

Twentieth-Century  
Literary Criticism

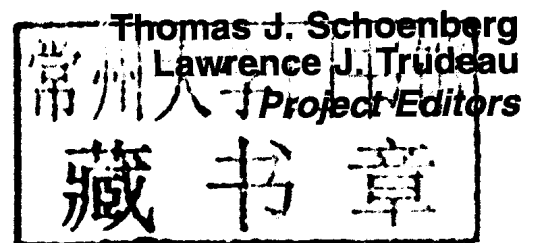
TCLC 224



Volume 224

# Twentieth-Century Literary Criticism

**Criticism of the  
Works of Novelists, Poets, Playwrights,  
Short Story Writers, and Other Creative Writers  
Who Lived between 1900 and 1999,  
from the First Published Critical  
Appraisals to Current Evaluations**



 **GALE**  
CENGAGE Learning

Detroit • New York • San Francisco • New Haven, Conn • Waterville, Maine • London

**Twentieth-Century Literary Criticism, Vol.  
224**

Project Editors: Thomas J. Schoenberg and  
Lawrence J. Trudeau

Editorial: Dana Ramel Barnes, Lindsey  
Bryant, Maria Carter-Ewald, Kathy D.  
Darrow, Kristen A. Dorsch, Jeffrey W.  
Hunter, Jelena O. Krstović, Michelle Lee,  
Jonathan Vereecke

Data Capture: Frances Monroe, Gwen  
Tucker

Indexing Services: Laurie Andriot

Rights and Acquisitions: Jacqueline  
Flowers, Jhanay Williams, Beth  
Beaufore

Composition and Electronic Capture: Gary  
Leach

Manufacturing: Cynde Lentz

Product Manager: Janet Witalec

© 2010 Gale, Cengage Learning

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced, transmitted, stored, or used in any form or by any means graphic, electronic, or mechanical, including but not limited to photocopying, recording, scanning, digitizing, taping, Web distribution, information networks, or information storage and retrieval systems, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the publisher.

This publication is a creative work fully protected by all applicable copyright laws, as well as by misappropriation, trade secret, unfair competition, and other applicable laws. The authors and editors of this work have added value to the underlying factual material herein through one or more of the following: unique and original selection, coordination, expression, arrangement, and classification of the information.

For product information and technology assistance, contact us at  
**Gale Customer Support, 1-800-877-4253.**

For permission to use material from this text or product,  
submit all requests online at [www.cengage.com/permissions](http://www.cengage.com/permissions).

Further permissions questions can be emailed to  
[permissionrequest@cengage.com](mailto:permissionrequest@cengage.com)

While every effort has been made to ensure the reliability of the information presented in this publication, Gale, a part of Cengage Learning, does not guarantee the accuracy of the data contained herein. Gale accepts no payment for listing; and inclusion in the publication of any organization, agency, institution, publication, service, or individual does not imply endorsement of the editors or publisher. Errors brought to the attention of the publisher and verified to the satisfaction of the publisher will be corrected in future editions.

*Gale*  
27500 Drake Rd.  
Farmington Hills, MI, 48331-3535

LIBRARY OF CONGRESS CATALOG CARD NUMBER 76-46132

ISBN-13: 978-1-4144-3865-8  
ISBN-10: 1-4144-3865-6

ISSN 0276-8178

# Twentieth-Century Literary Criticism

# Guide to Gale Literary Criticism Series

For criticism on	Consult these Gale series
Authors now living or who died after December 31, 1999	<i>CONTEMPORARY LITERARY CRITICISM (CLC)</i>
Authors who died between 1900 and 1999	<i>TWENTIETH-CENTURY LITERARY CRITICISM (TCLC)</i>
Authors who died between 1800 and 1899	<i>NINETEENTH-CENTURY LITERATURE CRITICISM (NCLC)</i>
Authors who died between 1400 and 1799	<i>LITERATURE CRITICISM FROM 1400 TO 1800 (LC)</i> <i>SHAKESPEAREAN CRITICISM (SC)</i>
Authors who died before 1400	<i>CLASSICAL AND MEDIEVAL LITERATURE CRITICISM (CMLC)</i>
Authors of books for children and young adults	<i>CHILDREN'S LITERATURE REVIEW (CLR)</i>
Dramatists	<i>DRAMA CRITICISM (DC)</i>
Poets	<i>POETRY CRITICISM (PC)</i>
Short story writers	<i>SHORT STORY CRITICISM (SSC)</i>
Literary topics and movements	<i>HARLEM RENAISSANCE: A GALE CRITICAL COMPANION (HR)</i> <i>THE BEAT GENERATION: A GALE CRITICAL COMPANION (BG)</i> <i>FEMINISM IN LITERATURE: A GALE CRITICAL COMPANION (FL)</i> <i>GOTHIC LITERATURE: A GALE CRITICAL COMPANION (GL)</i>
Asian American writers of the last two hundred years	<i>ASIAN AMERICAN LITERATURE (AAL)</i>
Black writers of the past two hundred years	<i>BLACK LITERATURE CRITICISM (BLC-1)</i> <i>BLACK LITERATURE CRITICISM SUPPLEMENT (BLCS)</i> <i>BLACK LITERATURE CRITICISM: CLASSIC AND EMERGING AUTHORS SINCE 1950 (BLC-2)</i>
Hispanic writers of the late nineteenth and twentieth centuries	<i>HISPANIC LITERATURE CRITICISM (HLC)</i> <i>HISPANIC LITERATURE CRITICISM SUPPLEMENT (HLCS)</i>
Native North American writers and orators of the eighteenth, nineteenth, and twentieth centuries	<i>NATIVE NORTH AMERICAN LITERATURE (NNAL)</i>
Major authors from the Renaissance to the present	<i>WORLD LITERATURE CRITICISM, 1500 TO THE PRESENT (WLC)</i> <i>WORLD LITERATURE CRITICISM SUPPLEMENT (WLCS)</i>

# Preface

Since its inception *Twentieth-Century Literary Criticism (TCLC)* has been purchased and used by some 10,000 school, public, and college or university libraries. *TCLC* has covered more than 1000 authors, representing over 60 nationalities and nearly 50,000 titles. No other reference source has surveyed the critical response to twentieth-century authors and literature as thoroughly as *TCLC*. In the words of one reviewer, “there is nothing comparable available.” *TCLC* “is a gold mine of information—dates, pseudonyms, biographical information, and criticism from books and periodicals—which many librarians would have difficulty assembling on their own.”

