Ivan runs away and takes a bus into Kingston—known to him and all his associates as Babylon. His two bags, of clothes and things, are stolen and he makes friends with some of the Kingston waywards, who have nothing to give him. He is reduced to sleeping where he can and eating when he can.

Finally he is taken in by a church organization under Preacher, a black evangelist from the United States who has been sent to save the Jamaican heathen from perdition. There he meets Elsa, an attractive young woman who has been saved by Preacher. Elsa returns his interest, to the disapproval—personal as well as religious—of Preacher. Longah, who is also working at Preacher's, resents the intrusion of Ivan; they fight; Ivan nearly kills him, is arrested and is sentenced to corporal punishment.

We are now at page 275 and we haven't got a hint of the life and exploits of a great ghetto gunman. Ultimately it turns out that Ivan can sing reggae. He makes a record, which would obviously be a great hit except that the producer suppresses the record to prevent Ivan becoming a star. Ivan (at last) is admitted into a secret society of all the street boys in Kingston who live by starvation jobs or simple stealing. When the day becomes dark they meet at arranged spots for their games and adventures, bearing the names and imitating the film styles of Humphrey Bogart, Jimmy Cagney and so on. The cinematic violence is reproduced and Ivan kills. It is when facing arrest and death that Ivan becomes a legendary gunman, by what he does, by what rumour attributes to him, and by the author's excitement. Known now as Rhygin, after exploits worthy of a Bogart-Cagney Jamaican gunman, he finds his way back to his rural beginning where he dies. He has made an association with the girl Elsa and she is faithful to him through very difficult days; but in the end she betrays information about him to Preacher.

The book (392 closely packed pages) lacks a central direction and the author seems fascinated by episode after episode, many of which lack connection with anything—not even the character of Ivan. But perhaps that is what Michael Thelwell means to convey about Jamaica today. This book is no ordinary novel; it is a social challenge.

Freudian legacy

Erich Fromm

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The flyleaf of this posthumous book lists only four books by Erich Fromm; but in fact in his 40-odd years of teaching and psychoanalysis in the United States he was one of the most prolific of the neo-Freudians. Trained at the Berlin Institute of Psychoanalysis, grounded in sociology and philosophy, and (in his own way) a lifelong marxist, Fromm produced slightly too many, slightly too long books with

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words like "freedom," "man" and "hope" in their titles, containing a limited stock of original ideas. The ideas, though, and the drift of all his work, are unexceptionably sane and persuasive as a critique of how we live now.

Fromm was much engaged, before it was fashionable to be so, in sifting the gold from the dross in psychoanalysis. It is ironic that he should have died before this concise little book appeared in English, for now that the Freudian legacy is being examined with real seriousness it is very timely. Twenty years ago, no doubt, it would have been dismissed as milk-and-water revisionism by the true believers, and ignored by the rest as irrelevant.

Fromm allot's more space to the "limitations" than to the "greatness" of Freud. His greatness he sees in the discovery that "truth" lies much deeper buried in us than we had assumed; that repression has spread a layer of rationalisation over it; that we must now subject the apparently reasonable and virtuous to a new, stringent scrutiny. He also endorses (with reservations) Freud's reassessment of dreams and all the ideas, though, and use of transference in the therapeutic relationship.

Chief of Freud's limitations, on the other hand, is his subjectio tion to the bourgeois materialism of his time: his very model of man-and-materialism of his time: his very model of man and use of transference in the therapeutic relationship.

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