

terms borrowed (or adapted) from Genette—narrations can be extradiegetic, intradiegetic, historiodiegetic, homodiegetic, heterodiegetic, etc.—he does not treat novels as either socially dead or morally inert. Though sometimes involving refined Linnean distinctions, the discussions of frame narrations in Chapter 5 and 6 do not confine themselves to mere categorization but try to relate types of narration to philosophical positions. Chapters 7 and 8 conclude Duyfhuizen's survey of narrative transmission by looking at the use of transcribed oral narration in works by Abbé Prévost, George Sand, E. Brontë, and Mary Shelley.

One could propose an alternative group of eighteenth- and nineteenth-century fictions to illustrate narrative transmission but it would be parochial to do so. Duyfhuizen's exemplary texts document effectively key narrative structures and techniques. It would not, however, be parochial to question his relative neglect of twentieth-century fictions which, in many cases, respond—whether parodically or otherwise—to precisely those conventions of narrative transmission that are first defined and codified by the authors Duyfhuizen discusses at some length here. In fairness, there are allusions to Joyce and Pynchon, and brief discussions of Lessing's *The Golden Notebook* and Barth's *Giles Goat-Boy*. Yet, by failing to consider with comparable patience and acuity modernist and postmodern strategies of narrative transmission, Duyfhuizen misses an opportunity to map the historicity of particular narrative forms, to consider why, for example, epistolary novels are more important in the eighteenth century than in the late twentieth, why Dos Passos and Vonnegut, for example, are more likely to cite "public" documents like newspapers and historical documents to advance extradiegetic claims of authority than are nineteenth-century writers, why narratorial reflexivity looks different in postmodern works than it does in traditional diary novels. Chapters might well have been devoted, for example, to the use made of inserted genres in modernist novelistic montage and to the significance of inserted (meta)critical commentary in fictions by, variously, Calvino, Borges, Coover, Nabokov, Barth, Sorrentino, Vonnegut, Sukenick, Handke, Heissenbüttel, Julian Barnes, etc. *Narratives of Transmission* has no conclusion. Perhaps a survey of modernist and postmodern framing narratives would have fittingly concluded a book that is demonstrably erudite, a book that makes a thoughtful contribution to the theorizing and explication of major narrative techniques.

Gayle Greene

Changing the Story: Feminist Fiction and the Tradition

Bloomington and Indianapolis: Indiana University Press, 1991. Pp. 302

Reviewed by Jane Campbell

In this resolutely argued book, Gayle Greene discusses feminist fiction by British, American, and Canadian women from the 1960s to the present. Greene starts from the assumption that feminist fiction, with its awareness of gender as socially constructed, is "the most revolutionary movement in contemporary fiction" because of its "understanding that change is possible and that narrative can play a part in it" (2). She is especially interested in feminist *Künstlerromane* in which metafictional exploration of the problems of narrative becomes also an analysis of

the construction and power of codes. Bringing the personal and the political together, these novels point to ways of changing the story. Making fictionality a theme, these writers problematize forms and endings: their protagonists are artists who use metafiction as a vehicle for literary and social criticism.

After the Introduction, Greene's first section describes the emergence of a new wave of women's fiction in the sixties, after the "naming of the problem" by Betty Friedan. Here Greene examines "Mad Housewife Fiction" and the "Old Stories" of Erica Jong's *Fear of Flying* and Gail Godwin's *The Odd Woman*. Although she writes about all these books with sympathy and understanding, Greene finds them all in varying degrees unsatisfying: their authors' attempts to make new plots for women become, in the end, closed circles; their characters, moving to the past in their search for insight and meaning, find no way out of "the closed circuit of female conditioning" (69). Inadequate definitions of freedom for women and insufficient awareness of the political dimensions of their struggles result, she says, in a failure to imagine structures which challenge the old forms. Margaret Atwood's *The Edible Woman* and Margaret Laurence's *The Fire-Dwellers* are slightly less frustrating to Greene than the others in the "Mad Housewife" group—the first because its protagonist at least reaches a point of defiance; the second because the note of resignation on which it ends is more convincing. Similarly, Jong and Godwin try but fail to show real change: Jong's novel reverses the terms without altering them; Godwin's repeats without revising.

