arranged in the body of the concordance include headwords ("unique word-forms" as determined by the compilers) with a numerical indication of frequency following the headword. The quotations from the poetry follow the headword in the line in which the headword appears with the immediately preceding and subsequent lines. Columns of numbers to the left of the quotations indicate the poem in which the word appears by page number and volume, as well as the line number in that particular poem. For example, the word "zhinka" (wife or woman) in bold typeface (I, 518) includes eight listings, while the plural "zhinky" and vocative "zhinko" have one each, and the accusative "zhinku" has eleven. Each inflected or different form of a word has its own headword. Since these appear contiguous or in close proximity to one other, it is simple to research a particular root word form or notion. The fact that the compilers give up to three lines of context (with a minimum of two—if nothing precedes or follows a line) makes life considerably easier for the user of the concordance, who in most cases can immediately determine whether a particular usage is fruitful for his or her purposes. The compilers also correct certain mistakes in the collected works edition of Shevchenko, which is also a valuable aid to the serious scholar striving for accuracy.

How might one use the concordance for a research article or paper? If one were to write an article on the nature of the soul in Shevchenko, one could look up "dusha" and its many root and inflected variants (I: 481–84). There are twenty citations of "dusha" in the nominative case, fifty-six citations of "dushu" (accusative), twenty-six citations of "dushi" (prepositional), and several other related forms of the word appearing in frequency of one to five times. Here is one sample under the rubric of "dusha": "246A 0011 I smiyet'sia znovu./Ne vmyraie dusha nasha./Ne vmyraie volia." A useful reference code table (I: xxvii–xxix) facilitates determination that the reference is from line 11 of the poem "Kavkaz," which begins on page 246 of volume I of the collected works edition used to compile the concordance. This kind of basic search shows how the concordance can save time for scholars, graduate students, and lexicographers, as well as occasional readers of Shevchenko in search of a particular name, quotation or notion in his poetic oeuvre.

In sum, the compilers Oleh Ilnytzyj and George Hawrysch, along with the Canadian Institute of Ukrainian Studies and the Shevchenko Scientific Society, have done a great service to produce such a finely constructed and easy-to-use edition that will have a long and useful shelf life in both personal and research libraries.

Michael M. Naydan, Pennsylvania State University


House of Day, House of Night is the first English-language translation of Dom Dzienny, dom nocny, originally published in 1998, by the Polish author Olga Tokarczuk. Tokarczuk's books have been previously translated into Czech, Danish, Dutch, German, Norwegian and French.

The novel is set in the Silesian town of Nova Ruda, which, following the Yalta and Potsdam conferences, was taken from Germany and added to Poland. Thus, the theme of the Regained Territories and the impact of the redrawing of state borders on peoples' lives—quite new for contemporary Polish literature—is introduced into the story. Although the narrative predominantly unfolds in the present, the Silesian past is explored through flashbacks or "documented" materials, such as the story of the legendary local martyr Kummernis of Schonau known as Holy Care. The author is more concerned with the private experiences of commoners, similar to Foucault's idea of regional history. Therefore, all themes, motifs, and narratives in the book are explored through the prism of individual stories which are fascinating, intricate and frequently mysterious.
Tokarczuk's narrative is densely populated by unique characters. The hub of this fictional universe is always a human life, whether that of the young female writer, who narrates a substantial part of the novel, her neighbors, the expatriate Germans, the legendary Kum-mernis, or a young monk writing a saint's life. The narrative suggests that no desires should be ignored, no dreams left unattended. No matter how insignificant personal experiences might seem in terms of world history or global issues, they are significant in the postmodern universe: elusive dreams and subtle fantasies might have no less impact on individual lives and community existence than major historical events, political decisions or social changes. The particular is grounded in the universal, while the universal is reflected in the particular.

The past and present, reality and dreams, personal experiences and history—everything is interrelated and juxtaposed in Tokarczuk's world. Hence, the author translucently links the monk Paschalis's ability to produce a fine hagiography of Kum-mernis (so truly devoted to Jesus Christ that Christ bestowed his bearded face on her, which protected her from an unwanted suitor) to Paschalis's own haunting desire to have a female body. An aged, emotionally distanced couple, named She and He, remain connected to each other. Both have had individual miraculous experiences with enigmatic secret lovers who share the name Agni. The characters' ability to have dreams with mysterious or bizarre attributes is seen as an extension of reality. In this context the zealous search by Krysia Poploch, a bank division head, for Amos, whose voice she hears in her dreams, is presented as a logical endeavor. Religion and rooftops are mysteriously connected in the life of Professor Jonas Gustaw Wolfgang von Goetzen. There are many other similar examples in the novel.

In Tokarczuk's world every life detail or nuance is valid and possesses its definitive place in the universal order, just as an individual brick is important for the integrity of the whole house. The image of the house, one of the key symbols in dream interpretation, serves as an essential symbol in the book as well. As stated in the epigraph quoted from Kahlil Gibran's 1923 book *The Prophet*, and later in the narrative, the house or home is associated with the human self. As the protagonist explains to her neighbor Marta, "each of us has two homes—one actual home with a fixed location in time and space, and a second that is infinite, with no address and no chance of being immortalized in architectural plans—and we live in both of them simultaneously" (204). This concurrent life in both houses—described with humor, irony, philosophical insight and attention to detail—is the main subject of the book.

