

RECENSIONES

DANICA AUERSWALD, *Zur Rezeption von Dantes "Divina Commedia" bei den Kroaten und Serben*. Dissertation zur Erlangung des Doktorgrades and der Philosophischen Fakultät der Universität Wien, Wien, 1969, 279 pp.

È questa una ricerca diligente e informativa sopra un argomento trattato fin ora sotto vari aspetti da critici letterari quali Arturo Cronia, Mirko Deanović, Josip Torbarina e in tempi più recenti da Frano Čale, Nikolaj Kravcov, Mate Zorić e nuovamente da Josip Torbarina.

Va detto subito che il saggio dell'Auerswald avrebbe suscitato maggiore risonanza se fosse uscito un quinquennio prima, come originariamente era stato previsto. Così invece, essendo usciti nel frattempo studi analoghi che trattano la stessa materia, l'Auerswald, per non rifare il già fatto, si è vista costretta a ridurre o eliminare buona parte del materiale manoscritto raccolto in lunghi anni di ricerche e limitarsi a una registrazione di quegli elementi che erano sfuggiti all'occhio dei ricercatori precedenti: echi lontani e vaghe reminiscenze del Divino Poema presso singoli scrittori croati e serbi. L'autrice ha dovuto, insomma, contentarsi ora di briciole e granelli ed è questo il materiale riportato nella terza parte del presente studio (pp. 152—257). Esso costituisce l'apporto originale dell'Auerswald alla problematica in questione.

Trentasette sono gli scrittori esaminati, a cominciare da Mavro Vetranic e Petar Zoranic, giù giù fino a Preradovic, Kranjčević,

Nušić, Nazor, Begović, Dučić, per arrivare a Ujević, Krleža e allo scrittore popolare croato Mate Miloradić del Burgenland (Gradišće) in Austria. Frutto di molte letture, i dati qui raccolti, benché modesti, concorrono tuttavia a completare il quadro degli influssi della *Divina Commedia* nella letteratura croata e serba come ci viene presentato dagli autori citati più sopra e i cui saggi vengono riassunti in forma panoramica da Danica Auerswald nella prima parte della sua ricerca (pp. 3—95). Riceviamo così una visione abbastanza completa dei lavori precedenti che vengono parafrasati e accompagnati qua e là da qualche osservazione e giudizio personale dell'autrice.

Compiuto questo bilancio sommario l'autrice passa a esaminare nella seconda parte del suo saggio (pp. 96—151) le opinioni dei vari critici intorno agli influssi esercitati da Dante su singoli scrittori croati e serbi attraverso i secoli. Qui essa si sofferma anche sul discorso polemico tra A. Cronia e J. Torbarina intorno all'importanza da assegnare a tali influssi nella letteratura croata di Ragusa. Dopo un attento esame dei dati e delle citazioni addotte dai due contendenti a conferma delle proprie tesi, l'Auerswald finisce per dare ragione al Torbarina il quale in opposizione alle affermazioni del Cronia insiste sulla cospicuità degli influssi danteschi nella letteratura ragusea.

L'autrice ha rinunciato deliberatamente a un esame critico delle versioni croate e serbe della *Divina Commedia* con la scusa che ciò è stato fatto nel frattempo

da Radovan Vidović. Restiamo perplessi di fronte a un tale ragionamento e non possiamo accettare una scusa così formulata nella convinzione che i lavori del Vidović pubblicati in occasione del centenario dantesco, per quanto pregevoli, non esauriscono in nessun modo la materia e più che precludere altre ricerche in tal senso, rappresentano un incentivo e una ragione di stimolo per rinnovate analisi linguistiche, stilistiche e metriche delle varie versioni.

Chiudono il volume una serie di tavole sinottiche con utili indicazioni dei singoli passi della *Divina Commedia* citati dai vari autori. I dati bibliografici, poi, sono stati raccolti in due elenchi di cui uno comprende gli studi critici sul tema trattato nel lavoro dell'Auerswald, mentre l'altro contiene la lista degli scrittori e delle opere in cui appaiono citazioni dantesche.

La divisione della materia trattata in tre capitoli separati, con la conseguente esigenza di dover spesso riprendere il già detto, finisce necessariamente a determinare una discontinuità di equilibrio fra le singole parti. Comunque, il lavoro conserva un suo valore informativo grazie al metodo prevalentemente narrativo dell'impostazione e nonostante la carenza di seri giudizi critici e prese di posizione da parte dell'autrice.

J. Jernej

IVO VIDAN, *Nepouzdana pripovjedač* (The Unreliable Narrator) Zagreb, Matica hrvatska, 1970, 334 pp.

The *Unreliable Narrator* is a collection of essays on modern English and American literature prefaced by a long introductory essay on various aspects of the modern novel, which gave its title to the book. The author, Ivo Vidan, Associate Professor of English literature at the Zagreb Arts Faculty, has written on

problems of English, American and Yugoslav literature, as well as criticism and literary theory. He is a well-known Conrad specialist and one of the international editors of *Conradiana*.

Most of the essays contained in the book were written between 1955 and 1967 for various magazines and later revised for inclusion in the book; most of them deal with problems relevant to the idea of the modern discussed in the introductory essay. The subjects discussed are the structure of *Lord Jim*, *Nostramo* as a political novel, *Ulysses* and *Portrait of the Artist as a Young Man*, the plays of Harold Pinter, the American intellectual and the novel (Saul Bellow), Capote's *In Cold Blood* and the criticism of Arnold Kettle.

In his analysis of *Lord Jim* Vidan concentrates on the problem of the narrator, particularly as related to the time scheme and plot structure. He finds that one of the salient modern elements in this novel is the existence of two centres of interest, of a complex double psychological and structural focus: Jim's story and its reflection in Marlow's mind. Vidan also finds this double focus in *Heart of Darkness* where, he believes, the centre of interest has been shifted from the story itself (which is still central in *Lord Jim*) to the mind of the narrator who registers and experiences it. Marlow is shown as unreliable in his hesitation and uncertainty which are expressions of the dominant modern feeling that life's riddle can never be fully solved, and a way for Conrad to avoid the duty of the traditional novelist to interpret without ambiguity. The narrator has also been used by Vidan as a means of separating the Patusan period from the rest of the novel: Marlow seems particularly suited to reflect the prevailing psychological interest of the first part of the novel, but rather out of place in the more exotic and melodramatic second part. This

is closely connected with Conrad's complication of the time scheme of the novel. While this complication is well suited to the meanderings of Marlow's wondering, searching mind, it is unnecessary in the second part which is, consequently, inferior to the first.

While the study of *Lord Jim* reflects Vidan's interest in problems of the novel as a closed structure and offers, in addition, several original insights from his research, *Nostromo* is discussed primarily as a political novel. Here Vidan exhibits a social and moral awareness particularly suited to the theme and composition of *Nostromo*. (While discussing Marlow as narrator Vidan refers to Wayne Booth's *Rhetoric of Fiction*. The political aspect of *Nostromo* is discussed in connection with Irving Howe's *Politics and the Novel*.)

Vidan stresses all the traditional realistic aspects of the novel, yet believes the work to be modern in the selection of its material, presentation of a vision and treatment of character.

