

The author believes and tries to prove that the Turks accuse the Greeks as having started the dissolution of the Ottoman Empire which began in 1683 in the Southeastern suburbs of Vienna and in 1821 with the Greek revolution. At the same time the occupation by the Greek Army of Western Asia Minor which was the heart of the Ottoman Empire 1919-22 and the raising of the Cyprus problem, despite Turkish advice that they will not admit any settlement if the Turks have not participated in same, have been the main reasons of Turkish lack of confidence in Greece and of the refusal to come to any agreement with the latter. In view of this attitude which would eventually be modified if Greece helps Turkey's accession to the European Economic Community the forecasts for the development of satisfactory relations between Greece and Turkey have to be pessimistic. The book of Ambassador B. Theodoropoulos contains the main points of the latter's development which unluckily confirm this idea. At the same time the book gives an analysis of the development of Turkey's political, social and economic conditions since the end of World War I. There is no doubt that many mistakes have been committed by those in charge in both countries. It is also to be stressed that Turkey secured and is securing great advantages thanks to the low salaries and wages prevailing there without forgetting however the ability and the will of the majority of Turks to work intensively and to take care of their productivity. As a matter of fact in Turkey the danger of getting unemployed and the law forbidding strikes have proved useful in preventing the consequences of troubles in the labour market as they occur in other countries but finished in Turkey before 1980.

*Thessaloniki*

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Mircea Eliade, *The Old Man and the Bureaucrats. A Novella Notre Dame*, Indiana: University of Notre Dame Press, 1979, pp. 128.

Farama, a retired schoolteacher, is looking for his former pupil, Borza, now a major in the Romanian secret police. The residents of the apartment building in which Borza resides, including the porter, avoid straight answers to his questions; indeed, they avoid looking straight into his eyes and at the sole mention of the major's name become nervous, speak in whispers and are full of mistrust.

With this rapid set-in, the author immediately creates the tense atmosphere of a totalitarian state and shows the reader how to handle a novella, the strictest form of prose.

The old man manages to get into the major's apartment only because the servant misunderstands him. From Farama's words no reader could doubt that the major was his former pupil. However, the major denies everything. He claims not to remember him; in fact, he does not even know the school and stresses that he is of the working people, has had no higher education and has never belonged to the exploiting class. Angrily, he threatens the old man with arrest for entering his apartment by fraud. The major's accusations, colored with mild political satire, could not be sharper than that offered to the reader by Mircea Eliade. The new elite understands how to cover up its crooked bourgeois past. The lies, cynicism and arrogance of the new class have no limits.

After Farama leaves the apartment, Dimitrescu, the Police Commissioner and Farama's future interrogator, who happened to be in the major's apartment at the time, is suspicious and tells the major that the old man is up to something and should be watched.

With this dramatic opening chapter the writer sets into motion a convincing conflict between very interesting Marksists individuals and the Communist society with its inflexible demands. The entire novella is limited to only one occurrence, around which revolve the old man's stories, concentrated in the oral and written investigation which brings this masterpiece to a tight and meaningful conclusion.

The old man is taken away by the secret police for questioning. The security building in which the interrogation takes place is another totalitarian place, with an almost kafkaesque atmosphere, full of winding corridors, doors and stairs, numerous agents, uniforms, bureaucrats and clerks with stacks of file holders.

The author is bound by the rules and laws of the Marxist society, but hidden behind the old man, he retains his personal freedoms. He does not interfere or reflect personally in the story, which in itself is modest and simple, yet surprisingly ingenious and, in spite of bilateral structure, clear and to the point when at the climax, the author skillfully and with great artistic discipline clarifies the problems through the mouth of the investigator.

Farama not only has an extraordinary memory but also defends himself skillfully. In order to gain time and to confuse his investigators he introduces new characters and reaches far into the past to other times and nationalities. His stories, however, are not realistic, his defense not ordinary, but instead a world of rich fantasy. Grotesque, distorted pictures, the sex and love story of the superwoman Dana, the rape, the shepherds and peasant women, the groom on horseback, Doftor, the great illusionist with strange powers, and so on serve the artist as metaphor.

Farama remembers the minutest details about his school in which he knew "some intelligent and enterprising boys" from bourgeois families with higher education, who were Borza's friends, among them Lixandru, who shot an arrow so high that it did not return to earth, Jozi, the rabbi's son, who mysteriously disappeared in a cellar full of water, and Darvari, who vanished with his airplane in Russia. The facts are so evident that Borza must finally admit that he may have gone to this school and known these boys there. Yet he remembers everything only vaguely since he lost his memory because of bourgeois beatings and torture... In trouble because of his bourgeois past, Borza calls his former teacher an old intriguer and denunciant who should be roasted alive. "Give him to me for just one night and I'll take the rolls out of his hide!" he says enraged to Dimitrescu.

