

gration and the pernicious influx of foreign mores into Greek life, the extreme poverty of the times, the ravages of tuberculosis and alcoholism. Constantinides compares the Greek writer to Thomas Hardy, Alphonse Daudet, Theodor Storm, and Giovanni Verga. Though their styles differ to the extent that Papadiamantis was a realist who must have found affinities with several of the French, English or American realists whose work he translated into Greek (e.g., Twain, Harte, Kipling, Zola, Maupassant), some of these tales will recall the Puritan world of Nathaniel Hawthorne: both authors were perspicacious explorers of evil, of the shadowy realms of the human soul, of the role of religion in a tightly-knit village community. Characters in the works of both authors attain as well a mythical or biblical dimension and Constantinides, referring to such stories as "The American," "Love the Harvester," and "The Haunted Bridge," makes the interesting observation that long before James Joyce "Papadiamantis had used myth as an organizing principle and had made, to quote Eliot on Joyce, a 'continuous parallel between contemporaneity and antiquity.'"

With greater explicitness, however, than in Hawthorne's ever-allusive *Twice-Told Tales* or *The Scarlet Letter*, several of Papadiamantis's stories are marked by a delicate, voyeuristic eroticism. In "Love the Harvester" the narrator notes: "As soon as they left the little town, the girl said she was hot and removed her bodice. Then, with only a long-sleeved chemise over her white cotton camisole, her slender waist, graceful stance, and smooth breasts showed to greater advantage. The swelling flesh beneath the thin camisole hinted that here was a store of pale lilies, dewy and freshly cut, with veins the color of a white rose" (104). The most memorable erotic scene occurs in "A Dream among the Waters," where, from behind a rock, the narrator observes Moschoula bathing in the nude (91). That, with the more modest image of an accidental joining of hands - such as in "The Homesick Wife" (25) - Papadiamantis can powerfully evoke the tension of amorous longing derived from his mastery of the difficult art of suggestiveness. Stylistically, such suggestiveness is ever in balance with the author's meticulous descriptions of, for example, local customs and landscapes.

For, as Greek writers and poets have long insisted, it is to Papadiamantis's style that one must look to comprehend in turn the originality of other aspects of his narrative art. He is far from being - perhaps because of his extensive, early experience as a translator - the country-bumpkin author which he was formerly accused of being; behind the apparent naiveté lies a sure sense of literary technique. Papadiamantis, criticized so often for the seemingly haphazard construction of his stories, consciously followed the impulses of an authentic, original, and profound inspiration. What once seemed to be a regional art, more of folkloristic than of literary interest, moves us still, nearly a century later. It can only be hoped that this translation of twelve stories will encourage the translation of all the others, so that at last Alexandros Papadiamantis can take his rightful place, outside of Greece and neo-hellenistic circles, as a major world classic.

Shirley Neuman, ed.

ANOTHER COUNTRY: WRITINGS BY AND ABOUT HENRY KREISEL

Edmonton: NeWest Press, 1985. Pp. 362, \$9.95

Reviewed by Amin Malak

In one of the interviews reprinted in *Another Country: Writings by and about Henry Kreisel*, Kreisel refers to one of his teachers as "a man of great compassion and deep humanity"; any reader of Kreisel would gather similar warm feelings about him, the dedicated academic, the original critic, and, above all, the talented fiction writer. His two novels *The Rich Man* (1948), *The Betrayal* (1964) and his engaging collection of short stories *The Almost Meeting* (1981) skilfully and effectively articulate the human need for

belonging, sympathy, and understanding. Kreisel's life story-- neatly and tastefully documented in *Another Country* through diaries, private letters, personal essays, interviews as well as creative writings--reveals an inspiring capacity to transform cruelty to kindness, misunderstanding to gratitude, suffering to art.

Given its biographical and documentary purpose, *Another Country* will be of considerable value to Kreisel's admirers. The material is arranged chronologically starting with excerpts from the diaries Kreisel kept while interned in a camp in Eastern Canada in 1940 as an "enemy alien"--a great irony since Kreisel had fled his native Austria after the Hitlerian *Anschluss*. The book also contains internment writings, personal essays and letters, two interviews, and critical essays about Kreisel's fictional works. Significantly, the book includes an unpublished radio drama and two new short stories; it concludes with a bibliography of Kreisel's writings.

The dominant critical conclusion one derives from *Another Country* is that the holocaust represents a major motif in Kreisel's writing and that his private vision of it as a piece of tragic but fresh history has indelibly influenced Kreisel's artistic maturity. The critical essays contained in this book repeatedly emphasize the recurrent references, literal or symbolic, in Kreisel's writings to the holocaust: Kreisel's private agonies over it make his writings almost autobiographical in nature.

Exile, both as a physical reality and as a state of mind, constitutes Kreisel's other consuming preoccupation. He brilliantly articulates the anxiety of an immigrant's social and cultural experiences in the adopted country. The problem becomes even more painfully acute in the case of a writer, who, like Kreisel or his mentor Joseph Conrad, adopts (or is compelled to adopt) an alternative culture by writing in a language other than his native tongue. After "climbing curious psychological and linguistic mountains" the immigrant writer suffers "ever-present doubts whether the material will interest the majority of the people living in the country, whether indeed the material is inherently valuable," Kreisel tells us in his seminal essay "Language and Identity."

If immigration is an act of adoption, then it has to be a two-sided adoption: the country has to adopt too. As Kreisel retires from his duties as an admired academic at the University of Alberta, *Another Country*, diligently edited by Shirley Neuman, appropriately symbolizes this country's adoption of a talented writer whose distinct and compassionate voice enriched the literature of Canada. While Kreisel is not a prolific writer (he himself is the first to admit this fact), his fiction is yet to be fully evaluated and recognized. If he is to be remembered, his short stories may prove to be his best achievements, two of which ("The Almost Meeting" and "The Broken Globe") are among the best-crafted models of the genre in Canada.

Blake Morrison

THE MOVEMENT: ENGLISH POETRY AND FICTION OF THE 1950s

London and New York: Methuen, 1986. Pp. x + 326. \$14.95

Reviewed by Bruce Stovel

It is now clear that the early 1950s represent a watershed in English literature, just as the World War II years mark a decisive change in British society. In late 1949 Evelyn Waugh could write to Nancy Mitford, "Cyril [Connolly] was offered 1500 dollars to write an article about 'Young writers in Britain swing right' and his mouth watered but he couldn't find one writer under 35 right left or swinging." By 1955, however, a new literary generation, leftist if steadily swinging right, had appeared: Wain, Amis, Larkin, Davie, Murdoch, Golding, Lessing, and others.