

Souple Corrigan, the *rapparee*, who escaped hanging by leaping the Silles River. History is organized in terms of place, "progressively and mythically." The Silles flows away from the sea because it was cursed by St. Febor when her books were lost in its depths.

According to Glassie, memories of the past are used to consolidate the consciousness of the group, but hostility between Catholic and Protestant is carefully muted. Stories and songs about "Mackan Hill," for example, tell how Catholics in the early nineteenth century were goaded into violence during a parade to celebrate the victory of William of Orange at the Boyne. The point that is emphasized, however, is that violence brought death to both factions. That memory becomes an "exact and enduring symbol of the daily predicament" in Ulster. In this "territory of Wits" tension is often diffused by humor or by the tall tale. Mrs. Cutler, an elderly Protestant, recalls that her one attempt to commemorate an Orange victory resulted in unusual calamity:

"And the steeple in Irvinestown Church was split in two with the lightin
And with the cloudburst,
the drums,
and bicycles,
and, in fact, childer,
was swept down the street.
And I got the two childer in till an entry,
must be belongin to an undertaker.

And there was a gratin in it, and we were standin on the gratin, and the first thing I saw was my young boy, he was just lifted off it with the force of the water in under it, and we were just swept out onto the street.

We were just actually soakin."

In most collections of Irish folklore, tales are treated like abstract prose narratives; very little has been written about the relationship between speaker and audience or the context out of which the story arises. Glassie has made a valuable contribution to our understanding of the oral tradition by providing both verbal and social contexts. The principal storytellers and musicians are presented in the setting of their own homes. The tales and songs are recorded as they are normally heard, as part of an ongoing discourse among those present at the *ceili* or in a local pub. Stories printed in broken

lines, like the one above, reveal a highly poetic quality in their use of rhythm and inflection, alliteration and repetition, dramatic pause and silence. Glassie observes that "old tellers of tales are not astray in a wilderness of nostalgia...they fill a crucial role in their community. They preserve its wisdom, settle its disputes, create its environment, speak its culture. Without them, local people would have no way to discover themselves...."

Community values are also revealed in work patterns, which are gradually changing as young people move away or take jobs in town. Formerly the farmers worked in groups, their long hours of toil eased by song, conversation, a community meal. Neighbors shared tools, planted and harvested crops for widows and disabled men. Times were hard, people were often hungry—there are terrible memories of famine and rackrenting—but they survived through courage and mutual support. Glassie provides excellent descriptions of traditional tasks such as making brick, digging turf, raking hay, thatching. Each has its special lore, and the resulting artifact, though simple, is often beautifully crafted. Even the dimensions of the landscape, bog, clay, moss, have their own peculiar associations, mythic as well as historic. The very structure of the traditional house, with its large kitchen and open hearth, where a peat fire burns perpetually, and its two small "sleeping" rooms, reflects the priorities of the household. Life is ordered around communal needs and interests; neighbors can stop in at any time to share tea or domestic chores.

As might be expected, the elderly speakers who dominate this cultural history have strong reservations about modern life, in which loneliness and mental atrophy are seen as the price of convenience:

"Sure, chatting as they used to call it, it has nearly went out of existence with television and radios and all these things. The people's continually listenin. They're not talkin atall. Continually listenin."

Passing the Time in Ballymenone is the first comprehensive record of folk culture in Northern Ireland; it should become a classic among studies of its kind. The specific details of that culture, its interlocking patterns of work, conviviality, history, and personal belief, are expertly arranged by Professor Glassie to provide a sense of the whole

structure and meaning. His account is enhanced by a considerable knowledge of Irish history and literature and by voluminous notes. It is a pleasure to read. **WV**

**NOVY MIR: A CASE STUDY
IN THE POLITICS OF
LITERATURE 1952-1958**

By Edith Rogovin Frankel
(Cambridge University Press; xvii+
206 pp.; \$39.95)

**AN END TO SILENCE:
UNCENSORED OPINION IN
THE SOVIET UNION—FROM
ROY MEDVEDEV'S UNDER-
GROUND MAGAZINE,
POLITICAL DIARY**

edited by Stephen F. Cohen
W. W. Norton; 375 pp.; \$19.95)

Judith M. Mills

These two books are studies of the continuing dialectic of Soviet intellectual life, its indomitable vitality, and its resilience. The issue for Westerners clearly is not whether there is and has been intellectual energy and diversity in the USSR, but how much is revealed at any point and what are the politics of revelation.