The investigation proceeds on two separate levels—orally with Dimitrescu and in writing. The old man is an excellent writer with literary talent writing hundreds of pages. Dimitrescu learns from him that Borza was a bourgeois informer and gained admittance into the Party by fraud.

Others who become interested in Farama's stories are Economu, the Undersecretary of State for Internal Affairs, who has "a great weakness for literature" and wants to know more about Darvari, and Anca Vogel, the minister and "dreaded fighter", who wonders why people are afraid of her since she is, according to her own words, "the milk of human kindness". She is interested in Dana, the superwoman, whom no man could sexually satisfy and who finally submitted to a huge bull, in Lixandru, the Estonian professor who became Dana's husband, and especially in the cellars, like Economu.

I assume that Anca Vogel stands for no one else but the former Romanian Iron Lady, Anna Pauker.

One wonders why Economu and Vogel are so interested in Farama's stories, especially Anca Vogel, who is in the upper echelons of the Party. She treats the old man to champagne and at three o'clock in the morning wants to drive him to Măntuleasa Street, where he would

point out to her the school and the houses with the deep cellars. Only after a mysterious telephone call in the middle of the night does she change her mind. Here the author builds up tension and one wonders who the mysterious caller was, what the message was that shocked Anca Vogel and why she spoke Russian to the caller and dropped her plans to drive to Mantuleasa Street.

With careful compository arrangement of the motifs of the narrative and refined artistic means, with which he conceals and diagnoses the narrative, the author reveals his secrets in Chapters IX and X (I see no reason to split the tense climax of the story into two chapters). Indirectly and in retrospect we learn from the investigator what has happened. Important ethical problems come to light and we learn that both Economu and Anca Vogel were interested in the Polish treasure, which was buried in the Passarea Forest near Mantuleasa Street.

We learn that Economu, profiting by the high position he held in the administration, wanted to get this treasure out of the country and when his intentions were discovered by the secret police, he killed himself. Scared, Anca Vogel gave up her plan and was later reassigned to another position. We see that the agents of the secret police have their fingers in the pie and that in reality they are more powerful than even the "dreaded fighter" Anca Vogel.

At the end the investigator asks the old man a single question: who is Lixandru? The question is clarified in the last chapter of this master novella—it is the investigator himself.

We also learn that Borza is no longer alive and that the two secret police agents, Lixandru and his assistant, are interested in the Polish treasure and will try the trust of the old man again, i.e., the investigation at the end of this story is not yet concluded. The reader already knows that the mighty secret police will ultimately lay its dirty hands on the treasure...

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"*PHILIA*", Zeitschrift für wissenschaftliche, ökumenische und kulturelle Zusammenarbeit der griechisch-deutschen Initiative, 1/1988, Herausgeber: Der Präsident der Griechisch-deutschen Initiative e.v., Würzburg, Prof. Dr. Evangelos Konstantinou, Hofstrasse 10, 8700 Würzburg.

Die neue Zeitschrift "*PHILIA*" ist die erste Edition des "*Internationalen Zentrums für wissenschaftliche, ökumenische und kulturelle Zusammenarbeit e.v. Griechisch-deutsche Initiative*" in Würzburg. Dieses Zentrum wurde in Würzburg von Prof. Dr. Evang. Konstantinou gegründet und sein Zielpunkt bezieht sich auf die engere Zusammenarbeit der griechisch-deutschen Initiative auf allen Gebieten der Kultur beider Völker. Seit 1979, der Gründungszeit dieser Initiative, wurde das idyllische Wasserschloss Mitwitz in Oberfranken, dessen letzte Schlossherrin eine Griechin war, das Zentrum nicht nur der griechisch-deutschen Initiative sondern auch des heutigen europäischen Philhellenismus. Dank der tüchtigen Arbeit und dem unschätzbaren Eifer von Prof. Dr. Ev. Konstantinou veranstalteten sich mehrmals im Wasserschloss Mitwitz internationale Begegnungen und Symposien mit der Teilnahme von hervorragenden Forschern und Universitätsprofessoren von ganz Europa.

Während der dreitägigen Symposien wurden viele sehr interessante Themen behandelt und mehrere spannende Diskussionen geführt. Die historische Beziehungen zwischen