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whole in book form in David Connolly's rendition. Konatos's "Autobiography" concludes with the lines: "Now I practice the calling of prompter. / Turning off the lights, I pitch my voice, / the tired bodies start up, / and the performance begins." The youngest of the 15, Sakellariou, an erary scholar, employs the shard metaphor in relation to the words she uses in her verse. In "Composition" her persona admires a seascape and concludes: "She closed the window / before the shadow of the fishing boat melted away, / and the straw chair of her study / slowly received her enchanted body—pure lyricism of commonplace actions and things, feelingly rendered into English by a seasoned translator.

It may be that none of these poets has the dimensions of Seferis or Ritsos; most of them, however, have a distinct and original voice.

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Panikos Peonidhis, *Paracamptirini*, Athens: Tokos, 1998. 192 pages.

Panikos Peonidhis is a veteran Cypriot writer and erstwhile ardent activist of the Left whose very rich life experiences have added an aura of fascination to his impressive writings. His seven books of prose are multifaceted: short stories, criticism, biographies, and chronicles. The present volume, his eighth since 1957, consists of twenty-five short stories which combine autobiographical and fictional features, although in terms of verisimilitude they read much like the captivating memoirs, "Another Itinerary" he published in 1995.

Nostalgia—the most outstanding feeling in the collection—colors Peonidhis's reminiscences of persons, circumstances, and locales which greatly contributed to the sensitivity and plenitude of his inner world and acted as raw material for his fiction. There is hardly one piece which sounds contrived, artificial, farfetched, or emotionally unnatural, since the realism of his inventiveness and the veracity of his actual experiences go hand in hand toward the making of some most pleasant readings. Plots and episodes are "uneventful" as Anghelos Diameridou aptly characterizes them in his brief preface, and that, assuredly, augments their charm.

Some pieces seem to stress the importance of a specific locale, like the Frangoklisia of "The Woman with the Cane"; others create unforgettable human portraits, like the hero in "Captain Aresu's Long Voyage"; still others depend almost exclusively on reminiscences of the author and his ubiquitous wife as they go places or meet interesting people, as in "Before Dawn Breaks." Apart from colorful foreigners, Panikos's memories re-create some widely traveled Odyssean Cypriots and their adventures. The unhealing trauma from the Turkish rape of Cyprus in 1974 is handled with considerable delicacy in "So Small and So Impotent."

However, the story which brings back the first erotic awakening of youth with the emotional satisfaction felt when the formerly alluring girl reappears in the narrator's life as an equally aged and successful professional is

from the author (why not Erasmus?) innocent past. In this detail the reader remembers both Parkington and Mark Tavarni's fascinating juveniles.

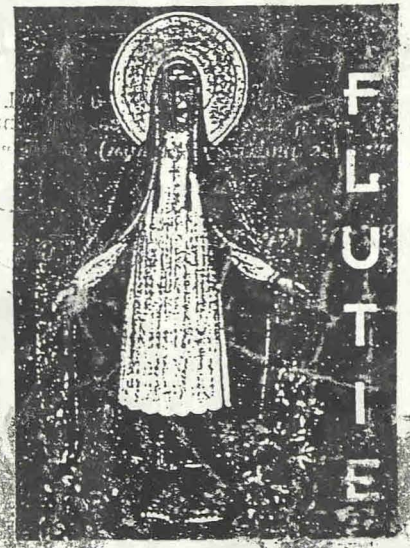
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Native American

Diane Glancy, *Flutie*. Wakefield, R.I.: Mojave Bell, 1998. 10 pages. \$18. ISBN 1-55921-212-8.

Flutie is the story of the adolescence (from thirteen to twenty) of Florence Moses, nicknamed "Flutie," part-Cherokee girl living in a small Oklahoma town called Vini, which, judging from references to Caesar's "Venividi, vici" and to highways, distances, and towns, is based on an actual place in western Oklahoma called Vici (the local pronunciation sounds like "Veeigh"). Glancy's origins are elsewhere, but in an earlier work, *Claiming Brave* (1992; see WLT 66:3, p. 560), she has described her experience as an artist-in-residence of offering writing workshops in various western Oklahoma communities, and the exactness with which she describes *Flutie*'s world demonstrates an apparently thorough experience with it.

More to the point, however, is the fact that we must assume that in her emotional response to a world *Flutie* is to a degree derived from her own. In *The Cold and the Hunger Dance*, a recent collection of essays (see the Notes subsection below), Glancy describes how she herself, as confused by an awareness of the dimensions of her life as the daughter of a father who of whom his part-Cherokee origins and of a mother flawed by an unwillingness—or inability—to give her emotional support, through a fair definition of *Flutie*'s situation and her inability to speak in most situations apparently derives from a similar circumstance in Glancy's childhood: "I remember words as some thing I didn't have. MARK. And in school I was unable to speak, unable to perform in any way other than to endure.



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