## Scope of the Series

*TCLC* is designed to serve as an introduction to authors who died between 1900 and 1999 and to the most significant interpretations of these author’s works. Volumes published from 1978 through 1999 included authors who died between 1900 and 1960. The great poets, novelists, short story writers, playwrights, and philosophers of the period are frequently studied in high school and college literature courses. In organizing and reprinting the vast amount of critical material written on these authors, *TCLC* helps students develop valuable insight into literary history, promotes a better understanding of the texts, and sparks ideas for papers and assignments. Each entry in *TCLC* presents a comprehensive survey on an author’s career or an individual work of literature and provides the user with a multiplicity of interpretations and assessments. Such variety allows students to pursue their own interests; furthermore, it fosters an awareness that literature is dynamic and responsive to many different opinions.

Every fourth volume of *TCLC* is devoted to literary topics. These topics widen the focus of the series from the individual authors to such broader subjects as literary movements, prominent themes in twentieth-century literature, literary reaction to political and historical events, significant eras in literary history, prominent literary anniversaries, and the literatures of cultures that are often overlooked by English-speaking readers.

*TCLC* is designed as a companion series to Gale’s *Contemporary Literary Criticism, (CLC)* which reprints commentary on authors who died after 1999. Because of the different time periods under consideration, there is no duplication of material between *CLC* and *TCLC*.

## Organization of the Book

A *TCLC* entry consists of the following elements:

- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. Also located here are any name variations under which an author wrote, including transliterated forms for authors whose native languages use nonroman alphabets. If the author wrote consistently under a pseudonym, the pseudonym is listed in the author heading and the author’s actual name is given in parenthesis on the first line of the biographical and critical information. Uncertain birth or death dates are indicated by question marks. Single-work entries are preceded by a heading that consists of the most common form of the title in English translation (if applicable) and the name of its author.
- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication date of each work is given. In the case of foreign authors whose

works have been translated into English, the English-language version of the title follows in brackets. Unless otherwise indicated, dramas are dated by first performance, not first publication. Lists of **Representative Works** by different authors appear with topic entries.

- Reprinted **Criticism** is arranged chronologically in each entry to provide a useful perspective on changes in critical evaluation over time. The critic's name and the date of composition or publication of the critical work are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the source in which it originally appeared. All titles by the author featured in the text are printed in boldface type. Footnotes are reprinted at the end of each essay or excerpt. In the case of excerpted criticism, only those footnotes that pertain to the excerpted texts are included. Criticism in topic entries is arranged chronologically under a variety of subheadings to facilitate the study of different aspects of the topic.
- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism. Source citations in the Literary Criticism Series follow University of Chicago Press style, as outlined in *The Chicago Manual of Style*, 15th ed. (Chicago: The University of Chicago Press, 2003).
- Critical essays are prefaced by brief **Annotations** explicating each piece.
- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. Boxed material following the further reading list provides references to other biographical and critical sources on the author in series published by Gale.

## Indexes

A **Cumulative Author Index** lists all of the authors that appear in a wide variety of reference sources published by Gale, including *TCLC*. A complete list of these sources is found facing the first page of the Author Index. The index also includes birth and death dates and cross references between pseudonyms and actual names.

A **Cumulative Topic Index** lists the literary themes and topics treated in *TCLC* as well as other Literature Criticism series.

A **Cumulative Nationality Index** lists all authors featured in *TCLC* by nationality, followed by the numbers of the *TCLC* volumes in which their entries appear.

An alphabetical **Title Index** accompanies each volume of *TCLC*. Listings of titles by authors covered in the given volume are followed by the author's name and the corresponding page numbers where the titles are discussed. English translations of foreign titles and variations of titles are cross-referenced to the title under which a work was originally published. Titles of novels, dramas, nonfiction books, and poetry, short story, or essay collections are printed in italics, while individual poems, short stories, and essays are printed in roman type within quotation marks.

In response to numerous suggestions from librarians, Gale also produces a paperbound edition of the *TCLC* cumulative title index. This annual cumulation, which alphabetically lists all titles reviewed in the series, is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

## Citing *Twentieth-Century Literary Criticism*

When citing criticism reprinted in the Literary Criticism Series, students should provide complete bibliographic information so that the cited essay can be located in the original print or electronic source. Students who quote directly from reprinted criticism may use any accepted bibliographic format, such as University of Chicago Press style or Modern Language Association (MLA) style. Both the MLA and the University of Chicago formats are acceptable and recognized as being the current standards for citations. It is important, however, to choose one format for all citations; do not mix the two formats within a list of citations.

The examples below follow recommendations for preparing a bibliography set forth in *The Chicago Manual of Style*, 15th ed. (Chicago: The University of Chicago Press, (2003); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

Cardone, Resha. "Reappearing Acts: Effigies and the Resurrection of Chilean Collective Memory in Marco Antonio de la Parra's *La tierra insomne o La puta madre*." *Hispania* 88, no. 2 (May 2005): 284-93. Reprinted in *Twentieth-Century Literary Criticism*. Vol. 206, edited by Thomas J. Schoenberg and Lawrence J. Trudeau, 356-65. Detroit: Gale, 2008.

Kuester, Martin. "Myth and Postmodernist Turn in Canadian Short Fiction: Sheila Watson, 'Antigone' (1959)." In *The Canadian Short Story: Interpretations*, edited by Reginald M. Nischik, pp. 163-74. Rochester, N.Y.: Camden House, 2007. Reprinted in *Twentieth-Century Literary Criticism*. Vol. 206, edited by Thomas J. Schoenberg and Lawrence J. Trudeau, 227-32. Detroit: Gale, 2008.

The examples below follow recommendations for preparing a works cited list set forth in the *MLA Handbook for Writers of Research Papers*, 5th ed. (New York: The Modern Language Association of America, 1999); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

Cardone, Resha. "Reappearing Acts: Effigies and the Resurrection of Chilean Collective Memory in Marco Antonio de la Parra's *La tierra insomne o La puta madre*." *Hispania* 88.2 (May 2005): 284-93. Reprinted in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 206. Detroit: Gale, 2008. 356-65.

