

ization that her own self had been denied throughout her relationship with Farid consequently enables Fouada to think about what mark she would like to leave on the world. The answer for her is a chemical discovery that would be a scientific breakthrough. Unfortunately, though, she also has to face her realization that "masculinity in itself was one of the preconditions for discovery" (22), a fact that makes her even more discouraged and disillusioned with her life.

Throughout this novel, el-Saadawi therefore uses Fouada's search to provide a powerful feminist statement concerning many Egyptian women who, though well educated and independent, still find themselves struggling against their social surroundings for respect and basic rights.

Saad Elkhadem

Chronicle of the Flying Egyptian in Canada

Translated with a Critical Introduction by Saad El-Gabalawy

Fredericton, N.B.: York Press, 1991

Reviewed by A.F. Cassis

Chronicle of the Flying Egyptian in Canada, the second part of Elkhadem's Trilogy of the Flying Egyptian—the first part, *Canadian Adventures of the Flying Egyptian* was released in 1990, and the third, *Crash Landing of the Flying Egyptian*, has just been released—does not expound on the life and adventures of the Flying Egyptian as much as it deepens the mystery surrounding his life and death by presenting four "recorded interviews" with Egyptian immigrants who had known the Flying Egyptian in Canada. Each of the four interviews carefully blurs the distinction between fact and fiction insofar as the Flying Egyptian is concerned.

The "Foreword" by the editor/interviewer attempts to establish the "scholarly integrity" of the investigation upon which he is embarking as well as its "historic impartiality" by carefully explaining the circumstances that necessitated the trip to Canada. Besides the interesting development of the editor/interviewer's decision to stay in Canada—the story within the story—the Foreword very nearly overwhelms the reader by its 27 extensive copious footnotes which are far more extensive than the text they try to explain and elucidate. This painstaking attempt to document—a parody perhaps of the pedantry of the scholar and critic?—authenticates the problem and the mystery of the Flying Egyptian and establishes the credibility and impartiality of the rather prosaic and pedantic editor/interviewer. In this way the transition from the factual and documented account in the Foreword to the hazy and ill-defined observations and reminiscences which characterize the interviews is hardly questioned.

Each interview is "authentic"; that is to say, it is credible and in character, and reveals an understanding and appreciation of the plight of immigrants:

their problems, fears, frustrations and divided interests compounded by the exigencies of daily life in a new country in which they shall always remain conscious of being foreigners. Elkhadem sensitively and intelligently reveals through their reminiscences the "culture" shocks which immigrants unconsciously encounter as well as what Professor El-Gabalawy describes in his critical introduction as "their confused identities" in their new milieu. If the experiences of these immigrants are authentic, it follows then that what they say and intimate about the Flying Egyptian is also authentic. To them the Flying Egyptian is motivated by dark and contradictory impulses, paranoia, and cynicism. But interspersed with these observations are their unwitting comments—recollections of what the Flying Egyptian had said at some time—on the art of narration and the need of the creative artist to live "in absolute freedom, constant motion and perpetual experimentation" in search of theme and material for his books because the "genuine artist . . . like mercury, never stops in one place, never melts, and never freezes." In this light, whether the Flying Egyptian is "hot-tempered and foul mouthed," or a "poor lost soul," a "naughty boy and a real bastard," or a "schizophrenic" and "sado-masochist" is of little importance and significance when compared to his total absorption and preoccupation with literary creation.

Like the Flying Egyptian, Elkhadem is forever experimenting with narration. Diaries, in part or in *toto*, have been used as narrative devices. Interviews and recollections are today popular tools in the hands of literary biographers who create "composite" portraits from them. Their utilization in a fictional setting seems almost the obvious and inevitable next step—a step which Elkhadem takes with confidence. The accounts of the four interviews constitute the oblique narration of the Chronicle and jolt the reader from his preconceived expectations for the traditional plot and development of character. Elkhadem seems to be deliberately challenging the reader.

The Chronicle provides a novel and enjoyable experience for the reader—in translation, too—and raises expectations of more. El-Gabalawy's lucid critical introduction is useful for an appreciation of the Chronicle. It has almost become a cliché to say that El-Gabalawy's translation does justice to the original for it carefully renders into the English the nuances of the original. He wisely retains in Chapter 3 the French expressions used by the speaker Alex Katakis. Professor El-Gabalawy is an experienced translator but I can safely say that this is his best to date.

George Bishop

Henry James: Life, Work, and Criticism

Fredericton: N.B.: York Press, 1990. Pp. 47 \$6.95

Reviewed by Ileana Orlich

George Bishop's *Henry James: Life, Work, and Criticism* is clearly the product of many years of extensive research and concise, thoughtful analysis. This book, which uses the York Press format to provide the general reader or