Of *Nostromo* he writes: "Has ever a novel more completely presented a true (even if imagined) historical world? We remember, of course, Balzac and his *Peasants*. Yet Conrad's vision is more poetic and more modern, artistically completely dedicated to its central theme. He does not describe the functioning of a financial, legal and administrative mechanism, but purposefully selects facts significant as consequences of that mechanism, using them as functional, not only illustrative narrative elements. The same applies to his characters who are not described in detail, yet everything said about them is significant with regard to the role they are to play in the novel. Their inner life is presented through one dominant trait, while outside circumstances are simplified, reduced to a few characteristics that are repeatedly brought to the reader's attention. Therefore, in spite of a great

profusion of details, the aim of the narrative is not an exact description of objects, but the recreation of a vision... *Nostromo* is, essentially, a polycentric novel which might graphically be represented by a complex pattern: a series of polygons, each of them representing the vision of a character's life and its relationships, superimposed upon each other. The meaning of *Nostromo* only exists in their totality, although each polygon will alternately acquire or lose importance for the observer or reader in the course of his reading. These various levels act like prisms, each of them reflecting the light of all the others, while their simultaneous existence gives all of them an ironical colouring".

Vidan presents Conrad as one of the first modern authors who realized that no absolute standards and norms exist in the world, but was still able to retain an admirable fullness and coherence of vision.

While the Conrad essays are primarily written for the specialist, the two essays on Joyce are more widely aimed at the educated Yugoslav reader. *The Portrait of the Artist* is discussed in the light of Joyce's theories of impersonality, his insistence on the objective existence of words, at the expense of a subjective expression of his feelings. The essay on *Ulysses* is an encyclopaedic, yet lively analysis of the novel's complexities. Vidan gives particular attention to Joyce's obsession with language, the incredible inventiveness of his imagery, his various tones and styles, his linguistic invention in creating allusions, puns, ambiguities. On the psychological and technical aspects of the stream of consciousness he also offers valuable comments: a clear distinction is made between Proust's associative method, which obeys the rules of chronology and causality, and Joyce's imitation of a mind's meanderings, using methods resembling those of contemporary

poetry. Vidan reminds us that the stream of consciousness technique has lost much of its attraction for our contemporaries because of the dangers inherent in it, of its impressionistic waywardness and subjectivity. He also points out that modern critics will not primarily be interested in Joyce as an impersonal symbolist and supreme craftsman: they will, rather, deal with "the anthropological meaning of the novel as a whole, with those of its relationships which tend towards the timeless content of mythical imagery on the one hand, and man's historical situation on the other".

The problems discussed in Vidan's essays including those on Pinter's anxiety, Bellow's traditionalism modified by the great modern experiment, Capote's extreme refusal to be involved in the subject of his book, are all in various degrees present in Vidan's introductory essay, whose title was taken from Wayne's *Rhetoric of Fiction*. In this essay we find excellent analyses of some of the problems of the modern novel, mainly based on the Anglo-American critical tradition, and largely unfamiliar to the Yugoslav reader, as well as some ingenious approaches to individual works (notably Ivo Andrić's *Prokleta Avlija*).

Like other literary historians Vidan underlines Flaubert's role in the development of modern fiction. Flaubert was the first to insist on the impersonality and the painful accuracy of style that led to Joyce's obsession with language, the interest of *new critics* in verbal irony, ambiguity and paradox, the detachment of *The Portrait of the Artist*, and in its extreme form on the absolute disengagement of the author from his work (Robbe-Grillet, Sarraute). The role of images and symbols as structural elements of modern prose is also closely examined. Vidan points out that the critical trends which followed the modern artists' ex-

clusive preoccupation with language and imagery have recently been superseded by others. The more recent trend studies the novel as a rhetorical structure following certain conventions, or as an emanation of the "energy" or "life" which can, for instance, be found in a novelist like Dickens.

Vidan believes that the *new criticism* is particularly vulnerable when applied to fiction where, following Booth, he stresses the importance of complex intellectual, moral, aesthetic relationships of four factors: the author, the narrator, the characters and the reader. In Booth he traces the contemporary tendency to stress the value of literature as communication.

The author further gives full attention to problems of point of view as expounded by James and Lubbock and some more recent critics. He also traces the development from "central consciousness" to "stream of consciousness". Both discussions are also primarily aimed at Yugoslav readers who have, on the whole, been much more exposed to German and French critical concepts, and to whom the Anglo-American critical tradition is rather unknown.

Vidan draws interesting comparisons between the great moderns and the representatives of the "nouveau roman". While Joyce and Faulkner are shown as writers whose fictional characters have retained a certain wholeness, although their minds are fragmented and fluid, and the action in their novels has retained a certain continuity, the novels of Sarraute and Robbe-Grillet are offered as examples of states of mind isolated from the characters, showing objects existing independently and even dominating the human world. Vidan has characterized the line of writers from Flaubert to Sarraute by their refusal to cooperate with the reader, to comment upon and explain the action, either by hid-

ing behind the narrator or by disappearing in the text. To this kind of unreliable narrator he contrasts the narrator of *Tristram Shandy* or *Jacques le Fataliste* who does not "drown himself" in the narrative, but achieves conscious distance from it and plays with it. In neither case does the reader feel secure. Reading Joyce he often does not know the writer's attitude, he has trouble in distinguishing between interpretations to be trusted and those not to be trusted. Reading Sterne he knows that the story-telling process is a game, that the narrator may consciously be fooling him, that the story is an artifact. Vidan analyses the latter attitude in *Prokleta Avlija*, a novel by the Yugoslav Nobel prize winner Ivo Andrić. The writer feels threatened by the immeasurable and deceiving aspects of reality, "qualities that radiate from the theme, destroying the balance of the author's tone". The author is the most reliable of narrators, yet he is sadly aware of the unreliability of the material he is working with. Andrić's novel is defined by Vidan as a metaphor for the storytelling process which offers no final solutions, as the characters themselves cannot solve the riddle and confusion of their lives. "The author has transferred the world's unreliability from the narrator's point of view into the theme".

The role played by irony and ambivalence in the modern novel is also analysed by Vidan on the example of *Heart of Darkness*. Marlow, "oscillating between sarcasm and moral indignation", is continually aware of the insoluble mixture of reality and appearance. The ambivalence of the novel also appears in the symbols of darkness and light and in the existence of a double narrative focus. "The story is either about Marlow or about Kurtz; it is an interpreted experience or an experienced series of real situations. . . . As the theoretician of the 'undefinable', Umberto Eco, has

said in another context: each particular aspect of the book contains the whole work, revealing it in a certain perspective. The work exists, simultaneously, as a whole in which the hierarchic dependence of the relation between what is central and what is peripheral is abolished. This is a characteristic of modern, 'open' works... we are dealing here with the tendency to disregard the epic progression of the traditional novel. Ambiguity, a double focus, a thematic inter-relationship of all the parts of the story give it a vertical dimension and reduce the plot to merely one of the aspects in which the material of the novel is organized: all this brings Conrad's novels close to the spacial organization of modernistic prose; while the dense texture of imagery awakening echoes in various contexts and creating ambiguity through mutual relationships and contrasts, leads Conrad into poetry".