Kuester, Martin. "Myth and Postmodernist Turn in Canadian Short Fiction: Sheila Watson, 'Antigone' (1959)." *The Canadian Short Story: Interpretations*. Ed. Reginald M. Nischik. Rochester, N.Y.: Camden House, 2007. 163-74. Reprinted in *Twentieth-Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 206. Detroit: Gale, 2008. 227-32

## **Suggestions are Welcome**

Readers who wish to suggest new features, topics, or authors to appear in future volumes, or who have other suggestions or comments are cordially invited to call, write, or fax the Associate Product Manager:

Associate Product Manager, Literary Criticism Series

Gale

27500 Drake Road

Farmington Hills, MI 48331-3535

1-800-347-4253 (GALE)

Fax: 248-699-8884



## Acknowledgments

The editors wish to thank the copyright holders of the criticism included in this volume and the permissions managers of many book and magazine publishing companies for assisting us in securing reproduction rights. Following is a list of the copyright holders who have granted us permission to reproduce material in this volume of *TCLC*. Every effort has been made to trace copyright, but if omissions have been made, please let us know.

### **COPYRIGHTED MATERIAL IN *TCLC*, VOLUME 224, WAS REPRODUCED FROM THE FOLLOWING PERIODICALS:**

*American Quarterly*, v. 18, spring, 1966. Copyright © 1966, Trustees of the University of Pennsylvania. Reproduced by permission.—*Critique*, v. 7, spring-summer, 1965. Copyright © 1965 by Helen Dwight Reid Educational Foundation. Reproduced with permission of the Helen Dwight Reid Educational Foundation, published by Heldref Publications, 1319 18th Street, NW, Washington, DC 20036-1802.—*Essays in Criticism*, v. XLIV, January, 1994 for “The Beast in Nirad Chaudhuri’s Garden” by Margery Sabin. Copyright © 1994 Oxford University Press. Reproduced by permission of the publisher and the author.—*The Hudson Review*, v. 7, winter, 1955. Copyright © 1955, renewed 1983 by The Hudson Review, Inc. Reproduced by permission.—*The Journal of Commonwealth Literature*, v. XXIII, 1988. Copyright © 1988 by Hans Zell Publishers. Copyright © 2005 SAGE Publications. Republished with permission of SAGE Publications, Inc.—*Journal of Modern Literature*, v. 9, May, 1982. Copyright © 1982 Indiana University Press. Reproduced by permission.—*The Nation*, July 24, 1954. Copyright © 1954, renewed 1982 by *The Nation Magazine/The Nation Company, Inc.* Reproduced by permission.—*Partisan Review*, v. XV, June, 1948 for “Fiction Chronicle” by Elizabeth Hardwick. Copyright © 1948 by *Partisan Review*. Renewed 1976 by Elizabeth Hardwick. Reproduced by permission of The Literary Estate of Elizabeth Hardwick.—*Prose Studies: History, Theory, Criticism*, v. 28, December, 2006 for “‘Timeless England Will Remain Hanging in the Air’: Metropolitan/Cosmopolitanism in Nirad Chandra Chaudhuri’s *A Passage to England*” by Pallavi Rastogi. Copyright © 2006 Taylor & Francis Group, LLC. Reproduced by permission of Taylor & Francis, Ltd., <http://www.tandf.co.uk/journals> and the author.—*Scandinavian Studies*, v. 48, winter, 1976 for “Memoirs of an Idealist: Vilhelm Moberg’s *Soldat med brutet gevär*” by Gavin Orton, Philip Holmes. Copyright © 1976 Society for the Advancement of Scandinavian Study. All rights reserved. Reproduced by permission of the publisher and the author.—*Shenandoah*, v. XXVII, spring, 1976 for “The Diaries of Anaïs Nin” by Lynn Sukenick. Copyright © 1976 by *Shenandoah*. Reproduce by permission of the publisher and The Literary Estate of Lynn Sukenick.—*The Southern Review*, v. VI, April, 1970 for “The Art of Anaïs Nin” by Duane Schneider. Copyright © 1970 by Duane Schneider. Reproduced by permission of the author.—*Under the Sign of Pisces: Anaïs Nin and Her Circle*, v. 8, spring, 1977. Reproduced by permission.—*World Literature Written in English*, v. 21, spring, 1982. Copyright © 1982 *World Literature Written in English*. Reproduced by permission.

### **COPYRIGHTED MATERIAL IN *TCLC*, VOLUME 224, WAS REPRODUCED FROM THE FOLLOWING BOOKS:**

Balakian, Anna. From an introduction in “The Poetic Reality of Anaïs Nin”, in *Anaïs Nin Reader*. Edited by Philip K. Jason. The Swallow Press Inc., 1973. Introduction copyright © 1973 by Anna Balakian. All rights reserved. Reproduced by permission of the author’s estate.—Demetrakopoulos, Stephanie A. From “Anaïs Nin and the Feminine Quest for Consciousness: The Quelling of the Devouring Mother and the Ascension of the Sophia,” in *Women, Literature, Criticism*. Edited by Harry R. Garvin. Bucknell University Press, 1978. Copyright © 1978 by Associated University Presses, Inc. All rights reserved. Reproduced by permission.—Evans, Oliver. From *Anaïs Nin*. Southern Illinois University Press, 1968. Copyright © 1968 by the Board of Trustees, Southern Illinois University. All rights reserved. Reproduced by permission.—Felber, Lynette. From *Literary Liaisons: Auto/biographical Appropriations in Modernist Women’s Fiction*. Northern Illinois University Press, 2002. © 2002 by Northern Illinois University Press. All rights reserved. Reproduced by permission.—Franklin V, Benjamin and Duane Schneider. From *Anaïs Nin: An Introduction*. Ohio University Press, 1979. Copyright © 1979 by Benjamin Franklin V and Duane Schneider. All rights reserved. Reproduced by permission.—Friedman, Ellen G. From “Sex with Father: The Incest Metaphor in Anaïs Nin,” in *Anaïs Nin’s Narratives*. Edited by Anne T. Salvatore. University Press of Florida, 2001. Copyright © 2001 by Anne T. Salvatore. All rights reserved. Reproduced with the permission of the University Press of Florida.—Hinz, Evelyn J. From *The Mirror and the Garden: Realism and*

