

author's and to man's, existential *Angst* at the meaninglessness, at the absurdity, of mankind's long and passive dependence on Something that does not exist; or, at least, on Something that is not what it has traditionally been supposed to be.

*The University of Athens*

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Alexander Karanikas, *Hellenes and Hellions: Modern Greek Characters in American Literature*. Urbana: University of Illinois Press, 1981. xvi and 552 pages.

This bulky study took a long time to be realized. It appeared in the aftermath of the festive spirit created by observances of the U.S. Bicentennial; and its diligent maker must be congratulated on its scope, thoroughness, and organization.

*Hellenes and Hellions*, that is, nice guys and scum of Greek nationality or origin as characters in American literature, is a panoramic survey that begins around the period of the Greek Revolution of 1821 and reaches up to our days. The book is divided into seventeen Chapters, whose individual titles actually explain the method and structure employed in its making. These are: 1) Nineteenth-Century Attitudes, 2) The First Greeks in American Fiction, 3) The Greek as Immigrant, 4) Greeks Between the Wars, 5) Growing Up Greek-American, 6) Greeks with a Southern Accent, 7) The Legend of Tarpon Springs, 8) The Greek as War Hero, 9) The Greek Lover, 10) The Fiction in *Athene*, 11) The Greeks of Petrakis, 12) Private Eyes and Victims, 13) Thrillers Set in Greece, 14) Children's Literature, 15) Freaks and Other Hellions, 16) Country Full of Greeks, and 17) Conclusion. Notes (mostly page references to texts and other sources), a Bibliography (several hundred items, some in Greek), and an indispensable Index (names, places, titles, topics, themes) complete this colossal and useful volume.

The reader observes that Professor Karanikas has started with a diachronic examination of historical, sociological, and cultural data (Chapters 1-5) and corresponding texts; then (Chapter 6) he expands into a synchronic survey of the Greek character in action in various geographic locations in the United States, focusing on those with pronounced differences. A third group of Chapters delineates individual Greek types (i.e., the lover, warrior, tycoon, swindler, gambler, detective, etc.), while the final Chapters concentrate on good quality fiction from the Chicago magazine *Athene* of Demetrios Michalaros, and the pen of Harry Mark Petrakis, the foremost American author of Greek (Cretan) extraction. The literature that Dr. Karanikas discusses in Chapters 10 and 11 marks the «coming of age» of Greek-American creative writing. The Chicago group around the late Michalaros paved the way, so to speak, for such excellent books by Petrakis as *Lion at My Heart*, *Pericles on 31st Street*, *The Odyssey of Kostas Volakis*, *A Dream of Kings*, *In the Land of Morning*, *The Waves of Night*, *Stelmark*, and *The Hour of the Bell*, so far. His touching *A Dream of Kings* was made into a motion picture starring Anthony Quinn, as was before it Tom Chamales's war story *Never So Few*, starring Peter Lawford and Frank Sinatra. In the footsteps of these two trail-blazers follow competent prose writers like Tom Doulis, Elia Kazan, Charles Jarvis, and a host of others who have presented real, unglorified, Greeks as protagonists

in their novels. By contrast, the known American masters have written no major literature focusing on Greeks though Mark Twain, Steven Crane, Ernest Hemingway, Carson McCullers and others do mention Greeks in various secondary or minor capacities.

I would not have included Theano Margaris's short stories and sketches in the present study because she writes exclusively in Greek, thus she belongs to modern Greek literature of the Diaspora — a growing phenomenon. Other points of dispute in Karanikas's detailed account would be the fact that he examines an awful lot of para-literature, or texts of very minor artistic value. Also, much of his discussion consists of plot summaries where the functions of various Greek types are singled out for the reader and the critic to collect data for their characterizations. Finally, specialized scholars (sociologists, historians, psychologists, folklorists) may raise objections as to the validity of the author's conclusions, since literature — and especially dime novels — more often than not use stereotypes and other products of bias or prejudice. In fairness to Dr. Karanikas we must emphasize that most studies of so large a scope normally draw the fire of the specialist whose particular domain has — in his professional opinion — been intruded upon by a non — specialist.

American-born and educated, Professor Karanikas was a «natural» to attempt this kind of study. Back in 1969 he and his wife Helen had published the first study of a modern Greek writer in the Twayne World Authors Series, *Elias Venezis*. Dr. Karanikas's sensitivity to the various ways he, his parents, and his fellow Greek-Americans were treated by the dominant ethnic stock in America during their formative years, inspired and encouraged him to explore and examine the whole spectrum of recorded experiences in all manner of literary and subliterary texts. The result shows that the Greek has gone a long way in the American collective consciousness. By and large, the Greek characters in American literature are three-dimensional, interesting, or curious human beings, with the sympathetic among them by far outnumbering the freaks and hellions. Few are the stereotypes — either paragons of proverbial virtue or of internal corruption.

Despite its inevitable and minor shortcomings, *Hellenes and Hellions: Modern Greek Characters in American Literature* (1981) is a study that had to be done. And it is good that it was done by an American who remained «Greek at heart», and not only Greek in his surname. Alexander Karanikas spared no time, no toil, no expenses to bring to a good end his ambitious project, an opus that teaches a lot of things to a lot of interested persons.

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Ντίνος Χριστιανόπουλος, Λογοτεχνικά βιβλία και περιοδικά που τυπώθηκαν στη Θεσσαλονίκη (1850-1950). 1980/4, Πρώτη καταγραφή. Ἀνάτυπο ἀπὸ τὸ περιοδικὸ Διαγώνιος σ. 1-24. (Livres, revues littéraires imprimés à Thessaloniki (1850-1950). Premier registrement, Extrait de la revue Διαγώνιος 1980/4, σ. 1-24.)

Dinos Christianopoulos une des voix parmi les plus caractéristiques dans les milieux poétiques de la capitale du Nord joint au lyrisme du poète la connaissance