Concluding this informative and imaginative essay Vidan summarizes the characteristics of three generations of the modern novel: that of Conrad, that of Joyce, Proust and Lawrence and finally, that of our English, American and French contemporaries (Bellow, Murdoch, Sillitoe, Robbe-Grillet, Sarraute). Although they often go back to the picaresque story and to more conventional plot structures, our contemporaries have learned the lesson of the great moderns: the hero is fragmented, uncertain, "he will subordinate the world of appearances to his own search for spiritual meaning". This hero is often neurotic, unable to communicate, insufficiently defined as a character. The novel in which he appears has retained the ambiguous, ironical attitude towards reality, it refuses to offer solutions, the reader must rely on his own judgement. According to Vidan, most modern novels have, however, retained one traditional trait — progression in space, as

limited as it may be. In Proust this progression is limited to the mind of the narrator, in *To the Lighthouse* it is directed towards a changing, uncertain symbolic goal. "Even Beckett's extremely reduced aspects of human existence retain a quality in some of the novels which are not found in his plays. In *Molloy*, or in one aspect of *Comment c'est*, his hopeless invalids, one-eyed and lame, ... creep, move: they stop under way, do not reach their goal, thus confirming the world-view of Beckett's plays. Yet they try, they are driven by something, although we never guess the nature of the energy that inspires them and often witness their complete exhaustion. Perhaps it is this dimension of progression in space", Vidan suggests, "that represents the watershed between the novel and that form which, lacking any clear conceptual limits of the term, we now provisionally call the anti-novel".

In the essay on *In Cold Blood*, which closes the book, Vidan characterized Capote's hybrid form as an example of the contemporary novelist's capitulation before a world dominated by objects, a world which has become meaningless. Capote's refusal to get involved in the story is explained by Vidan as his evasion of reality parallel to the evasion into phantasy and grotesque that are found in Capote's early works. This aspect of Capote's work is compared to the attitude of Robbe-Grillet who states that the world neither means nor is absurd, it simply is.

Commenting upon the crisis of contemporary fiction Vidan concludes: "We are in fact dealing here with the question of the relationship between a series of facts taken from life and 'myself', the reader who does not get any directives from the writer, directives that would help him to find some meaning in this world. (Capote's) 'non-fiction' has abandoned the most precious position

of literature... Capote... who has so consciously refused to present his case as a problem, appears to us as a manifestation of the question, so universal in our time, of the relationship between reality as direct content of a work of art and reality itself".

S. Bašić

ACTIVE METHODS AND MODERN AIDS IN THE TEACHING OF FOREIGN LANGUAGES — Papers from the Tenth Congress of the Fédération Internationale des Professeurs de Langues Vivantes, ed. Rudolf Filipović, Oxford University Press, London, 1971, 231 pp.

AKTIVNE METODE I MODERNA POMAGALA U NASTAVI STRANIH JEZIKA — Predavanja i referati održani na 10. kongresu FIPLV u Zagrebu, 5—9. 4. 1968., ed. Rudolf Filipović, Školska knjiga, Zagreb, 1971, 539 pp.

The books being reviewed are somewhat belated issues of the material from the 10th Congress of the FIPLV held in Zagreb, Yugoslavia, from April 5th to 9th, 1968.

The volume published by the Oxford University Press includes all the papers read in plenary meetings (except the one by E. M. Stepanova, Moscow, on the role of grammar in the initial stages of language teaching): Einar Haugen "Bilingualism as a Social and Personal Problem", Ludwik Zabrocki "Kybernetische Lernmodelle und programmierter Fremdsprachenunterricht", Renzo Titone "A Psycholinguistic Model of Grammar Learning and Foreign Language Teaching", W. R. Lee "Aids and Activity in Foreign Language Learning", and Denis Girard "Méthode directe et méthodes audiovisuelles".

There is also a selection of fifteen section papers dealing with various aspects of the audiovisual method (like the application in radio and television language cours-

es, and in the language laboratory), programmed language instruction, problems of bilingualism (in the German Democratic Republic and in Belgium), the importance of literature and civilization in language teaching, advanced teaching the language of science and technology at university level, and training of interpreters; the final three section papers deal with theoretical and practical questions of contrastive analysis.

The Appendix contains a list of all papers and reports read at the Congress.

Papers not written in English (i. e. written in French or German) are preceded by a short summary in English. It is regrettable that there are no Russian papers included (which I assume must be due to printing difficulties), as they might have revealed some less familiar problems and approaches in foreign language instruction. This omission is, however, made up for in the editor's Introduction, where a survey of all the more important papers is given, as well as the Conclusions and Recommendations of the Congress. Similarly, a full account of the Congress and an extensive review of the papers has already been published in *Studia Romanica et Anglicana*, nos. 25—26, 1968, by the editor of the present volume.

The edition of Školska knjiga contains all the reports and lectures delivered at the Congress, translated into Serbo-Croat.

- 1) Einar Haugen, "Bilingualism as a Social and Individual Problem";
- 2) Ludwik Zabrocki, "Cybernetic Models of Learning and Programmed Foreign-Language Teaching";
- 3) Renzo Titone, "The Psycholinguistic Model of Grammar Learning and Foreign-Language Teaching";
- 4) E. M. Stepanova, "The Role of Grammar at the Initial Stage of Learning";

- 5) Denis Girard, "Direct and Audio-Visual Methods";
- 6) W. R. Lee, "Aids and Activity in Foreign-Language Learning";

The other papers are divided into five sections:

- 1) Audio-Visual Methods and Aids in Foreign-Language Teaching, with the sub-sections: Audio-Visual Aid, Radio and Television, Audio-Visual Courses, contains 35 papers;
- 2) Programmed Foreign-Language Teaching, 9 papers;
- 3) Foreign-Language Teaching in Bilingual Environment, 8 papers;
- 4) Literature and Civilization in Foreign-Language Teaching, 7 papers;
- 5) Technical Terminology in Foreign-Language Teaching, 7 papers;
- 6) Contrastive Linguistics and Foreign-Language Teaching, 5 papers.

It is only natural that such a large collection of topics, approaches and authors should vary in importance and excellence, though anyone interested in foreign-language teaching may find in it something of interest and relevance for his work. Thus it meets the editor's intentions "to serve as a reference book to teachers of foreign languages at all levels, as well as those specialists interested from a theoretical point of view, in the problem of teaching foreign languages in Yugoslavia.

The two editions are a valuable record of the Congress for both the participants and all others interested in its proceedings.

D. Maček

ATTI, Centro di ricerche storiche — Rovigno, Unione degli Italiani dell'Istria e di Fiume — Università Popolare di Trieste, voll. I—II, Trieste, 1970, 1971, 284 pp., 378 pp. + XXIII tav.

Sono usciti, nel corso del 1970 e del 1971, il volume I e il volume II degli *ATTI* a cura del centro di Ricerche Storiche di Rovigno e dell'Università Popolare di Trieste, enti i quali hanno al loro attivo tutta una serie di iniziative culturali ed editoriali sbocciate e cresciute proficuamente su un tessuto di relazioni che si possono ormai definire tradizionali.

Gli Italiani dell'Istria e di Fiume di cittadinanza iugoslava operanti nel campo culturale hanno già raggiunto bei risultati nel campo della narrativa e delle arti figurative; e qui basterà ricordare gli scrittori e i poeti come E. Sequi, O. Ramous, L. Martini, M. Schiavato, G. Scotti, i cui nomi hanno varcato i confini non solo della regione, ma anche del Paese, vincendo premi e concorsi internazionali, e più giovani, come il Lettis, la Forlani, il Cocchietto, l'Ugussi, il Turconi, il Sudoli, e in special modo il poeta in vernacolo roviginese E. Zanini, il quale ha dato la misura dell'originalità e della forza del suo talento in raccolte molto apprezzate da noi e all'estero. Ma la somma delle energie non avrebbe trovato estrinsecazione esauriente e adeguata se non si fosse aperta loro anche l'area della ricerca scientifica, esigenza di cui si è reso interprete e promotore il Centro di Ricerche Storiche con sede a Rovigno, fondato qualche anno fa, e che nel suo statuto ha formulato la necessità di svolgere un lavoro scientifico, con particolare riguardo «agli avvenimenti e alle vicissitudini legati alle genti dell'Istria e di Fiume di lingua d'uso italiana». È in questa libera spinta scientifica che va ricercata l'origine dei due volumi degli *Atti*, che ci piace segnalare, esponendo sommariamente la materia trattata, misurandola sulla specifica natura e sullo spazio gentilmente messo a disposizione dalla rivista ospitante.