In the post-Stalinist thaw, when political control over ideas loosened but expression was still channeled through officially sanctioned publications, the pulse of the relationship between political and intellectual life could be taken from the liberal literary journal *Novy Mir*. Under the leadership of its respected editor, Aleksandr Tvardovsky, *Novy Mir* took every opportunity to be the platform for liberal ideas. By the mid-60s and into the '70s *samizdat* publications took over this function. This allowed for more daring writing but relieved official publications and officially appointed editors of accompanying political burdens.

Frankel begins discussion of the thaw in the year before Stalin's death and notes that even the late Stalinist period, fraught with pre-purge tension, was not monochromatic; even then conservative and liberal camps coexisted. Just how close Soviet writers kept their ear to the political ground was dramatically evident during the thaw years. Every slight turn in policy produced a spate of new literary themes,

and these in turn catalyzed counter-themes and arguments. The great emphasis on consumer goods that arose from the political struggle over economic problems bolstered the concern for the individual that was already emerging in Stalin's last years. As a result, literature turned to treatments of personal life, and from there to emotional concerns and moral dilemmas. It was a period during which the patterns of Soviet literary themes were definitively recast. Although in the light of the dissent of the 1960s and 1970s these liberal tendencies seem cautious at best, it was the earlier period that made the second possible.

Frankel's study has three distinct components. The first is her history of the liberal literary writings in *Novye Mir* of the 1950s and '60s and the reactions to them. This portion of the book does not add substantially to previous histories, although she has culled additional insights from recent emigrés. The first chapter tries to construct a thesis based on a naive understanding of policy formation. Frankel proposes that there have been "consistent inconsistencies" in Soviet policy over the years and that the combination of conservative and liberal trends in Stalin's last years is another instance of that phenomenon. She argues that because the regime is "totalitarian" we should expect consistency. But she is only setting us up for her conclusion that diversity existed, even under Stalin. It is a specious argument, and one that should not have to be made except to the most uncritical consumer of the most simplistic Western writing on the period.

In this part of the book Frankel shows the same bias that was more understandable in the histories contemporary with the thaw: She concentrates on the liberal writings and ignores the periods of retrenchment. Although the liberalizing elements may appear inherently more interesting to the Western reader because they strike sympathetic chords, it is the full cycle that would give us the richer picture of Soviet intellectual life.

The two most interesting components of Frankel's book are the chapters on literary control and on Aleksandr Tvardovsky himself. "The Literary Process" offers a brief and neat summation of the complexities of censorship in the USSR. It discusses the room in which editors may maneuver, the interplay of personality and organ-



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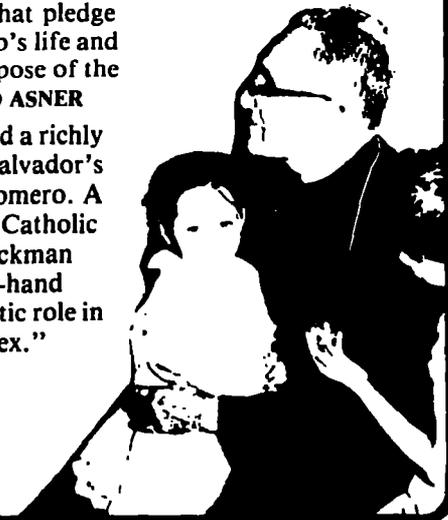
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ization, the role of the party, and the minimal impact that the official government censorship office, *Glavlit*, actually has on a manuscript, as compared with an editor. The process by which a work becomes officially publishable is an intricate and complex one, and this chapter is sure to be fascinating and revealing for those who have understood censorship as the simple imposition of the latest party line on written material. Again the underlying theme of Frankel's book emerges: There is and has been considerable variety in Soviet views, and that variety has come to light in official publications even without an underground and even under the watchful eye of the censor.

"Conclusions" offers a profile of Tvardovsky, the guiding light of *Novy Mir's* liberal periods. It becomes a defense of one grand old man of Soviet intellectual life in the face of another grand old man's attacks. The rift between Tvardovsky and Solzhenitsyn belies the harmony that existed between them when Solzhenitsyn submitted the manuscript of *A Day in the Life of Ivan Denisovich* to *Novy Mir* in 1961 and Tvardovsky, reading it in bed, felt compelled to get up and put on his best suit in honor of the occasion. Whereas Solzhenitsyn came to reject Soviet values in their entirety, Tvardovsky remained a conscientious Party member dedicated to his journal and operating it within the limits of Soviet legality. Integrity demanded different paths of the two men. But then came the venomous attacks, so characteristic of Solzhenitsyn's emigre period, and the unbreachable chasm between those who cannot function at all within the system and those who find a place for themselves in the loyal opposition.

