “cultural diplomacy,” the Polish, Russian, and Ukrainian traditions occupy equivalent space in these Proceedings. Among contemporary Polish playwrights, Tadeusz Różewicz receives the most varied treatment, being the subject of three studies: Josef Kalera’s “La structure poetique des drames de Tadeusz Różewicz,” Halina Filipowicz’s “A Case of Stolen Goods: Quotation in the Plays of Tadeusz Różewicz,” and Bogdan Czaykowski’s “Poetry and Anti-poetry in Modern Polish Drama,” which contrasts Różewicz’s development with Witkiewicz. Dan Gerould’s “Mrożek Revisited” presents a satisfying overview of the playwright’s career, while Stanislaw Barańczak’s study “Miron Białoszewski: ‘From Dramas of Grammar’ to the Cabaret of History” cogently describes this writer’s generic innovation through linguistic experiment. Russian drama, on the other hand, is dominated by comparative approaches to classic works (Galina Galagan presents ethical-societal conflicts in Tolstoi and Adreev, Alexander F. Zweers contrasts Gor’kii and Eugene O’Neill’s “lower depths”). From the contemporary period, Nina Kolesnikoff discusses “The Generic Diversity of Liudmila Petruševskaia’s Plays,” and Ireneusz Szarycz presents “Gennadij Solovskij’s Play ‘Voždi’: A New Voice in Soviet Drama of the ‘Glasnost’ Period.” Two studies treat the little-studied dramatic work of Il’ia Sel’vinskii, Boris Tomson’s study of the early verse plays, and Edward Mozejko’s “Komandarm-2 and the Concept of Constructivist Drama.”