Il primo volume, un bel libro di 284 pagine pubblicato a Trieste in elegante veste tipografica, è diviso in tre parti: «Documenti»,

«Voci del passato», «Folclore». Inizia con un esauriente e circostanziato saggio introduttivo di G. Radossi allo *Statuto di Dignano*, del 1492, l'unico ancora inedito fra gli statuti dei Comuni dell'Istria, rimasto in vigore fino al 1815, quando fu sostituito dal Codice generale austriaco. Segue una lettera di Niccolò Tommaseo del 1874, anno della sua morte, nella quale il grande scrittore esorta gli Istriani parlanti due lingue diverse ad «intendersi insieme da buoni fratelli». La seconda parte è occupata dalla ristampa della *Biografia degli uomini distinti dell'Istria* di Pietro Stancovich, indispensabile strumento di lavoro a chi voglia occuparsi delle epoche remote della storia e della civiltà dell'Istria, ma ormai quasi introvabile, preceduta da un saggio di D. Cernecca, mentre nella parte terza E. Milicich rievoca con bonario compiacimento il modo di divertirsi dei nostri nonni al tempo del carnevale dei primi anni del secolo.

Il II volume degli *ATTI*, di 378 pagine e numerose illustrazioni, il quale mantiene la divisione tripartita del primo, si apre con le *Aggiunte e modifiche allo statuto di Dignano*, già pubblicato nel volume I, tratte da tre manoscritti (di Pisino, Fiume, Trieste), con una nota introduttiva di Jakov Jelinić. Segue la pubblicazione del «Libro catastico di Rovigno del 1637», con un breve e puntuale studio introduttivo di A. Paulettich. I. Moncalvo pubblica quindi il verbale della consegna del monumento a Giuseppe Tartini al municipio di Pirano, del 1896, facendolo precedere da una esauriente e lucida presentazione del grande musicista e della Pirano del secolo scorso, mentre G. Radossi è presente con un gustoso saggio estratto da *La Concordia. Almanacco istriano per l'anno 1884*, nel quale si svolge una serie di argomenti che non hanno ancora perduto la loro attualità, inquadri idealmente sotto l'antica massima sallustiana «concordia

res parvae crescunt, maxime dilabuntur”.

Nella seconda parte continua la pubblicazione delle *Biografie* dello Stancovich, la quale completa il primo tomo dell'edizione del 1828, mentre il volume si chiude con le «Testimonianze di rovignesi sfollati a Wagner», località vicino a Leibnitz, a cura di A. Cherin: una vivace ricostruzione delle tribolazioni di quella popolazione strappata alla casa e sbattuta nel «lager» dell'impero austro-ungarico, negli anni della prima guerra mondiale.

Pur dando posto ad argomenti diversi, l'accento principale dei volumi posa sulla raccolta e la pubblicazione di materiali storici, ai quali i curatori prepongono misurati e chiari cenni introdotti, senza cedere alla tentazione di dare interpretazioni e in questo senso la raccolta potrebbe sembrare a qualcuno insufficiente e priva di prospettive. Trova invece a nostro parere la sua giustificazione proprio nel fatto che i documenti, prima di essere interpretati, vanno obiettivamente portati alla luce del giorno e proposti alla meditazione. Ciò facendo, gli autori hanno offerto agli studiosi dei materiali inediti sicuri e comunque difficilmente reperibili, ai quali potrà riferirsi chi vorrà occuparsi di cose dell'Istria dei secoli passati.

D. Cernecca

RUDOLF FILIPOVIĆ, *Kontakti jezika u teoriji i praksi* (Language Contacts in Theory and Practice), "Školska knjiga", Zagreb, 1971, XVI + 142 pp.

The book under review represents a selection of articles written and published by the author over the last twenty-five years and dealing with certain theoretical and practical problems of contacts between languages. The term "linguistic contacts" is taken here in its broad sense to include contacts that occur in foreign lan-

guage learning, in bilingualism and in linguistic borrowing.

The book is divided into three parts devoted, in turn, to teaching methods, contrastive analysis, and linguistic borrowing.

The first part of the book contains articles whose main purpose at the time of writing was practical. They were written for the benefit of teachers using different textbooks prepared by the author or applying different methods in the teaching of foreign languages. In the early post-war period, Filipović was the first to introduce the phonetic approach in the teaching of English in our schools. In this way, he facilitated the introduction of the spoken language into the classroom instead of the traditional emphasis on the written language and translation method. At a later stage he drew the attention of teachers to the underlying principles and practical applications of the audio-visual method and its ramifications. Still later came his own modification of the audio-visual method, then the use of television as one of the audio-visual approaches, and more recently the exploration of the implications of contrastive analysis for foreign language teaching. Although this listing of the author's interests might at first sight suggest that he was simply following the changing fashions in linguistics and language teaching, there are two important ways in which Filipović can claim originality for his pedagogical work. The first is the fact that his innovations in the audio-visual method have resulted in a new, modified method which has proved to be more effective than the rigid audio-visual method, whose intellectual premises could hardly be squared with the nature of language and of the learning process in a bilingual situation. Filipović's second claim to originality lies in the fact that, no matter which method he takes, he always preserves a healthy critical attitude and judges the method in terms of certain prin-

ciples to which he remains faithful throughout his work: these include his belief in the primacy of speech over writing in foreign language learning (tempered with the belief that there are limits to what can be achieved without the introduction of the written word), his conviction that the learner's mother tongue plays a part in his acquisition of the foreign language, and his insistence that modern techniques and educational technology are necessary but not sufficient for success in foreign language learning.

The last paper in this part of the book discusses the role of linguistics in the development of modern methods of foreign language teaching. Here, too, Filipović's commendably eclectic attitude makes itself felt. He first defines what it means for a teaching method to be "linguistic" (and explains why some of the traditional methods cannot be regarded as linguistic) and then goes on to show what it is that the two recent developments, structural linguistics and transformational-generative linguistics, can contribute to the — as yet non-existent — new, linguistic method of foreign language teaching. He is aware that no one linguistic school alone can give us everything that we need for adequate teaching. This paper does not deal with the question whether a "linguistic" method is desirable — or whether linguistics is relevant for language teaching. The implication is that it is relevant, but one would still like to hear the author's arguments in favour of a linguistically based method. We can only hope that Filipović will develop this idea further and give us a sample of the proposed method, demonstrating how it works and to what extent it is more effective than the methods used so far.

The second part of the book is devoted to contrastive analysis. The author begins with an examination of the grounds on which contrastive analysis can develop

as a legitimate linguistic discipline, distinct in particular from comparative linguistics (or comparative philology) with which it is often confused. He agrees with those who believe that contrastive analysis is a linguistic discipline in its own right, with its own field of study and — presumably — methodology of work. While comparative linguistics studies genetic or typological relations between (related) languages, contrastive analysis examines (related or unrelated) languages to discover similarities and differences between their different segments which might prove to have a bearing upon the teaching of a given language to speakers of another language.