Tokarczuk's narrative has a mosaic or video-clip structure, which is quite common for postmodern works. Different stories are intertwined into the tapestry of recollections, dreams, accounts of daily life, myths, family chronicles, guidebook entries, historical records, radio transmissions, descriptions of nature, culinary recipes, hagiographic pieces, and internet browsing. The reader encounters diverse bits of information to be processed. Due to her postmodern views on literary writing, Tokarczuk does not attempt to control the reader's process of meaning-making. The novel can be read in the order suggested by the author, or the reader can arbitrarily select passages; either way, the text produces several layers of meaning, from truly entertaining to deeply philosophical.

As a storyteller, Tokarczuk communicates her message in a lucid, concise and yet elegant metaphorical manner. It was obviously a challenge for the translator, Antonia Lloyd-Jones, to preserve the writer's imagination while rendering the meaning as closely as possible. Lloyd-Jones has also translated Tokarczuk's story "The Subject" from her recent collection *Grana na wiebu bebenkach* [Playing on Many Drums], available at www.polishwriting.net/subject.php. Lloyd-Jones's excellent translations successfully convey both Tokarczuk's stories and the author's writing style. Unlike many translated works, especially those written in the type of stylistically refined language we find in Tokarczuk, it is delightful to read *House of Day, House of Night* in its English variant.

Tokarczuk, like many of her Eastern, Central and South European contemporaries, offers original perspectives in her symbolically rich and inspiring narrative. *House of Day, House of
Night successfully transcends the borders of national culture and parochialism. It is an important text for studying Eastern/Central European writing or women's literature, and it is highly recommended for university courses. Northwestern University Press, which has recently published a number of quality literary works from "an unbound Europe," should continue this series and include Tokarczuk's novel Prawiek i inne czasy (1996), which is also considered a postmodern work, as well as her recent collection of stories Grana na wiebku bebenkach (2001).

Tatiana Nazarenko, University of Manitoba


Among Slavicists, the Czech writer Josef Škvorecký should need no introduction. Author of more than thirty published works, including The Engineer of Human Souls, The Bass Saxophone, The Miracle Game and The Cowards, Škvorecký is a major figure of Czech literature, celebrated around the world; he is the recipient of such honors as the Neustadt International Prize for Literature (1980), Canada's Governor General's Award (1984), a Nobel Prize nomination (1982), and more recently was the winner of the Toronto Arts Award for Literature (1999) and the Czech Republic's State Prize for Literature (1999). However, Škvorecký's most important contribution to Czech literature was perhaps as a publisher. Upon leaving Czechoslovakia in 1969, he and his wife, Zdena Salivarová-Škvorecký, founded the exile publishing house Sixty-Eight Publishers, which ensured the survival of much of Czech and Slovak literature during the Communist era. From 1971 to 1994 they published 225 works by Czech exiled writers as well as dissidents within Czechoslovakia, including such authors as Milan Kundera, Arnošt Lustig, Ludvík Vaculík and Václav Havel.

Škvorecký's most recent collection, When Eve Was Naked, is a brilliant exemplar of Škvorecký's luminous, humorous writing and a dazzling, kaleidoscopic image of Czech history in the twentieth century. Compiled after Škvorecký's seventieth birthday, this formidable collection includes twenty-four stories, written over a period of fifty years. Semi-autobiographical, mediated by a number of narrators (including Danny Šmilček, Škvorecký's alter ego in many of his novels), all of the stories "are permeated with the germs of reality which were part of their author's life," as Škvorecký explains in the preface (ix). The stories take the reader on a journey through "nearly all the types of society that had ever existed—including modern forms of slavery and feudalism," all of which the author experienced firsthand (ix): his childhood in the democratic First Republic, his adolescence under the Nazi regime, his young adulthood under Communism, and finally, his middle age in Western academe.

A number of the stories appear in English for the first time: "Spectator on a February Night" ["Divák v únorové noci"], written right after the February coup in 1948, "Laws of the Jungle" ["Zákony džungle," 1949], and "Filthy, Cruel World" ["Špinavý, krutý svět," 1955]. These stories were first published in Czech journals in the 1960s, after the scandal surrounding Škvorecký's first novel, The Cowards [Zbábeň] had subsided.

Arranged chronologically, the first stories offer colorful snapshots of Škvorecký's early years in the First Republic, an ironically "happy world" that "knows neither optimism nor despair" (7). For instance, the charming opening story, "Why I Learnt How to Read" [sic], sets the written word in the context of rising American consumerism. The title story, "Eve Was Naked," situates childhood innocence against the backdrop of Hitler Youth Groups. As the eight-year-old hero watches his mortified first love be forced to swim without a bathing-suit, the grown-up Škvorecký feels "so incredibly sad, so sad that words cannot convey it. Because I saw life's anguish, that anguish thanks to which man is not indifferent to death" (13).