

essays by a variety of critics is proof that still more perspectives on Narayan's works can be legitimately wrought.

There are twenty-one essays in this volume, including a preface by Warren French and an introduction by the editor. Twenty of these are new, and only one a reprint. Twelve deal with thematic analyses, that is, of themes that run through several of Narayan's stories and novels; nine essays deal with individual works. The bibliographical listing at the end of the book, updated to 1979, is very useful. It is to be noted that Narayan's *Old and New* appeared in 1981; *Old and New* is a collection of eighteen stories, about half of them new in that they have not appeared in book form.

Warren French, in the "Preface," places Narayan among other contemporary novelists and says Narayan, like Faulkner, Eudora Welty and Thornton Wilder, is a humanist; Narayan sees the fragmentation of society but creates an artistic order that transcends fragmented society.

Atma Ram's "Introduction" gives a biographical sketch of Narayan and then lists the themes in Narayan's work, most of which are developed at greater length by other contributors.

Since *The Guide* is one of Narayan's most complex novels, one might consider what this volume has contributed to scholarship on it. Harish Raizada's analysis of point of view in Narayan's novels is a systematic, albeit simplistic, exploration of Narayan's handling of this literary technique. The earlier novels are straightforward, Raizada argues, and therefore the first person or single point of view is effective. However, Raizada goes on, these novels would be even stronger if Narayan had not occasionally interrupted the narrative with neutral omniscience. *The Guide*, having more complex situations and characterization, needs another dimension and therefore Narayan chooses a dual point of view. In Raju's recounting of his passion and his career, there is first-person narrative so that "we see Raju as he wishes to be seen," (p. 84) while in the other sections we see him from the omniscient narrator's point of view.

Ram Dial's analysis of *The Guide* from the anima-animus aspect gives another facet of the novel. "Rosie finds her anima in the person of Raju" while Raju whose anima is first shaped by his mother and then roused by Rosie later finds himself "transformed through his interaction with the collective psyche into the living archetype of a Wise Man" (p. 150). This critic has made a good point but the importance of the above statement calls for a deeper analysis of the collective psyche, more focus on the villagers' attitudes and actions, than are covered in this essay.

Noticeable by its absence is any reference to K.R. Srinivasa Iyengar's signal contribution to Narayan scholarship. Iyengar in his *Indian Writing in English* (1962), wrongly dated as 1973 in the bibliography of this volume, and in his earlier volumes of 1943 and 1945, very succinctly and prophetically summarized the essential significance of Narayan's work within the context of Indo-English writing. He points out that the basic movement in Narayan's novels is from equilibrium to inequilibrium to restoration of equilibrium; H.M. Williams expands this idea in his essay, "Precarious Innocence," but makes no reference to Iyengar. Few critics seem to refer to these definitive volumes by Iyengar, the pioneer in Indo-English criticism.

There are numerous typographical errors but the content of the essays and the bibliographical lists make this volume a useful acquisition.

Hilary Simpson

D.H. LAWRENCE AND FEMINISM

DeKalb, Illinois: Northern Illinois University Press, 1982.

Pp. 174

Reviewed by Jennifer Michaels

This study examines Lawrence's changing attitude to feminism. In her introduction, Simpson sketches some of the major developments in the feminist movement of the time. She

notes that the years immediately before World War I were characterized by intense feminist activity. The war itself brought about a radical change in women's lives as they entered the work force for the first time in large numbers. In the 1920s some of the freedoms that women had won during the war were consolidated, but there was also the beginning of a new, anti-feminist reaction. Lawrence's works, Simpson argues, were informed by these developments at every point. Although she concentrates only on the novels, stories, and major essays on sexual theory, she believes that her analysis holds true for all of Lawrence's works.

Before World War I, Lawrence espoused "feminism, of a kind" (p. 16). Simpson's discussion of this period of Lawrence's development centers on the suffragist and the "dreaming woman," figures representing different aspects of feminism. Lawrence was familiar with the goals of the suffrage movement since many of the women he knew at this time were involved to a greater or lesser extent in it. Lawrence's attitude is, however, ambivalent. Although he admired the courage of the suffragists, he thought that they were misguided: instead of stressing what he saw as mechanical reforms (such as the vote for women), he believed they should focus on spiritual revolution. Lawrence wanted society to be changed radically: piecemeal reform, in his estimation, would only patch up a society that was basically rotten at the core. In his works, Lawrence rejected the militant feminism of the suffrage movement and emphasized instead *individual* liberation and development. For a while, Lawrence was attracted to the more spiritual aspect of feminism represented by the "dreaming woman," but he later rejected this too since it ignored the question of sexual liberation which preoccupied him at the time. Simpson argues that Lawrence's real sympathy for feminism was quite brief and spanned only the years 1913-1915.

The war marked a great change in Lawrence's attitude to feminism. He was disappointed in his hopes that the feminist revolution would lead to the "'feminisation' of experience, the necessity for men to take women, and the feminine side of their own natures, seriously" (p. 66). Instead, women had assimilated themselves into the masculine world of industry and technology which Lawrence loathed: they had not retained their feminine values but had merely become, in his view, more like men.

In the 1920s Lawrence's anti-feminism became even more pronounced. He believed that the dominant ideology of the post-war period was "a perverted femininity of will and idealism" (p. 17). Like other writers at that time, Lawrence believed that "a masculine renaissance was necessary to restore the balance" (p. 17). His focus on the theme of male comradeship in the novels written in the twenties shows Lawrence's attempt to redefine masculine values. This redefinition can also be seen clearly in *Lady Chatterley's Lover* where Lawrence seems to return to the feminine values of instinct, feeling and tenderness which he advocated before the war. Simpson argues, however: "By a neat reversal these values are now 'masculine,' leaving his women characters the choice of either identifying with the new 'feminine' values of celebration, will, technology and so on, or of becoming disciples of the new masculinism" (p. 138). The final chapter in the book discusses the extent to which Lawrence used women as collaborators, and women's writing as source material.

Simpson's interesting study succeeds very well in measuring Lawrence's reactions to feminism and in showing how important these reactions were in shaping his works.

Anthony Boxill

V.S. NAIPAUL'S FICTION: IN QUEST OF THE ENEMY

Fredericton, N.B.: York Press, 1983. Pp. 87. \$12.95.

Reviewed by Jack Healey

Anthony Boxill's *V.S. Naipaul's Fiction. In Quest of the Enemy* is a very welcome addition to the critical literature on Naipaul. For nearly twenty years Boxill has been one of the most patient, careful readers of Naipaul. His dissertation at the University of New Brunswick, "The Novel in English in the West Indies 1900-1962" was completed in 1966, preceding Kenneth Ramchand's *The West Indian Novel and its Background* by a good four years. What the present book gives us, therefore, are the gathered reflections of one of the pioneers of the academic study of West-