Since the intended audience for this article was mainly language teaching practitioners, potential users of the results of contrastive analysis, Filipović did not discuss the methodology of contrastive work. This he discusses at great length in the next paper presenting a survey of the Yugoslav Serbo-Croatian — English Contrastive Project. In this paper, he reviews all methodological statements and practices prior to the Yugoslav Project, as well as those by the Yugoslav Project workers so far, and concludes that the methodological approach which promises to be practically most useful is the one based on an extensive corpus and its translation and which uses a combination of descriptive linguistic models (structural, transformational-generative, and "traditional"). This eclecticism has been dictated by a desire to make the analysis as exhaustive as possible and its results as useful, practically, as possible. None of the models of linguistic description, now available would alone enable us — within a reasonable period of time — to describe different segments of the two languages with a sufficient degree of detail to make their contrastive confrontation meaningful.

A large, computer-processed corpus of material (the Brown Corpus and its translation into Serbo-Croatian) is one of the very interesting features of the Yugoslav Project, because it represents the first attempt to base contrastive statements about any two languages on such a rich body of linguistic data. Filipović carefully explains the great pains taken to ensure the representativeness of the corpus, both with respect to English and to Croatian and Serbian. He also shows how the corpus was coded to facilitate computer-assisted analytic work. What he does not, however, discuss in this paper is the very interesting and relevant question of the (bounded) corpus-based as against the (unbounded) introspective, including informant-based, description. This includes also the problem of the manner in which the corpus is to be utilized: one way would be for the corpus to serve as a starting point for analysis, but it follows from the next section of this article (dealing with the work of the Project analysts) that the use of the corpus is envisaged only at rather advanced stages of contrastive work, when the basic description has been completed and when only further refinement, greater completeness, and real-life instances of usage are sought in the corpus. Experience has shown that these are the uses for which the corpus is invaluable and that the practical usefulness of contrastive analysis would be greatly impaired without the use of the corpus.

The fact that the translated corpus is required for contrastive analysis raises another problem — that of the relation between the processes of translation and contrasting. Expressed in the most direct terms, the question is which of the translation equivalences can be accepted by the analyst as instances of contrastive correspondence. Filipović does not touch upon this problem, but it

has received considerable attention in the Project publications.

The rest of this article surveys the work already done in the Yugoslav Project, including the analysts' reports and studies, pedagogical materials, error analysis, and testing.

The third part of the book, devoted to languages in contact and linguistic borrowing, opens with a historical survey of the field and examines the views of linguists from the eighteenth century onwards on this important development in the life of every language. The author gives a very clear outline of the evolution of the terminology ("mixed language", "bilingualism", "linguistic borrowing", "language contacts", "interference"), which is highly indicative of the attitudes of different students to the phenomena under consideration.

The article discussing the theory of bilingualism and linguistic borrowing is a highly systematic examination of the ways in which one language influences another and in which borrowed elements become integrated into the phonological, morphological and semantic systems of the borrowing language. The semantic aspect of linguistic borrowing here means the lexical aspect. The syntactic aspect is not treated by Filipović, probably because languages influence one another less in the sphere of syntactic structure than in the sphere of individual words and expressions. While this is true at the level of *langue*, it is also true that at the level of *parole* syntactic influences are quite strong (as shown by contrastive analysis). Moreover, syntactic influence which one language exerts upon another through translations is by no means negligible and deserves to be described, particularly from the point of view of the boost that certain native structures receive at the expense of certain other structures.

The last article in the book is the most valuable because it

shows how the theoretical considerations offered by the author can be applied in practice, in an analysis of linguistic borrowings from English by Croatian. At the phonological level, Filipović examines the treatment of English words in Croatian in terms of individual phonemes and in terms of their distribution. He notes that the shape of the compromise replica (his term for the result of the borrower's attempt to remain as close as possible to the foreign model without offending against the native intuitions of the speakers of the importing language) will depend on whether a particular word has been taken over in its spoken or written form. Phonological innovations due to linguistic borrowing are more frequently reflected in the distribution of phonemes than in the addition of new phonemes or disappearance of certain existing phonemes. The importation of phonemes is governed by the characteristic trends which already operate in the borrowing language.

The section of the article dealing with the morphological aspects of borrowing offers a rich array of examples of words borrowed from English, all of which necessarily receive Croatian morphological endings which depend on their part of speech classification, gender, number, aspect, etc. It is important to note that we cannot speak here of the borrowing of morphological items (since these are very rarely borrowed) but only of the morphological treatment of those imported words whose part of speech classification imposes upon them certain morphological changes.

Finally, the last part of the article deals with the semantic behaviour of English lexical items taken over by Croatian. The author uses a limited number of examples to demonstrate the kinds of changes (in the first place, changes in semantic extension) undergone by English words in Croatian. He is well aware of

the difficulties of first capturing these changes and then of classifying them into neat groups. The processes involved in semantic transfer are intricate, and few linguists agree on their exact nature and number. Filipović shows that some of those proposed can be supported with evidence from English and Croatian.

As a whole, Filipović's book is interesting and useful. Its first two parts are highly informative for practising and prospective teachers of foreign languages, while its third part can be read with profit by more advanced students of linguistics, who will find in it stimulating material for the study of linguistic borrowing. And though a collection of articles, each of which can be read separately, the book has the unity characteristic of the work of an author whose attention always remains focused on different aspects of contacts between languages.

V. Ivir

IVAN KLAJN, *Influssi inglesi nella lingua italiana*, Firenze, Leo S. Olschki ed., 1972, 212 pp.

I prestiti lessicali nel senso più largo del termine (forestierismi, prestiti più o meno adattati e calchi) costituiscono, com'è noto, l'elemento di gran lunga più importante nel campo degli influssi che una lingua esercita sull'altra. La ragione di questo fatto è stata studiata da tempo da linguisti ben noti come il Whitney, il Meillet, il Tesnière e viene messa bene in rilievo dal Klajn quando afferma come questa grande apertura ai prestiti da parte del lessico sia in stretta relazione con la poca sistematicità di esso per la natura stessa della sua composizione «mentre ai livelli più 'strutturati' che sono la fonologia, la morfologia e la sintassi, gli elementi [stranieri] riescono solo raramente a vincere l'inerzia del sistema e a penetrare

nella lingua ricevente» (pag. 9). Con molta serietà e chiarezza il Klajn affronta e discute il problema prescelto che investe un campo importante e finora troppo poco curato della moderna linguistica.

L'aggiornatissima opera è una riedizione italiana riveduta di un lavoro precedente pubblicato in serbocroato a Belgrado nel 1971 col titolo *Uticaj engleskog jezika u italijanskom* (Influssi della lingua inglese nell'italiano), Filološki fakultet Beogradskog univerziteta, Monografije, knjiga XXXVII, Beograd, 1971, 307 pp. Va notato tuttavia che la versione serbocroata comprendeva anche una discussione dei problemi generali della teoria del prestito (pp. 8—29), ora nella parte essenziale ripresi nel primo capitolo dell'edizione italiana, mentre in questa viene tralasciato del tutto, per ragioni di spazio, l'importante sguardo storico sugli influssi inglesi nell'italiano dal loro primo apparire nel Settecento fino ai giorni nostri (pp. 30—96).