An End to Silence carries Frankel's thesis of Soviet complexity and diversity forward more dramatically yet. A collection of translations of Roy Medvedev's *Political Diary* that was published underground from 1964 to 1971, the pieces represent an astounding spectrum of political opinion, conservative through radical. They encompass a variety of themes: the Stalinist period and the revival of Stalinism, ideology, the economy, nuclear war, censorship, the Jewish question, democracy, disarmament, and the invasion of Czechoslovakia.

It is no surprise that the *Political Diary* was compiled and edited by Roy

Medvedev. He, along with his brother Zhores, is one of the most politically astute of the dissenting intellectuals. I would even say that he is the most notable of the dissenters for the breadth and depth of his understanding of the Soviet situation as well as of some viable alternatives and for his cogent discussions of both.

Although there is a relatively minuscule number of people actually involved in dissident writing within an enormous population that is conformist or, at least, indifferent, what is clear from the *Political Diary* is that intellectual ferment is not the realm solely of "outsiders." The *Political Diary* was edited and read primarily by members of the Communist party of the Soviet Union or by those very close to it. For all its diversity and the liveliness of its critical opinions, it is the underground counterpart to Tvardovsky's *Novy Mir*—a loyal opposition working for liberal reform from within the political system. Because of its range, the book defies summation. Stephen Cohen's introductions to the various sections provide solid guidance; and it is these, together with the original texts, that make the book stimulating and "must" reading for anyone interested in Soviet intellectual life of the '60s and '70s.

SEVEN TOMORROWS

by Paul Hawken, James Oglivy
and Peter Schwartz

(Bantam Books; 235 pp.; \$6.95 [paper])

Newton Koltz

In creating images whose links to present events are evident only through acts of faith and hope, futurists are much like theologians. And just as a theologian interprets the will of "his God" through a prism of currently available choices, so too does a futurist interpret "his future"; both can only offer guides for attaining a happy life or warn of ways to avoid a bad one. For futurology it is the "promises" of "coming Dark Ages" that evokes the same horror that atheism does for theology—a world without faith and without hope, a world without choices we can make. Hawken, Oglivy, and Schwartz's *Seven Tomorrows* readily recognizes the elements of faith, hope, and choice that effect all visions of the future.

The three authors are connected in

various ways with SRI Inc., formerly the Stanford Research Institute, a California think tank. And each has a considerable and growing reputation of his own: Oglivy as a philosopher, the author of the highly regarded *Many Dimensional Man*; Schwartz as a political activist and radical futurist, who is about to become planning chief at Royal Dutch Shell; and Hawken as entrepreneur (the founder of Erewhon Foods) and commentator on economic matters for such periodicals as *Co-Evolution Quarterly*. They contend, quite simply, that if we do not look toward and choose "a future we can believe in," we will condemn ourselves to a future we will dread. Rare in futurist literature, the choices they offer are quite specific. And they spell out often far-reaching outcomes of each choice.

The "seven tomorrows"—their refreshingly dramatic scenarios for the next twenty years—have been developed with the help of the enormous computer resources and data bases of SRI. Three relatively appetizing futures are matched against three that are more dreadful by turn. The seventh—the authors have deftly named it "The Official Future"—stands alone. This Official Future acts as the measure and reference for the other six. It is the future according to the platform committees of the political parties, the propagandists for chambers of commerce, and the yearly reports of the Fortune 500. It is the future that would be ours should the materialistic side of the American Dream have its way—a future marked by ever-growing prosperity, ever-growing productivity and efficiency, and ever-growing American hegemony in the world. The authors don't like it one bit; and what is more significant, they believe we'll never see it. For the Official Future is not a nice place to visit or a nice place to live. The cost of affluence is too great: The environment decays at an ever-faster rate; crime grows; personal freedom diminishes as more and more bureaucrats and computers watch over us; degenerative diseases, suicides, and feelings of helplessness increase; the gap between the comfortable and the poor widens; and the family goes the way of the passenger pigeon....Something of a stacked deck, obviously.

The six other futures reflect responses we can make to a number of likely trends. Though these trends are beyond our effective control, they can