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NEWS AND NOTES
divides them into five categories on historical grounds: 1) places built by the Turks, 2) villages owned by Ottoman feudal lords, 3) places colonized from elsewhere in the Ottoman empire, 4) names of Islamicized local populations, 5) borrowed Turkish words or names. Stankovska examines the non-Slavic elements in geographical terms used in Macedonian toponyms and finds the following percentages for 104 terms: 32.7% Turkish, 30.8% Romance (three-quarters of them Aromanian), 16.3% Greek, 12.5% Albanian, and 7.7% Thracian or Illyrian or Daco-Moesian (for example, paz ‘ford’ in Macedonian pazao). Another article concerned with contacts between the peoples of the Balkans is Jakosić’s discussion entitled “The South Slavic Heroes in Albanian Epic Poetry and the Albanian Heroes in the Macedonian.” In addition to its treatment of the actual contacts (Slavic heroes are more common in Albanian epics than vice-versa and the nature of the relationships ranges from enmity to blood-brotherhood), Jakosić gives a useful survey of the opinions on the origins of Albanian epic poetry and convincingly argues in favor of its coming from Bosnian-Hercegovina.

Six remaining articles are concerned in some way with Macedonian folk poetry. Ristovski surveys the pronunciation of poetry based on folk songs up to the establishment of the literary language in 1944, while Guričin periodizes the relationship of poetry to folklore since 1944, from its simple use in the 1940s through its de-emphasis in the 1950s to its synthesis with the modern experience in the 1960s. Najdeška discusses folk songs based on the Blinden rebellion of 1903, while Panoska investigates the linguistic influence of folk poetry on the work of seven postwar poets. Polenskog and Orandževa both treat individuals who were responsible for some of the earliest collections of Macedonian folklore. The former discusses Konstantin Miladinov, who, with his brother Dimitar, published a collection in Zagreb in 1861, while the latter examines the Russian political motivations for the identification of the Macedonians as Bulgarians by V.V. Kalinovski, who in 1882 became the first Russian scholar to publish a collection of Macedonian folk songs.

Janeva-Stojanovski and Todorovski are both concerned with genre and style in Macedonian literature. The former discusses Zsiko Cingo’s Golemta voda, “The Great Water,” an account of life in an orphanage immediately after World War II in which the author combines the poetic with the grotesque and realistic to produce a novel of lyricized prose, while the latter examines the periodization of Macedonian literature within the framework of European literature. Todorovski’s observation regarding the great importance of folklore in Macedonian literature seems well borne out by its importance in Macedonian literary scholarship as evidenced by this collection of papers.

The last two papers, those by Zografski and Poplasarov, are purely historical and treat the stormy period between 1870 and 1912 in Yugoslavia. The articles in this volume center on a wide variety of aspects of Macedonian studies or make extensive use of Macedonian material, and in a field as young as this one, such a concentration of scholarship is of great importance. All of the articles are of significance and interest with respect to the broader backgrounds of the problems they consider.

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