

message about the dispossessed and misunderstood of Canada's population a real pathos and meaning. Nevertheless, if Garner's material fails to organize itself into the larger structure of a novel per se, there is much in *The Intruders* that is skillfully written—especially those sections delineating the movements of the Donhaven gang and its victims, the tenderly drawn portrait of Jenny Croydon and the chapter developing the grisly death of her mother, Lil. Individual chapters form neatly constructed short stories of their own, i.e. no. 4 in which the Cabbagetown Association strips away the mask of a city-hall official, and no. 18 wherein the homes of two socially divided characters in the slum are sold respectively to two kinds of "intruders": homosexuals and theosophists.

What Garner manages to tell us (at the price of constantly intruding his third-person narrator into the mouths of characters who ought to have been allowed unique voices and visions) is that in spite of momentary intrusions of the educated middle-class (artists, lawyers, businessmen) into the tougher, more resilient but less advantaged body of "slum" society the life of the proletarian instinctual man goes on unchanged; that Matthew Arnold's division of society into Barbarian, Philistine, and Populace (a quotation from *Culture and Anarchy* forms the epigraph of *The Intruders*) remains fundamentally sound. "Nothing really changes but the seasons" concludes printer Tedland on the novel's last page. It is the intruders who, initially threatening the integrity of Cabbagetown's culture, are inevitably expelled, the slum's inmates offered as morally sound. Like Faulkner's—though not with the same integrity and power—Garner's Populace endures.

Allen Bentley

MIGUEL ANGEL ASTURIAS

Men of Maize

Translated from the Spanish
by Gerald Martin

New York: Delacorte Press, 1975.
Pp. 337. \$10.

By the time of his death in 1974, Nobel prize winner Miguel Angel Asturias had already established himself as one of the leading novelists in the world. His novels

have so far been translated into fourteen languages and one of his later works, *Mulatta*, went into several popular paperback reprints in English. But his main novel, *Hombres de maíz* ("Men of Maize") had never received an English version, undoubtedly because of the problem involved in translating a semi-Baroque Spanish text, analogous to an Indian language borrowed from the *Popol Vuh*, the Bible of the Mayas.

Hombres de maíz depicts the struggles between Indians of the Guatemalan highlands and white men, intent on the commercial exploitation of maize, a crop sacred to the old Mayas. Using his knowledge of pre-Columbian myth and literature, Asturias recreates the story of the oppressed Indians, the loss of their lands to the greedy landholders, and the moral and spiritual destruction of the Indians. There are in the book six chapters, each with the story of different Indian characters, but at the end most of them are reunited in prison, having lost their lands, freedom, and identity.

In the standard Twayne monograph of Miguel Angel Asturias it is said that *Hombres de maíz* "is a novel so rich and so full as to appear confusing" and it is called "a calculated work of art" (p. 53). The English version, *Men of Maize*, translated by Gerald Martin, is faithful to the Spanish original and is of high quality. This is a good book, in which artistically retold Mayan myths are interwoven with modern Latin American social and political conflicts, and all conveyed through an almost hallucinating language and atmosphere.

Evelio Echevarría

TERESINKA ALVES PEREIRA

Help, I'm Drowning

Translated from the Spanish

by Angela de Hoyos

Chicago: Palos Heights Press,
1975. Pp. 18.

Help, I'm Drowning is a translation by Angela de Hoyos of five short stories written by Teresinka Alves Pereira. Two of these ("Solitude" and "Letter and Telegram") deal with the problem of loneliness, while the other three ("The train and the flowers," "Help I'm Drowning," and "Little man") explore the question