*Reality in the Writings of Anais Nin*. The Ohio State University Libraries, 1971. Copyright © The Ohio State University Libraries Publications Committee, 1971. All rights reserved. Reproduced by permission.—Holmes, Philip. From *Vilhelm Moberg*. Twayne Publishers, 1980. Copyright © 1980 by G. K. Hall & Co. All rights reserved. Reproduced by permission of Gale, a part of Cengage Learning.—Karnani, Chetan. From *Nirad C. Chaudhuri*. Twayne Publishers, 1980. Copyright © 1980 by G. K. Hall & Co. All rights reserved. Reproduced by permission of Gale, a part of Cengage Learning.—Knapp, Bettina L. From *Anais Nin*. Frederick Ungar Publishing Co., 1978. Copyright © 1978 by Frederick Ungar Publishing Co., Inc. Republished with permission of The Continuum International Publishing Company, conveyed through Copyright Clearance Center, Inc.—Kuntz, Paul Grimley. From “Anais Nin’s ‘Quest for Order,’” in *The World of Anais Nin: Critical and Cultural Perspectives, a special issue of Mosaic, A Journal for the Comparative Study of Literature and Ideas*, Volume 11, issue 2 (Winter 1978), pp. 203-212. Edited by Evelyn J. Hinz. Copyright © Mosaic 1978. Reproduced by permission.—McKnight, Roger. From an introduction to *The Unknown Swedes: A Book about Swedes and America, Past and Present*. Edited and translated by Roger McKnight. Southern Illinois University Press, 1988. Copyright © 1988 by the Board of Trustees, Southern Illinois University. All rights reserved. Reproduced by permission.—“Un Etre Etoilique” By Henry Miller, from *The Cosmological Eye*. Copyright © 1939 by New Directions Publishing Corp. Renewed 1967 by Henry Miller. Reprinted by permission of New Directions Publishing Corp.—Naikar, Basavaraj S. From “Thy Hand, Great Anarch: Autobiography as History,” in *Nirad C. Chaudhuri: The Scholar Extraordinary*. Edited by R. K. Dhawan. Prestige Books, 2000. © R. K. Dhawan 2000. Reproduced by permission.—Nalbantian, Suzanne. From *Aesthetic Autobiography: From Life to Art in Marcel Proust, James Joyce, Virginia Woolf and Anais Nin*. St. Martin’s Press, 1994. © Suzanne Nalbantian 1994. All rights reserved. Reproduced by permission.—Philip, David Scott. From *Perceiving India through the Works of Nirad C. Chaudhuri, R. K. Narayan, and Ved Mehta*. Sterling Publishers Private Limited, 1986. Copyright © 1986, David Scott Philip. Reproduced by permission.—Richard-Allerdyce, Diane. From “Anais Nin’s Mothering Metaphor: Toward a Lacanian Theory of Feminine Creativity,” in *Compromise Formations: Current Directions in Psychoanalytic Criticism*. Edited by Vera J. Camden. Kent State University Press, 1989. © 1989 by The Kent State University Press, Kent, Ohio 44242. All rights reserved. Reproduced by permission.—Richard-Allerdyce, Diane. From *Anais Nin and the Remaking of Self: Gender, Modernism, and Narrative Identity*. Northern Illinois University Press, 1998. © 1998 by Northern Illinois University Press. All rights reserved. Reproduced by permission.—Schneider, Duane. From “Anais Nin in the Diary: The Creation and Development of a Persona,” in *The World of Anais Nin: Critical and Cultural Perspectives, a special issue of Mosaic, A Journal for the Comparative Study of Literature and Ideas*, Volume 11, issue 2 (Winter 1978), pp. 9-19. Edited by Evelyn J. Hinz. Copyright © Mosaic 1978. Reproduced by permission.—Scholar, Nancy. From *Anais Nin*. Twayne Publishers, 1984. Copyright © 1984 by G. K. Hall & Company. All rights reserved. Reproduced by permission of Nancy S. Adams.—Sinha, Tara. From *Nirad C. Chaudhuri (A Sociological and Stylistic Study of His Writings During the Period 1951-72)*. Janaki Prakashan, 1981. © Tara Sinha, 1981. Reproduced by permission.—Spencer, Sharon. From “The Music of the Womb: Anais Nin’s ‘Feminine’ Writing,” in *Breaking the Sequence: Women’s Experimental Fiction*. Edited by Ellen G. Friedman and Miriam Fuchs. Princeton University Press, 1989. Copyright © 1989 by Princeton University Press. All rights reserved. Reproduced by permission of Princeton University Press.—Tookey, Helen. From *Anais Nin, Fictionality and Femininity: Playing a Thousand Roles*. Clarendon Press, 2003. Copyright © Helen Tookey 2003. All rights reserved. By permission of Oxford University Press. www.oup.co.uk—Walsh, William. From *A Manifold Voice: Studies in Commonwealth Literature*. Chatto & Windus. Copyright © William Walsh 1970. Reprinted by permission of Random House Group Ltd.—“‘Men ... Have No Tenderness’: Anais Nin’s ‘Winter of Artifice’” by Williams Carlos William, From *New Directions* 7, Copyright © 1942 by New Directions Publishing Corporation. Renewed © 1969 by New Directions Publishing Corp. Reproduced by permission of New Directions Publishing Corp.—Zinnes, Harriet. From “Art, the Dream, the Self,” in *Anais Nin: Literary Perspectives*. Edited by Suzanne Nalbantian. Macmillan Press Ltd., 1997. Copyright © chapters 2-18 Macmillan Publishers Limited 1997. All rights reserved. Reproduced with permission of Palgrave Macmillan.