Comunque, dopo la fondamentale *editio princeps* serbocroata, anche l'edizione italiana segna un altro passo avanti in questo settore particolare di studi che fino ai lavori del Klajn era stato trattato solo di passaggio da qualche autore come B. Migliorini e A. Menarini, mentre qui vengono fornite al lettore risposte esaurienti oltre che documentate e precise.

L'ordinamento e la partizione della materia sono condotti sapientemente. Nel primo capitolo l'autore rileva come l'influsso inglese nell'italiano sia di tipo «culturale (Bloomfield) e non «intimo», quindi legato alla lingua scritta piuttosto che all'uso orale. I vari prestiti lessicali rientrano in campi di attività nei quali gli anglosassoni si sono particolarmente affermati, e cioè l'organizzazione statale, le finanze, la tecnica, la moda maschile, lo sport e vari tipi di divertimento.

Il comune fondo latino è all'origine di moltissime somiglianze

lessicali fra l'italiano e l'inglese, fattore questo che pure ha favorito la ricezione di molti termini. Nei rapporti fra donatore (inglese) e ricevente (italiano) la mediazione francese è stata permanente e attiva fino alla seconda guerra mondiale, mentre ora ha smesso di essere indispensabile.

Nei capitoli successivi il Klajn tratta sotto diversi aspetti (pronuncia, morfologia, grafia, semantica) i «prestiti lessicali integrali», termine col quale egli designa le parole inglesi entrate in italiano, adattate o meno (*Lehnwort* e *Fremdwort*), per passare poi ai calchi che egli considera come prestiti parziali.

Lo spoglio minuzioso di cinque dizionari italiani (Palazzi, Zingarelli, Panzini, l'Appendice di Migliorini e il *Dizionario linguistico moderno* di Gabrielli) avrebbe per se stesso assicurato una larga rappresentatività al corpus esaminato. Ma il Klajn non si è accontentato di ciò; ha consultato altri dizionari (il Garzanti, il *Dizionario enciclopedico*, il DEI) e molti testi italiani di vecchia e nuova data qui incluse parecchie copie di giornali e riviste. Dato che nelle condizioni odierne «prestito culturale» significa in genere prestito per via scritta, i mezzi di comunicazione orale (radio, televisione) non hanno nel campo della diffusione dei forestierismi quell'importanza che ci si attenderebbe. Ecco perché neanche il Klajn non ne ha tenuto molto conto. A ogni modo egli è riuscito a raccogliere dalle varie fonti 2150 anglicismi integrali, di cui 1600 non adattati. Nell'analisi di essi egli si è dovuto, naturalmente, limitare a una scelta che però è riuscita molto larga e rende possibile una visione chiara del problema trattato. Particolarmente suggestivo il capitolo settimo (pp. 108—154) dedicato ai calchi e ai prestiti semantici. L'autore, dopo aver svolto *in nuce* la teoria di questo fenomeno linguistico partendo da impostazioni anteriori (Sandfeld, Migliorini, Haugen, Betz, Wein-

rich) fa seguire alla parte teorica una lunga e calzante documentazione.

Nell'elenco degli anglicismi integrali avremmo desiderato che fosse aggiunta l'indicazione della pronuncia normativa inglese come generalmente la troviamo segnata nei dizionari italiani. L'intellettuale europeo, massime quello dei paesi dell'Est, tende in genere a evitare la pronuncia sciatta e incolta dei forestierismi cercando di attenersi a quella originale, normativa. Siamo del parere che questa tendenza vada incoraggiata quando si tratta di forestierismi non adattati. In una augurabile futura pubblicazione dell'elenco completo di anglicismi raccolti dal Klajn la trascrizione fonetica della pronuncia nei casi indicati non dovrebbe mancare.

Oltre a quello che era lo scopo dichiarato dell'autore — una ricerca sugli influssi linguistici inglesi di tutti i tipi nella lingua italiana — il lavoro del giovane linguista iugoslavo rappresenta un apprezzabile contributo alla conoscenza e all'approfondimento in genere del complesso problema concernente l'elemento straniero in una lingua qualsiasi. In tal senso la lettura del volume riesce oltremodo stimolante e andrà raccomandata specie ai giovani che si accingono agli studi linguistici. Qui essi troveranno un fondamento sicuro da cui partire per studi più dettagliati nonché spunti metodologici e impulsi per ricerche analoghe in altre lingue. I futuri compilatori, poi, di vocabolari di forestierismi avranno a disposizione con quest'opera un'importante fonte di consultazione. Finalmente l'importanza del presente lavoro risulta dall'aver esso servito come fonte notevole di anglicismi per un grande progetto scientifico in attuazione che prevede lo studio dell'elemento inglese nelle varie lingue europee (*English element in European Languages*) e si sta elaborando sotto la direzione di R. Filipović, e in collaborazione internazionale, nell'Istituto di Linguistica della Facoltà di

Lettere dell'Università di Zagabria.

Di fronte al cerebralismo che inquina tanta linguistica contemporanea, il volume del Klajn reca una nuova e palmare testimonianza del come ci si può vantare moderni e funzionali anche senza accettare impostazioni estreme, col grande vantaggio, per di più, di fornire a quanti si occupano di analoghi problemi linguistici un'opera estremamente leggibile, interessante e istruttiva.

J. Jernej

THOMAS F. MAGNER and LADISLAV MATEJKA, *Word Accent in Modern Serbo-Croatian*, The Pennsylvania State University, 1971, 210 pp.

In order to examine the present-day status of the "Vukovian accentual system" over the Serbo-Croatian speaking area of Yugoslavia, primarily in its urban centers, the authors started from the assumption "that the Vukovian accentual system, as given in grammars and reference works, was in fact the actual system of Serbo-Croatian speakers" and tested some 1600 speakers, mostly of the younger generation, "on their ability to perceive the prosodic distinctions characteristic of the Vukovian system" (Preface p. 2.)

Before getting down to their main problem the authors devote four chapters to the presentation and critical analysis of the literature dealing with the accent of SC over the last 150 years. The first chapter describes the genesis of the so called Vukovian norms, the second analyses phonological interpretations of the Vukovian system, the third deals with the history of the SC accent, and the fourth chapter considers various observations of Serbo-Croatianists, native speakers of SC, on the accent. The authors ought to be commended for the clarity and coherence of this

part of the book which is a useful introduction into the multiplicity of problems linked with the study of the accent in SC as well as into the problems of the existing discrepancy between the norm and usage. English-speaking Slavic students will find this introduction invaluable and so will those of their colleagues in the Yugoslav universities who have a command of English as I am not aware of a comparably comprehensive text in their mother tongue.

That there is a discrepancy between the Vuk-Daničić codification of the accentual norm and the speech of educated city-dwellers when using the standard language is a fact with which most Serbo-Croatianists are well acquainted, some of them fully realizing the complexity of the implications of this fact, others firmly believing that there is no use questioning the norm but that it should simply be followed. But a precise testing of such discrepancies over a wide area has never been done on a massive scale as in the present book. The authors' undertaking reminds one of the American structuralist tradition of questioning the language norm which used to be popular between the 20's and the 50's (e. g. C. C. Fries on shall and will, R. Hall on some prescriptive rules in Italian etc.). Though this comparison may not sound complimentary to the authors within the framework of the current developments in American linguistics, in the research on SC, where very little questioning of the norm in such an objective manner has been done, this study is of considerable importance and will be read with special attention.

