

point of view (the division into "days" rather than conventional chapters and the handling of the disingenuous self-exculpation of the first-person male narrator), and from the moral angle (the extraordinary empathy shown in the exploration of the ravages of a loveless childhood by someone who herself enjoyed the rare privilege of an entirely happy upbringing).

Bove deals with Murdoch's other works (the plays and non-major novels) in the next two chapters, the second of which is entitled "The Gothic." As Bove rightly points out, the gothic is not Murdoch's forte, and yet in her early and middle period she kept coming to it; as a result gothic works, such as the vastly overrated *The Unicorn*, are, together with *The Flight from the Enchanter*, *The Italian Girl*, and *The Time of the Angels*, amongst her weakest creations.

In a brief final chapter, Bove shows how Murdoch's pessimistic portrayal of most of her characters as selfish and self-deluding does not prevent her remaining generally optimistic about the human race. "The vision of truth is there," Bove concludes, "even if individuals can gain only intimations of it, and the artist who attends carefully in order to present a just and accurate vision will be an instrument of truth for the world" (194). This sane and balanced assessment is a good example of what students at whom this guide is chiefly aimed will find so helpful.

Other readers, too, even British fiction specialists, will find it a convenient and concise guide to Murdoch's huge output, since few people will have read it all (and fewer still will want to; as F.R. Leavis used rather cruelly to say, "life is too short to read Iris Murdoch," and that was when she had barely started on her enormous opus). One word of caution, however: readers should ignore the blurb on the dust jacket, which seems to describe a different book, perhaps a synopsis or an early draft. The discrepancy between the sales pitch and the actual product will not worry those who read the book in a library, since the dust jacket will have been discarded. If the publishers intend to issue the book in paperback, however, they would do well to compose a blurb which more accurately reflects the contents.

Marie Luise Kaschnitz

Long Shadows

Translated from the German by Donald MacRae

Moonstone Press: Goderich, Ontario, 1992. Pp. 211. \$12.95.

Reviewed by Sibylla Dickson

Marie Luise Kaschnitz (1901-1974) is a well-known poet and short story writer in her native Germany. She is relatively unknown in North America, although several of her works have already been translated into English. *Long Shadows* [*Lange Schatten*; 1960] consists of twenty-one short stories. A close examination of these stories shows that Kaschnitz is undoubtedly "writing from a deep feeling of personal experience" (212). Three of them deal with her favorite theme, namely, childhood and the many crises of adolescence ("Long Shadows,"

"Popp and Mingel," "The Fat Girl"). Some of her other central themes are also present in this collection, such as overcoming loss and despair ("Circe's Mountain," "One Day in the Middle of June"), war and peace ("The Red Net," "Street Lights," "The Deserter"), married life and other human relationships ("The Piece of Straw," "Christine," "Spring Thaw").

Donald MacRae, the translator of this collection, provides an excellent summary of Kaschnitz's life and work, whose style he describes as "a highly personal blend of the classicism of antiquity with the impressions of stream of consciousness writing" (7). He also explains some of the stylistic hurdles which he had to overcome in order to make her stories "more palatable to an English-speaking audience" (7). However, MacRae deals with Kaschnitz's peculiar system of punctuation (or lack thereof) in rather a cavalier fashion, by inserting quotation marks where there are none in the original. Excessive interference also serves to anchor these translated stories firmly in reality, whereas the originals were quite ambiguous and surreal. This is especially noticeable in the story "The Fat Girl" ("Das dicke Kind"). Although there is no doubt that Kaschnitz's style is not easy to translate, several of MacRae's translations are sometimes questionable. "Anmaßend" (129) should be translated as "arrogant" or "presumptuous" and not "at once measured"; "mit hellen wässrigen Augen" (135) should be "with light watery eyes" and not "bright eyes as clear as water," whose negative connotation in the original is changed to one more positive in the translation. On the same page the word "white" is missing before "woollen dress." The translation of the nickname "Dicke" (129) as "Fatso" seems too modern and masculine when applied to little girls at the beginning of the twentieth century. Regarding the title "Das dicke Kind" (128), the translation is given as "The Fat Girl" rather than "The Fat Child," and throughout the story, "Kind" is sometimes translated as "child" and sometimes as "girl." This inconsistency destroys the gradual revelation that this child is the author meeting with her younger self, a fantasy triggered by an old photograph.

In spite of these shortcomings the book is an excellent introduction to the work of M.L. Kaschnitz, who is highly respected in her native Germany and who received many awards and prizes during her lifetime.

Kofi Awoonor

Comes the Voyager at Last

Trenton, NJ: Africa World Press, 1992. Pp. 139. \$24.95; \$7.95

Reviewed by Derek Wright

Awoonor's long-awaited second novel, from which a long extract appeared in the journal *Okike* in 1975, contains three parallel narratives. The first narrator is a poor black American whose experiences during the 1950s fall into the familiar pattern of social deprivation, wrongful arrest, and imprisonment, followed by conversion to Black Islam and a return to Africa. The second narrator is a garrulous and facetious Ghanaian intellectual and poet-broadcaster cloned from Awoonor's own public career. The two men meet in an Accra nightclub, where the