# Gale Literature Product Advisory Board

The members of the Gale Literature Product Advisory Board—reference librarians from public and academic library systems—represent a cross-section of our customer base and offer a variety of informed perspectives on both the presentation and content of our literature products. Advisory board members assess and define such quality issues as the relevance, currency, and usefulness of the author coverage, critical content, and literary topics included in our series; evaluate the layout, presentation, and general quality of our printed volumes; provide feedback on the criteria used for selecting authors and topics covered in our series; provide suggestions for potential enhancements to our series; identify any gaps in our coverage of authors or literary topics, recommending authors or topics for inclusion; analyze the appropriateness of our content and presentation for various user audiences, such as high school students, undergraduates, graduate students, librarians, and educators; and offer feedback on any proposed changes/enhancements to our series. We wish to thank the following advisors for their advice throughout the year.

**Barbara M. Bibel**

Librarian  
Oakland Public Library  
Oakland, California

**Dr. Toby Burrows**

Principal Librarian  
The Scholars' Centre  
University of Western Australia Library  
Nedlands, Western Australia

**Celia C. Daniel**

Associate Reference Librarian  
Howard University Libraries  
Washington, D.C.

**David M. Durant**

Reference Librarian  
Joyner Library  
East Carolina University  
Greenville, North Carolina

**Nancy T. Guidry**

Librarian  
Bakersfield Community College  
Bakersfield, California

**Heather Martin**

Arts & Humanities Librarian  
University of Alabama at Birmingham, Sterne Library  
Birmingham, Alabama

**Susan Mikula**

Librarian  
Indiana Free Library  
Indiana, Pennsylvania

**Thomas Nixon**

Humanities Reference Librarian  
University of North Carolina at Chapel Hill, Davis  
Library  
Chapel Hill, North Carolina

**Mark Schumacher**

Jackson Library  
University of North Carolina at Greensboro  
Greensboro, North Carolina

**Gwen Scott-Miller**

Assistant Director  
Sno-Isle Regional Library System  
Marysville, Washington

# Contents

Preface vii

Acknowledgments xi

Literary Criticism Series Advisory Board xiii

<b>Nirad C. Chaudhuri 1897-1999</b> .....	1
<i>Indian autobiographer, historian, essayist, and travel writer</i>	
<b>Vilhelm Moberg 1898-1973</b> .....	88
<i>Swedish novelist, playwright, short story writer, essayist, screenwriter, and historian</i>	
<b>Anaïs Nin 1903-1977</b> .....	135
<i>French-born American novelist, short story writer, diarist, essayist, and critic</i>	

Literary Criticism Series Cumulative Author Index 325

Literary Criticism Series Cumulative Topic Index 439

*TCLC* Cumulative Nationality Index 455

*TCLC-224* Title Index 461

# Nirad C. Chaudhuri

## 1897-1999

Indian autobiographer, historian, essayist, and travel writer.

### INTRODUCTION

Nirad C. Chaudhuri was a controversial Indian writer, known primarily for his investigations of the influence of Western civilization on Indian culture and society. In his best-known works, *The Autobiography of an Unknown Indian* (1951) and *Thy Hand, Great Anarch! India, 1921-1952* (1987), Chaudhuri recorded his own life experiences growing up in British-occupied India, in addition to his observations of the cultural and political shifts in Indian society preceding and following India's independence from Britain in 1947. In these and other works the author addressed various themes, including alienation and corruption, and lamented the moral decline of society in both India and the Western world as a result of nationalism, individualism, and the commercialization of human activity. Although well received in Britain and other Western countries, Chaudhuri's work had an alienating effect on his Indian readership, in part because of the author's belief that British rule, despite its negative consequences, helped foster a golden age in Indian culture, which ended with the rise of Indian nationalism at the beginning of the twentieth century. Although his theories and sociological methods have been criticized by a number of scholars, Chaudhuri remains an important figure in contemporary Indian literature, who through his writings espoused humanist ideals and evoked the richness of Indian culture during the era of British rule. C. Paul Verghese has asserted that Chaudhuri's "importance as a writer comes from the depth of his writings, his erudition, his originality, his controversial, often deviant, sociological theories and historical interpretations, the painstaking intellectual approach he practises in dealing with his subjects, the sheer bulk of facts he places before his readers, and above all, the dignity and decorum of the kind of English prose he writes, in his endeavour to be forthright and downright in the expression of his thoughts and ideas."

### BIOGRAPHICAL INFORMATION

Chaudhuri was born November 23, 1897, in Kishoreganj, a small town in East Bengal, which is now Bangladesh. He spent many of his childhood years

in Kishoreganj, but in 1910 his family moved to Calcutta. Chaudhuri later attended the University of Calcutta and earned a Bachelor's degree in history in 1918. He continued studying history but left the university without a Master's degree, after failing the required examinations. Although he missed Kishoreganj and visited the town often, Chaudhuri eventually acclimated to Calcutta, and particularly enjoyed the city's libraries and museums, which allowed him to pursue his interest in art, literature, history, and anthropology.

During the early 1920s Chaudhuri worked as a deputy controller of war accounts but found the work dull and uninspiring, and eventually quit the position in 1926. He also pursued a career in literary journalism during this time, publishing articles in several periodicals, and became an assistant editor of the *Modern Review* during the late 1920s. Chaudhuri married Amiya Dhar in 1932, and later that decade served as the private secretary of a leading Bengali politician, named Sarat Chandra Bose.

At the onset of World War II he began broadcasting commentaries on Calcutta Radio. In his assessments of current events, Chaudhuri supported the Allied forces, which was an unpopular position in Bengal, where strong anti-British sentiments prevailed. When Bose was jailed, Chaudhuri, once again unemployed, moved to Delhi in 1942 and took a position as a broadcaster for All India Radio. He began writing his first book, *The Autobiography of an Unknown Indian*, during this period. Although the book was favorably received in England upon its publication in 1951, it sparked controversy in India. In 1952 Chaudhuri retired from radio broadcasting to pursue his literary career.