Two tests, one of one hundred and the other of fifty sentences were administered in recorded versions to groups of secondary school pupils in order to establish their ability to identify various prosodic distinctions which ought to be perceived in word-pairs according to the norm. The pro-

sodic distinctions investigated include post-accentual quantity (učitelja — učiteljā), accentual quantity (pās — pās; Péro — pè-ro), tone (rādio — rádio), and accentual position (priĵateljā — priĵateljā). The sentences containing members of the crucial word-pairs were spread irregularly throughout the test to avoid guesswork and similar difficulties. In addition, local production of prosodic differentiations and local responses to such production were also examined in the second part of the test by recording the voice of one of the participants and then noting the responses of his or her colleagues. The text of the test-sentences was recorded by two native speakers born in Bosnia and Herzegovina who are themselves language experts. These two persons, Professor Brozović and Mr Alerić, have also graphically accented the transcript of the local voices. In this way the authors forestalled the specific criticism that non-native speakers do not "feel" the character of SC accent. The two Serbo-Croatianists have also graphically accented the local voices recorded. In assessing the results the authors avoided giving rough averages and totalled the errors of each individual informant which enabled them to compute the number of students who had succeeded or failed.

The data from the tests raise several interesting problems of which I should mention the different tonal quality of the accent, say, in Zagreb and Belgrade, when it coincides in place with the requirement of the norm. The distinction among "literary" tones seem to be lost and the sentence: *Sjěcām se prijateljā svōg ōca* becomes "in bocca romana" *Sjěcam se prijateljā svōg ōca*, correctly accented as far as the place of accent goes but practically without distinctions of tone or post-accentual length. This fact has a bearing on the future studies of accentual systems in the two large cultural centers. If we leave aside

important lesser issues which the results raise, we can say that they give us a clear picture of the size and geographical spread of the rift which exists between the norm and the usage; they show that the rift becomes most evident in the two principal cultural centers where SC is spoken i. e. Zagreb and Belgrade; that the distinctions are well kept in the small cities of Bosnia and Herzegovina (e. g. Gacko, Stolac,); and also that there is a partial hierarchy in this discrepancy in which the post-accentual quantity and tone are the weakest distinctive characteristics observed by the speakers, while the place of accent is distinctive in most parts of the area.

The authors would obviously like the results of their findings to be taken into consideration by our language planners who ought to finally say something realistic about the status of Vuk's and Daničić's codification of the SC accent instead of their continuing demand that the mentioned codification be the norm in the classroom. But in order for the language planners to say something realistic, more detailed studies of the existing systems of accentuation and their common denominators should be made. In the meantime, the prescribed norm in accentuation is practically rarely followed by the teachers or pupils (again depending on the geographical position). In my experience, remedial intervention by the teacher in areas where accentuation departs from the Vukovian norm is limited to the place of accent (e. g. the tendency to warn a Kajkavian speaker off the accent on prijatelj, govoreći etc), but niceties such as post-accentual lengths, the quality of the high rise and low fall is normally beyond them. This incidentally tallies well with the authors's findings. Such is the "century long triumph of Daničić's codification" in practice, and I wonder whether under the circumstances we may agree with the authors in

calling it even an "official" language planning triumph (p. 61).

Another interesting point which is mentioned in the present book is the frequent justification of the Vuk-Daničić codification and norm on aesthetic grounds which is found in some writings geared to language teachers and pupils. The distinctive character of the accent is somehow kept in the background in these writings, in my opinion, because that argument is hardly convincing to the native speaker who does not share the features of the norm. The niceties of the accentual features for such speakers seem to be additional — geographical and social — information about the speaker. The breakdown in communication due to the accent is secondary since grammatical and semantic contexts solve most of the communication problems of which fact the authors became very much aware working with their test sentences.

This book is an interesting contribution to the study of the basis of the norm in SC with a considerably different approach to the problem from what we are used to in the scarce serious literature on the Standard language norm.

It is a pity the book has not been written in SC because, with its sociolinguistic and language planning interest, it would stir useful polemic in both academic and language-teaching circles.

D. Kalogjera

VOJMIR VINJA — RATIBOR MUSANIC, *Spanjolsko-hrvatsko-srpski rječnik* (Diccionario español-croataserbio). Zagreb, Ediciones «Školska knjiga», 1971, XV + 1131 págs.

A pesar de que, hasta la fecha, han visto la luz una cantidad relativamente copiosa de traducciones croatas de obras maestras de la literatura española e hispanoamericana, no es menos cierto

que gran falta nos hacía un buen diccionario español-croata, y que hasta el presente no se disponía de tal obra lexicográfica que pudiera dignamente llenar esta laguna. Ahora — al cabo de varios años de demora, después de muchos problemas editoriales, y por razones ajenas a la voluntad de los autores — los señores Vinja y Musanić acaban de publicar un amplio y concienzudo trabajo con el fin de satisfacer las necesidades que, en este dominio, siempre van creciendo. Su justo valor se puede apreciar tan sólo vistas ya, por una parte, la escasez actual de relaciones culturales hispano-yugoslavas y, por otra, la poca tradición en la enseñanza del español en nuestro país.

En este momento no nos proponemos insistir en la historia de los precedentes diccionarios español-croata, los cuales fueron muy escasos. Apenas cabe mencionar aquí, entre otras, las modestas tentativas del renombrado traductor Iso Velikanović quien, en el tercer decenio de este siglo, publicó *Španjolsko-hrvatski priručni rječnik* y *Hrvatsko-španjolski priručni rječnik*. Este nuevo *Diccionario* — junto con la gramática española del profesor Vinja (ed. «Školska knjiga», Zagreb, 1963, 1965) — son los primeros frutos de la recién creada Cátedra de español en la Universidad de Zagreb y, al mismo tiempo, sin embargo constituyen un laudable impulso para los estudios hispánicos en Yugoslavia.

Ya se sabe que los diccionarios — obra de compilación y divulgación por excelencia — inevitablemente adolecen de ciertos defectos comunes y que, a menudo, hacen parte de la herencia lexicográfica. A bien poca costa la crítica en seguida advierte en ellos las faltas, apunta las omisiones, censura las desproporciones, etcétera. Un diccionario nunca es obra íntegramente original, completa e ideal; por lo tanto, la labor lexicográfica no tiene fin, ni puede considerarse como absolutamente perfecta o acabada. En

consecuencia, nosotros no quisiéramos incurrir en el vicioso alarde de un criticismo superficial y barato; al contrario, primero vamos a señalar los méritos de la obra, tal como ella es.

Ante todo, hemos de confesar inmediatamente que creemos tener aquí un trabajo importante, muy bien planeado y sumamente útil como obra de consulta. Es esencialmente una obra seria, por su esfuerzo, por su finalidad y por su procedimiento. En el Prefacio, los autores hablan con mucha modestia de su considerable labor, diciendo que «estamos conscientes de lo difícil que es la tarea que hemos emprendido y más aún de las imperfecciones que esta obra lleva en sí». Pero el caso es que pecan por exceso de modestia; al contrario, han logrado formar, a costa de largos afanes, una valiosa obra.

En la imposibilidad de hacer un análisis minucioso de todo el conjunto, vamos a detenernos en algunos puntos particulares que consideramos de gran trascendencia en un diccionario. Pues he aquí ahora algunas observaciones de detalle.

