

his enemies by putting on the clothes of someone of the same stature. Strangely enough the eminent British translator of the *Chronicle of Makhaeras*, Richard Dawkins, and all previous and later translators render *elikia* as *age* rather than *stature*. Hadjioannou refers often to Dawkin's *Glossary to the Chronicle* but he missed the above mis-translation as he restricted his attention to the Glossary.

One can pinpoint many such *lacunae* in Hadjioannou's dictionary. Quite a number of obvious words of the Cyprus dialect are also surprisingly missing. Some of his etymologies can also be easily disputed, especially those ascribed to *onomatopoeia*, and some others which seem to be off the mark, even *a priori*. Another serious *lacuna* is the complete absence of any idioms of the Cyprus dialect.

The author tries to pin down the Frankish elements of the dialect to the Provençal idiom of the French language but he may be too restrictive in this connection. For example, the word *luxuria* for lust is more pan-European rather than Provençal through the middle ages.

Such blemishes, mostly faults of omission, do not detract from the value of this important work. Most of the author's derivations are both ingenious and solidly based on both fact and theory.

All the same, the dictionary could be enriched in various ways. Its method could have been improved with the use of recordings of long conversations in cafes, factories, homes, playgrounds, etc., and through greater use of primary sources. It is also obvious that the author lacks rich libraries and he could do with a few able research assistants.

Words are the most atomic and fundamental elements of culture. Hadjioannou's etymological cum historical dictionary is, in spite of its brevity and incompleteness, a valuable contribution to the development of the culture of Cyprus and of the Greek world in general. In this sense he is a worthy continuator of the work of such distinguished scholars as Adamantios Koraes, George Hadjidakis and Simas Menardos. **Sofronis Sofroniou.**

Cypriotica, by Kimon Neophytou, Types International (South Africa, 1997), pp.154.

Cypriotica, a collection of twelve short stories, by Kimon Neophytou is the fourth publication by the author, who is a Greek-Cypriot expatriot from Paphos, living in South Africa.

These stories were written between the years 1988 and 1996. Yet they all carry seeds of traditional, modern and one could say, even post-modern Cyprus. Rural Cyprus, caught in the struggle between urbanisation and the traditions of the countryside, is a source of inspiration for the author in several stories. Love of his roots,

respect for the customs and age-long values, love of the land and pride in its ownership, human relations and conventions respected for many generations, surge into a picturesque narrative with strong, firmly outlined characters in stories like *The Balcony* and *Papou's Ghost*.

The contemporary reality of the tourist presence is another subject that comes up in some of the stories by Neophytou. The lure of the beautiful, liberated women of the north is very much a part of the life of many male Cypriots today. Neophytou gives this modern strain of Cyprus life in a rather romantic mood. In the *Fisherman and His Boat*, Yiannis, in love with a German tourist, eventually decides not to leave the island and his Greek girlfriend, because of a strange apparition that warned him, not to leave the island, not to leave Yiannoulla. In *Akamas* the longest story of the collection, the beauty and sensuality of Cyprus landscape wake up the suppressed *pathos* in a northern visitor who finds fulfilment in an erotic encounter with a fallen-off Greek Orthodox priest who disagrees with the Christian Orthodox dogma and eventually forms a new Church, based on the ancient mysteries. Fragments and pieces of Cyprus' customs and Cyprus life are scattered all over the story but the soul-searching of the protagonist Karen who came to Cyprus to get over her frustrating affair with a man who had rejected her, overshadows all other strains and events in the plot.

The philosophical vein is also very much a part of almost all the stories in the collection. Reflection on man and his substance, his search for God, peace and happiness, the existential cry of man for identification with nature, love, land and religion, are all interwoven with Cyprus seen through the eyes of the author: a native but also a visitor at the same time, who can afford the cool gaze of detached appraisal of the island, its life and its people.

The metaphysical presence, with overtones of the inexplicable and the real but *still* unseen, the face-value experience of immaterial worlds, weave their supernal fragments into an almost post-modern canvass of Cyprus reality: Examples are the apparition in the *The Fisherman and his Boat*, *Papou's Ghost*, *Father and Son*, *The Donkey*. People's physical senses are not their limit. And this is worked out very dexterously in human relations, attitudes and experiences as all these become a part of the development of the story, forming an invisible canvas against which the decisions and progress of the characters are placed.

The 1974 invasion has its share in the collection. But not in any conventional account of the events, the misery, the injustice and the tragedy. Instead, a romantic nostalgia of pre-invasion times and its connection, with a new philosophy to be pursued and applied, makes its mark.

"And I remembered how we used to sit with our Turkish neighbours from a village just down the road from ours, laughing and talking as we broke almond husks together Lovely evenings they were, full of joy, full of laughter Would we

ever be able to repeat such joy? Would we ever be able to live as neighbours again, helping each other, enjoying each other's company? . . . the old idea of kosmos came strong to mind Something was fundamentally amiss. The true light of Cyprus had been discarded, forsaken or suppressed. So that there was a certain poignancy in Hamid's visit to Cyprus: the Greeks of the island needed to be re-awakened up from their slumber, needed to be reawakened, albeit rudely, to their ancient wisdom."

Of course we cannot help wondering how an earnest Turkish author would be describe the post -1974 social/intellectual holograph of the Turkish Community.

Kirnon Neophytou is an earnest writer. In the unadorned direct language he uses, in the characters he creates, in the situations and circumstances he projects. One feels in closing the book that the author did reach his readers, he did make connections with them, and he did also capture a slice of Cyprus life in its simple complexity, in its poignancy, in its transit journey from war to consumership, from peace to technology, from conflict to the promise of peace. **Nayia Roussou.**