Following a visit to England and France in 1955, Chaudhuri produced his second work, a travel book titled *A Passage to England*, which was published in 1959. In 1965 he published a third work, *The Continent of Circe: Being an Essay on the Peoples of India*, for which he won the Duff Cooper Memorial Prize in 1966. Following the success of these works Chaudhuri was commissioned to write the biography of the well-known Indologist Max Müller. In order to have access to Müller's papers held in the Bodleian Library, Chaudhuri moved to Oxford, England, in 1970. The biography, titled *Scholar Extraordinary: The Life of Professor the Rt. Hon. Friedrich Max Müller, P.C.*, was published in 1974. Chaudhuri was also commissioned to write *Clive of India* (1975), another biographical work, detailing



the life of Robert Clive, an important founder of the British Empire in India. At the end of the 1970s, Chaudhuri considered returning to India but remained in England in order to work on a sequel to his autobiography, titled *Thy Hand, Great Anarch! India, 1921-1952*, which was published in 1987.

During the last decade of his life Chaudhuri continued to write, publishing *Three Horsemen of the New Apocalypse* in 1997, as well as several articles, many of which were collected in *The East Is East and the West Is West* (1996) and *Why I Mourn for England* (1998). In May of 1997, approaching his one-hundredth birthday, Chaudhuri published an apology for his work in the magazine *Granta*, titled "Apologia Pro Scripta Dua." In the article he acknowledged the controversial nature of his work and maintained that he never intended to lament his native country's independence from England, but only desired to confront the truth of contemporary issues. On August 1, 1999, Chaudhuri died in Oxford, a month after suffering a stroke.

## MAJOR WORKS

Chaudhuri's first and best-known work, *The Autobiography of an Unknown Indian*, chronicles the first twenty-five years of the author's life. It is written from the perspective of a man in his fifties and is divided into four parts. In addition to considering the important places and people of his early life Chaudhuri also assesses the cultural and moral condition of modern Indian society. In the first part he describes the environments that shaped his childhood, including his birthplace, Kishoreganj, his ancestral village, Banagram, and his mother's village of Kalikutch. The author provides a detailed depiction of rural life in East Bengal in this section but also indicates the ways in which the landscape, seasons, and customs of the region shaped his own consciousness.

In the second part of the book Chaudhuri focuses on the circumstances of his birth and members of his immediate family, including his father, a cultured lawyer, who espoused the ideals of the Enlightenment, and his mother, who sparked his interest in literature, especially William Shakespeare, despite the limits of her own education. In one chapter of this section, titled "Torch Race of the Indian Renaissance," Chaudhuri describes nineteenth-century Bengal culture as a vibrant fusion of Eastern and Western ideas, as a result of British rule, and considers this period, which he terms the "Indian Renaissance," a golden age of modern India, characterized by prosperity, creativity, fulfillment, and advancement. In the next chapter, however, titled "Enter Nationalism," Chaudhuri portrays himself as part of the last generation to benefit from this cultural flowering, which he argues was stymied by the Indian nationalistic fervor that surfaced at the turn of the century.

The third and fourth parts of *The Autobiography of an Unknown Indian* primarily explore the theme of moral and cultural degradation in Indian society. In the third part, which addresses the author's adolescent years in Calcutta, Chaudhuri connects the political upheaval caused by the nationalist movement with his family's decision to move, although he characterizes Calcutta as a cultural center that contributed to his literary and aesthetic development. In the concluding section of the book, he emphasizes his increasing sense of alienation and disillusionment, resulting from what he perceived to be the moral decline of his society. At the end of the autobiography, Chaudhuri reveals his sense of despair with regard to both contemporary life and his own personal history. In 1970 William Walsh declared that *The Autobiography of an Unknown Indian* "is one of the finest examples of this genre to appear in English in this century, and the most significant, single discursive work to be generated by the love and hate of Indian-British relationships."

Considered one of the author's most important works, *Thy Hand, Great Anarch! India, 1921-1952* is the second installment of Chaudhuri's autobiography, which derives its title from the concluding lines of Alexander Pope's satirical poem *The Dunciad* (1728). Almost one thousand pages long, the book is comprised of autobiographical material, as well as accounts and commentaries on the political and historical events that occurred in India between 1921 and 1952. The autobiographical content of the book deals with Chaudhuri's post-college years, as he worked various mundane jobs, faced periods of unemployment, got married, and struggled to support a growing family. The author also identifies influential figures in his life during that time, including mentors, family members, and friends from both Calcutta and Delhi. Much of the work also conveys Chaudhuri's assessments of this period in India's political history, however, and the author defends his observations by citing his experience in the 1930s and 1940s working as an editor and private secretary for Sarat Chandra Bose.

*Thy Hand, Great Anarch!* contains portraits of contemporary political and cultural figures, as well as the author's dire proclamations for the future of his country. One of Chaudhuri's central arguments is that nationalistic attitudes, and Indian society's rejection of European heritage and culture, will ultimately lead to anarchy, chaos, and moral ruin. While the author is critical of the British Empire, he holds a particularly harsh view of the people of Bengal, who, according to his argument, failed to uphold the standard of values in Indian society as the country struggled to regain its independence from British rule in the 1940s. Some scholars have remarked that in *Thy Hand, Great Anarch!* Chaudhuri casts himself in the role of a modern day prophet, or Tiresias figure, warning the people of his

country against decadence and anarchy, and lamenting the moral decline that resulted from the partition of India. At the end of the book Chaudhuri characterizes himself as an alienated individual, who avoids succumbing to the corruption that he witnesses around him. Basavaraj S. Naikar has described *Thy Hand, Great Anarch!* as “a panoramic picture” of the author’s life and “an important autobiography,” which gives an honest picture of Chaudhuri’s “life of continuous struggle and of the major events of Indian life in general.”

One of Chaudhuri’s most polarizing literary works, *The Continent of Circe: Being an Essay on the Peoples of India*, offers a unique and controversial interpretation of Indian history and cultural development. In the book Chaudhuri examines issues of class, race, and morality. His main argument is built on the idea that Hindus are of European descent, immigrant Aryans who moved into the Indo-Gangetic plain from Mitannian-Mesopotamia. According to the author, as various nations invaded India, the Hindus developed a closed society based on strict social codes of class and color-consciousness. This isolation and xenophobia weakened the Hindu Indians, according to Chaudhuri, and eventually led to moral degeneration.