El corpus para este *Diccionario* se obtuvo a base de las mejores y las más autorizadas fuentes españolas; esto es, aprovechando los repertorios normativos accesibles, como los de la Real Academia Española (DRAE — 18.^a edición, *Diccionario manual e ilustrado de la lengua española* — 1950) y, también, los que son más exhaustivos, tales como p. ej.: *VOX, diccionario general ilustrado de la lengua española* (la edición corregida y ampliada por Samuel Gili Gaya), las obras de Alemany y Bolufer, de Julio Casares, el *Pequeño Larousse Ilustrado*, etcétera. Además, durante la elaboración se tomaron en cuenta distintos y valiosos diccionarios bilingües, p. ej.: *Diccionario español-alemán* de Tolhausen, el español-inglés de Velázquez, el español-italiano de Ambruzzi, etcétera.

Por lo tanto, valiéndose de una documentación lexicográfica moderna, copiosa, selecta y bien ordenada, los autores han logrado componer — asentado sobre muy acertados criterios y en tamaño bastante restringido — un diccionario puesto al día, práctico y manejable. Otro de los grandes méritos del libro es la suma riqueza de su caudal, virtualmente exhaustivo, el cual resulta componerse de más de 60.000 voces, pues supera con amplitud muchos de los repertorios bilingües publicados a base del español.

Lo que primeramente salta a la vista es la aparente ausencia de un plano riguroso en la selección del léxico. Pues ni decir tiene que este *Diccionario* es más bien exhaustivo que normativo. En consecuencia, encierra muchas voces que no se encuentran en los repertorios estrictamente normativos de la Real Academia Española, pero que ya están admitidas y sancionadas por el empleo entre los hispanohablantes y que, también, se citan en otros diccionarios menos tradicionalistas y más acogedores para neologismos. Véanse p. ej. las voces *chuquel*, *piturria*, etcétera.

Registra este *Diccionario*, y con indicaciones especiales, las voces que no pertenecen a la lengua común, sino a distintos niveles sociales (argot, habla vulgar, familiar), destacando también si la voz es típica para el uso arcaico, figurado, poético, técnico, regional, etcétera. Por último, en esta relevante obra se insertan frases, modismos, locuciones y refranes con la adecuada traducción croata. Hay, además, una multitud de americanismos y, a veces, según el caso, se indica el país particular en el cual tal voz se emplea. El *Diccionario*, por medio de reenvíos, trae formas distintas o variantes gráficas de la misma voz.

Nos interesa mucho realzar la importancia que los propios autores atribuyeron a la revisión cuidadosa de las definiciones de carácter científico, añadiendo a

éstas — sobre todo en cuanto se refieren a la flora y fauna — y aparte de la traducción croata (si es que tal existe), el apropiado nombre científico, lo que desde luego facilita la consulta de la obra, agregándole más rigor científico. Además, es ésta la única manera segura de identificar, por una parte, las realidades extralingüísticas y, por otra, los términos usuales o las denominaciones populares, corrientes y vulgares, comprobando siempre la correspondencia taxonómica en ambos idiomas.

Por lo que se refiere a la parte croata del *Diccionario*, con lo dicho queda anticipado que la misma atención se prestó a los equivalentes croatas; es decir, que con abundancia e ingenio se dan sinónimos y frases proverbiales; esto es, la traducción fiel de la voz e idea españolas. Es sin duda difícil justipreciar la riqueza del caudal en un inventario léxico, pero, según nuestro parecer, el presente *Diccionario* por cierto se puede considerar, también, como uno de los repertorios más completos y modernos del croata.

En apéndice, los autores agregaron un útil y funcional «Resumen de gramática y de correspondencia españolas».

Otro género de observaciones críticas se refiere al cuidado en la redacción de las definiciones. En general, las definiciones que trae el *Diccionario* son, a no dudar, exactas y atinadas. En los menores se les pueden hacer reparos a los autores y se pueden agregar otras explicaciones, lo que es inherente a todos los diccionarios. Sin embargo, la definición croata es a veces poco clara, incompleta y, por tanto, queda estropeado su significado. Es sorprendente que den los autores algunas definiciones como las siguientes: «**acántolis m** zool (Cuba) neki gmaz» [cierto reptil]; «**grullo** (...) **m** (amer) neki novac» [cierta moneda]; «**peralejo m** bot neko tropsko drvo **n**» [cierto árbol tropical], etcétera. Aunque no pueden existir correspondientes equi-

valentes croatas, la descripción sin embargo debería ser entonces más amplia y más explicativa.

Hay, en cambio, algunas voces cuyos equivalentes croatas son demasiado descriptivos en vez de ser precisos y concretos. Véanse p. ej. las voces *alicates*, *grujidor*, etcétera. Llamamos la atención sobre el hecho de que muchas de estas vacilaciones estén relacionadas acaso con el problema de inexistencia de un diccionario — bueno, normativo, autorizado y moderno — del croata literario y contemporáneo.

Como ya hemos mencionado, el *Diccionario* inserta muchos americanismos indicando a veces los países hispanoamericanos de los cuales proceden. Estas indicaciones tal vez plantean, ya que no resuelven, problemas como el de la determinación geográfica del material léxico. Pero, en el Prefacio, los autores dicen: «...quisiéramos advertir al lector que no tome demasiado al pie de la letra todas las limitaciones regionales y geográficas, sino que comprenda que tal vocablo o locución se emplea prevalentemente en la citada zona, o bien es considerado regionalismo o incluso barbarismo a la luz del purismo de la Academia». Sensata precaución, ya que — en la lexicografía española — la selección de americanismos suele ser la verdadera piedra de escándalo. Si un diccionario no los trae, es deficiente; si los incorpora... ¿dónde tiene que limitarse y/o en qué va a basarse? Por lo tanto, no es muy acertado incluir unas voces por el mero hecho de traerlas algunos repertorios y rechazar una multitud de palabras del mismo orden que forman parte integrante del idioma.

Finalmente, hay que deplorar que en el presente *Diccionario* se hayan deslizado muchas inadvertidas erratas.

Pudieran alargarse las notas anteriores; mas basta con lo dicho para formarse una idea de las bases sobre las cuales descansa este *Diccionario*. En resumen, y pese a las reservas expuestas, creemos dejar bien sentado que el *Diccionario* tiene grandes méritos, cuyo valor aumenta si consideramos que es la primera obra seria y científica que se ha intentado en el campo de la lexicografía bilingüe español-croata, y que su objetivo ha sido plenamente logrado. Aunque no son ciertamente responsables los autores si la información facilitada por otros diccionarios era a veces errónea o incompleta, es de esperar aumente su cautela y que sean subsanadas estas deficiencias en las futuras ediciones, ampliadas y mejoradas, las cuales — según nuestro caluroso deseo — no tardarán mucho en anunciarse. Pues seguro es que la obra será muy bien acogida no sólo por los eruditos y estudiantes, sino, también, por el gran público que siente considerable interés por la lengua española. La aparición de este *Diccionario* por cierto representa el primer puente, seguro y funcional, entre el mundo hispánico y los hablantes del croata — los hispanistas como los eslavistas — y, por fin, ayudará a nuestros compatriotas, esparcidos por casi todos países de América, a que no olviden su lengua materna. Es de esperar también que el éxito del presente *Diccionario español-croata-serbio* contribuya a que no se demore la publicación de la segunda parte — es decir, de un «*Diccionario croata-español*» — que esperamos con impaciencia.

K. Budor