Part II devotes as chapter each to the four examples of feminist metafiction from the seventies which succeed best, for Greene, in imagining new stories: Doris Lessing's *The Golden Notebook*, Margaret Drabble's *The Waterfall*, Laurence's *The Diviners*, and Atwood's *Lady Oracle*. All four, in Greene's reading, fashion for their writer-heroines ways of experiencing repetition as release; all subject language and form to rigorous questioning; and all have endings which are open to personal and political possibilities. I found Greene's exploration of the first two especially rewarding. She identifies in Lessing's endless renaming and restructuring a formlessness which is a new form, and argues that the reader's participation in the process, moving back through each ending to another ending, heightens the sympathetic imagination, which is "defined as a saving grace" (128) in *The Golden Notebook*. Like Lessing's, Drabble's is also, in Barthes' definition, a "writerly" text (and, in Kristeva's, a "polyphonic" one). Through the dialogic structure, Drabble's Jane, narrating two versions of her romance, finds truth in the processes of narration themselves: the romance plot is subverted in order not to write an end to loving but to inscribe "the possibility that love need not bind or destroy" (147). In *The Diviners* Greene praises Laurence's mixture of genres and forms: its open circle shows that the past can be changed by re-imagining it, and its ending presents Morag finally ready to write *The Diviners*. Joan in *Lady Oracle* also survives, achieving authority in a new story. All four show women artists discovering empowerment by re-vision.

In her third section Greene examines some novels of the eighties, especially ones by the three women from Part II whose work continued into the next decade. She is disappointed with most of these novels. Feminist novelists no longer write to restructure the world: there is no such hope in Lessing's "Jane Somers" books, *Diary of a Good Neighbour* or *If the Old Could*, or in *The Good Terrorist* or *The*

Fifth Child. Atwood's *Cat's Eye* ignores the patriarchal codes which would make sense of her story of one girl's oppression by another; *The Handmaid's Tale* rejects the planned society but offers no alternative. Drabble's *The Radiant Way*, although it does offer something new by imagining three women united by shared experience and interests, rather than differentiated by their attitudes to men, and although it relates individual to political, ends with a "crisis of confidence" (218). "I wish that this novel had a different ending and I wish that this book had a different ending" (227), Greene concludes. Her book ends, however, with the openness which she praises in fiction, as she holds out hope that the work of minority women will continue the work of reconstruction.

Demonstrating a thorough familiarity with Anglo-American and Continental criticism and theory, Greene nevertheless is enough of an old New Critic to do close reading and to value complexity, and enough of a pragmatist to view canons as inevitable and to write a study based on distinctions. Readers who share these predilections will find her book rich and stimulating. What they may miss is what her parameters exclude or minimize: consideration, for example, of how the story of women's friendship represents change even when encircled by a main plot which remains closed. But such reservations only prove the success of this engaging and provocative book.

Feroza Jussawalla and Reed Way Dasenbrock, eds.
Interviews with Writers of the Post-Colonial World
Jackson: University Presses of Mississippi, 1992. Pp. 312. \$15.95
Reviewed by Axel Knoenagel

The awarding of the 1992 Nobel Prize for Literature to Derek Walcott has indicated once again the increasing significance of literature in English that does not originate in Great Britain or North America. With its decision, the Nobel Committee contributed a significant impulse to the process of canon transformation in favor of texts produced in locations as "exotic" as the Caribbean, India, or Somalia.

This change in the public recognition of international literatures will necessitate a deformation also of the university canons. Unfortunately, few scholars today are qualified to fulfill the new demand. Having grown up in the literary environments of Shakespeare, Hemingway, or Updike, the literature of the postcolonial world is as unknown to them as its geography had been to their own teachers. This gap needs to be filled, but that task is more difficult than appears at first glance. Scholars in the postcolonial countries hardly ever have the opportunity to produce substantial introductions and overviews, and even those Western scholars with a substantial background in postcolonial literature in English only rarely manage to do the subject justice without being influenced by the bias of the traditional canon.

In this situation, letting the authors speak for themselves seems one of the best means of creating a basic store of information from which further inquiry might