Moral decline is also an important theme of *Three Horsemen of the New Apocalypse*, in which he addresses the decadence of Western civilization at the end of the twentieth century. For the author, materialism, greed, and promiscuity are important markers of the moral degeneration that he perceived in Europe and the United States. In this book he argues that Europe faces a “new” apocalypse as a direct result of individualism, nationalism, and democracy, which he characterizes as the “three horsemen” heralding the fall of society. Tapan K. Ghosh has described *Three Horsemen of the New Apocalypse* as “absorbing and disturbing,” calling it “a remarkable landmark in apocalyptic literature and an enduring testament of this celebrated scholar, humanistic thinker, and dispassionate critic of East and West.”

## CRITICAL RECEPTION

From the beginning of his literary career, with the publication of *The Autobiography of an Unknown Indian* and *A Passage to England*, Chaudhuri won praise from Western critics and readers, who viewed him as an original and formidable thinker in the field of Indian culture and history. Many admirers, especially in Britain, commended the author for his keen insights into the intersection of Eastern and Western cultures, his rich writing style, and his command of the English language. Others were impressed by his intelligence, courage, and will-

ingness to confront controversial issues. Alastair Niven declared that Chaudhuri’s writings show “a man of immense intellectual accomplishment exploring the well-springs of his own being and of the society in which he originates. He wrestles with his deep dispiritedness at the state of his own country and culture, finally discovering resources in himself which release him from torment.”

In India, however, Chaudhuri’s early works were not well received. His generally positive assessment of British influence, as conveyed in *The Autobiography of an Unknown Indian*, ran counter to the anti-British sentiments that flourished in India at that time, and many of his countrymen were particularly offended by the book’s dedication to “the memory of the British Empire in India.” Near the end of his life, in “Apologia Pro Scripta Dua,” Chaudhuri countered that the dedication was meant to be ironic, but early readers of the book, living in newly partitioned India, assumed that the author was an unquestioning admirer of England who perpetuated harsh stereotypes of Hindu society. Chaudhuri’s third work, *The Continent of Circe*, which focused on the degeneration of Hindu culture, further polarized his readership. C. Paul Verghese has described the work as “an attack on all things Indian,” in which the author “not only rationalizes his prejudices but attempts to give them a historical veneer.” Even Chaudhuri’s admirers questioned the legitimacy of the book’s foundational premise, which stated that the Hindu people descended from Aryan ancestors.

Although Chaudhuri’s work remains controversial, the author is generally considered an important literary figure and social thinker of the twentieth century. In recent years critics, including David Scott Philip, Margery Sabin, and Basavaraj S. Naikar, have increasingly focused not on Chaudhuri’s thought but on his style and methods as a writer, emphasizing the novelistic approach of his autobiographies and, especially, the manner in which his writing mirrors the acculturation of India itself under British rule. Even some Indian scholars have conceded that Chaudhuri produced significant works, which eloquently address the consequences of British colonization of India. Pallavi Rastogi has observed that, “until recently, literary assessments” have “dismissed the Bengali writer as a narrow-minded, albeit erudite, Anglophile whose scathing denouncement of modern India often corroborates colonial-era stereotypes.” For Rastogi, however, Chaudhuri offers important insights which “complicate our understanding of the term post-colonial, pushing its constitutive parameters to include not just the opposition to colonialism but also the *simultaneity* of collaboration and resistance that characterizes writers who lived half their life in the shadow of colonialism and the other half in the heat of post-coloniality.”

## PRINCIPAL WORKS

- The Autobiography of an Unknown Indian* (autobiography) 1951  
*A Passage to England* (travel essay) 1959  
*The Continent of Circe: Being an Essay on the Peoples of India* (nonfiction) 1965  
*The Intellectual in India* (nonfiction) 1967  
*To Live or Not to Live! An Essay on Living Happily with Others* (nonfiction) 1970  
*Scholar Extraordinary: The Life of Professor the Rt. Hon. Friedrich Max Müller, P.C.* (biography) 1974  
*Clive of India* (biography) 1975  
*Culture in the Vanity Bag: Being an Essay on Clothing and Adornment in Passing and Abiding India* (nonfiction) 1976  
*Hinduism: A Religion to Live By* (nonfiction) 1979  
*Thy Hand, Great Anarch! India, 1921-1952* (autobiography) 1987  
*The East Is East and the West Is West* (nonfiction) 1996  
*Three Horsemen of the New Apocalypse* (nonfiction) 1997  
*Why I Mourn for England* (nonfiction) 1998

## CRITICISM

### William Walsh (essay date 1970)

SOURCE: Walsh, William. "Nirad C. Chaudhuri." In *A Manifold Voice: Studies in Commonwealth Literature*, pp. 23-35. New York: Barnes & Noble, Inc., 1970.

[In the following essay, Walsh discusses some of Chaudhuri's major works, especially *The Autobiography of an Unknown Indian*, which he states "is one of the finest examples of this genre to appear in English in this century."]

I want now to turn to a writer of a wholly different kind from any I have so far considered in this chapter. As I remarked early on, it is in fiction that Indian writers have shown themselves peculiarly gifted, and to the novel that they have made a significant contribution, particularly through the work of Narayan, a writer of exceptional quality. The fact that these writers worked in English is admittedly a large, though implicit, recognition of the fact and influence of British civilisation in India; but it is remarkable how little the explicit recognition of the British connection counts in them. Nirad C. Chaudhuri is not a novelist. His work evinces a most conscious and detailed recognition of the fact and consequence of Britain in India and he contrasts strikingly with many of the novelists, with the self-effacing

Narayan in particular, in displaying with outrageous frankness the structure and qualities of a personality which is confidently positive to the point of arrogance and cracklingly irascible to the point of bloody-mindedness. Not, as his work reveals, that he has not a good deal to be irascible and bloody-minded about. Chaudhuri is the author of *A Passage to England*,<sup>1</sup> *The Continent of Circe*<sup>2</sup> and *The Autobiography of an Unknown Indian*,<sup>3</sup> the book on which I shall concentrate.

*A Passage to England* is the record of Chaudhuri's first, short visit to Britain. It shows a learned, lively mind, steeped in European culture, a vivid personality of distinct and unaffected charm—the violently aggressive side of Chaudhuri's nature gets little provocation in this visit—remarkable freshness of response and acuity of sense impression, together with some highly subjective analysis of the British Welfare State. It is a graceful, unusual travel book, though slight by the standard of *The Autobiography*. Its main interest for the English reader lies in its being an Indian version of that sensibility of *recognition*, which one sees in Henry James's autobiographical writings, by which something known in literature is now known in life, by which life, in fact, verifies literature and corroborates imagination.

First the travel book, next the thesis. The core of the doctrine of *The Continent of Circe* is that the Hindus are of European stock, immigrant Aryans from Mitannian-Mesopotamia, who colonised the Indo-Gangetic plain and parts of South India. The Aryans were a complete society originally with a triple structure: an aristocracy composed of priests and fighters and then the general body of the community carrying on normal economic activities as peasants, traders, cattle-raisers, artisans, to which they added a caste of workers, the Sudras (who were not however the primitive dark autochthonous population) to make the four-caste society the Hindu community has remained ever since—at least in theory. The Aryan settlement was complete in its essential form by the end of the seventh century B.C., and with it the basic ethnic pattern of India firmly established—the outstanding feature of which is the ferocious opposition between the civilised community of the Aryans and the indigenous dark population or any other which threatened it. This Aryan civilisation was affected by later invasions of Persians and Greeks, which were culturally though not ethnically important, and later by incursions of barbarian nomads from Central Asia. These latter invasions meant that the Hindus had to fight for the survival of their society on two fronts, against the internal proletariat of the indigenous, 'the primitive darks' (Chaudhuri's term) and an external proletariat of Asian nomads. The Hindus in consequence became a closed society based on birth, aggressively self-conscious, violently xenophobic and intensely colour-conscious—as, Chaudhuri claims, they remain today.

The evidence for, or perhaps I should say the source of, Chaudhuri's theory or conviction or intuition about the immigrant Aryan civilisation is first the undoubted fact of the diffusion of Indo-European languages, and secondly his own interpretations of the early Indian epics, supported thirdly by a method of extrapolating backward into history and pre-history the logic of his observations of contemporary Indian society. It will not be necessary, I am sure, for me to explain that I am not qualified as a scholar to have a view on Chaudhuri's theory on the origins of Indian civilisation. But what strikes me as a reader is the intensely personal and even passionate quality of his doctrine, scholarly in material, fanatic in manner. He hurls idea after idea with tumultuous vitality and he has the disconcerting habit of attaching to some abstract conception or erudite theory a petty personal irritation like a slight he received at a concert or a women's club. He is a man lacerated by the present, scalded by scorn for the misery, poverty, degradation and inner and outer disorder which he observes in every corner of contemporary society and powerfully impelled to find in the past a coherent explanation for the chaos and despair which surround him.

The Islamic expansion in India, gradual in its first phase, overwhelming in the second, brought into India the propagators of a new aggressive culture who had both an absolute conviction of the superiority of their culture and a religious duty to spread it. It was a well established and mature society with a fully developed way of life. In the North it displaced the Hindu ruling class and lodged in the Indian consciousness the conviction of an irreconcilable conflict between Hindu and Muslim. There could be no question whatever of absorbing the Muslims, and Hindu Society on its side lost whatever power of assimilating and adaptability it had once possessed. The bulk of the new Islamic population were Hindu converts but this fact made no difference at all to their sense of solidarity among themselves and their feeling of oneness with the Islamic world outside. 'Here is the case,' says Chaudhuri, 'of a true ethnic relationship being completely broken by a new cultural and social association.'

The psychological experience of the British in India closely repeated that of the Hindus. A people of a temperate climate, at a period of great vitality in their national life, with a strong disposition in favour of the fascinating, richly promising East, became, under the brutalities of a tropical climate and among a potentially hostile population, horribly denatured. Their sense of proportion broke down. They lost their usual equability in human relations. They became extreme and strident. They were outraged by the lack among the Hindus of the European virtues of 'reason' and 'measure'; everything appeared inconsistent and extravagant, lush and awry. They were continually oppressed by the possibil-

ity of submergence in a lower culture. Their pride in race intensified. They became increasingly unwilling to share their culture and they became neurotically arrogant. '... The British in India ... paraded a racial arrogance whose mildest form was a stony silence. ...'

In mirroring the psychological development of the Hindus, the history of the British in India helped to harden the Hindus in their own radical bias as confirmed believers in blood and birth. The repetition strengthened the original disposition. The Hindus remain a people divided against themselves, suffering an exhaustion of vitality and an ever-present maladjustment with the tropical environment. What had happened to the Hindus happened to the British, and what had happened to the British made any modification of the Hindu nature still more unlikely. It was the excruciatingly cruel country which had the same effect on both people. 'Western scholars have sometimes made Buddhism or Vedanta responsible for the apparent indifference of the Hindus to the things of the world, especially for their disinclination to mental and bodily exertion, and attributed to us a world-negation which we never had. The philosophies did not make our life what it is, it was the life which made the philosophies what they are.'

*A Passage to England* showed Chaudhuri as a writer with a gift for registering fresh and exact impressions of what he observes about him. *The Continent of Circe* shows him as a social analyst who has evolved, as much from imagination as from history, a theory of Indian development which provides him with a causal explanation for the failures of his society. He can therefore with a steady mind and complete conviction, as well as a high degree of Bengali fury, mercilessly expose the wounds of India. Whatever one may think of his fairness, no one can question his courage. No subject is too delicate or too sacred to be attacked, whether it is Indian mysticism or Indian militarism or the Indian attitude to sex or colour or religion, or Indian relations with China or Pakistan or the West, whether it is political or social or individual morality. If we add to the sharp eye and natural audacity a buoyant intellectual vivacity and an intense fascination with himself, we can see that gifts which might not qualify him to be an impartially objective critic of national life might help to make him an autobiographer of a rare kind.

Which indeed they do. *The Autobiography of an Unknown Indian* is one of the finest examples of this genre to appear in English in this century, and the most significant, single discursive work to be generated by the love and hate of Indian-British relationships. I have spoken of Chaudhuri's fascination with himself in *The Continent of Circe*. Naturally, the same thing appears in *The Autobiography* but, paradoxically, in a much more disciplined way. Here Chaudhuri sees himself as an object in a landscape or as an impulse in a more in-