THE PROTAGONISTS' INITIATORY EXPERIENCES

IN THE CANADIAN BILDUNGSROMAN:

1908--1971

by

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This study examines several aspects of the 20th century Canadian Bildungsroman, most particularly the protagonists' initiatory experiences and their effect upon ultimate life-choices. The growing up novels being explored range across the entire period from Anne of Green Gables (1908) to Lives of Girls and Women (1971).

The kind of novel analyzed is comparable in many ways to what the Germans call the Entwicklungsroman, the novel-of-development, which in English has come under the all-encompassing term, the Bildungsroman. Each novel investigated begins somewhere in the protagonist's childhood, passes into and through the troubled stage of adolescence, and concludes with some connection to adulthood.

Three basic questions are being asked: 1. What are the specific features of the initiatory experiences of the growing individual? 2. How do the initiatory experiences affect the protagonist's choice of an adult role or future? 3. How do the initiatory experiences and decisions about adult roles translate into historical time periods in Canada?

The historical course of the Canadian Bildungsroman is characterized by a variety of patterns. The basic pattern is the dialectic between connections and freedom, between what the society wants and what the individual desires. In many instances, these opposites fuse, but in more contemporary Canadian fiction, the rift is ever-widening between the poles. There are, of course, numerous in-between positions, variations in which pro-
tagonists achieve limited freedom while functioning as responsible social beings. In the Canadian Bildungsroman tradition, the particular patterns of behavior can be linked to specific time periods.

The movement at the entry to adulthood in the novels of the early part of the century is toward imitation of the available adult roles as observed in parental, or equivalent, models. In the novels of growing up from the period 1908 to 1930, the protagonist accepts the established cultural values and a role for his future in line with society's terms. The novels of the period 1930 to 1947 are structured in much the same way. Though the protagonist occasionally questions social values, he ultimately adheres to them. An intermediary period in Canadian literature exists from 1947 on into the 1950's. During this period, protagonists in Bildungsromane are shown as being drawn in two directions. They want to leave the values of home and family for an imagined freedom and sense of scope in the larger world, but are forced by their very nature (as it has developed within the family) to remain inert. Not accepting the parents' way, which in these novels is society's way, these protagonists do not forge their own way either. Beginning in the late 1950's, Bildungsromane become more positive about the possibility of escape from the larger system to the sanctuary of individual choice and action. These protagonists search for a mode of being nearer to the needs of their own souls than that offered by their families and their communities.

Influential factors that shape childhood values and determine
adolescent choices are monitored throughout this study. The roles of parents and parental-substitutes, as well as the expectations of community, are closely scrutinized and placed alongside the nature of the hero's experiences with his peers and other important figures outside his home. The generally-contrasting value systems contribute to the protagonist's evaluation of what the adult world holds for him when he "comes of age." Initiatory experiences are explored to note whether the protagonist is confirmed as a full adult member within community or whether his orientation is thrown into disarray and causes him to seek new expressions of self.

It is the task of the literary historian to illustrate where we as a culture have been and where we are headed. There is no better vehicle for this discovery than the Bildungsroman, in that it reveals a particular youth (representative of youth in general) becoming aware of the nuances of his culture as he grows. At any specific time in Canadian history, we can observe the forces the youth must assimilate, understand, or disregard in order to participate in society in his particular way.

Research Supervisor
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CHAPTER ONE: CONNECTIONS OR FREEDOM

I imagine it will not be very hard to settle whether I am called upon to form additional connections; or ordered irresistably, by heart and head, to free myself from such a multiplicity of bonds, which seem to threaten me with a perpetual miserable thraldom.

--Goethe, Wilhelm Meister's Apprenticeship

The history of the Bildungsroman since Goethe's time indicates that the chief characteristic of this type of novel is the dialectic between the individual's concern to find something new by which to give his life meaning and the parents' or the community's wishes on behalf of the growing individual. Indeed, throughout Wilhelm Meister's Apprenticeship, the prototype of all subsequent Bildungsromane, Wilhelm continually fluctuates between acceptance of the way of life (merchant) established for him by his father and the dictates of his own heart and mind, which lead him through the theatre to the creation of written art. A similar conflict is at the centre of the major growing-up novels which have been published since the late eighteenth century. The struggle within the developing individual, in regard to choosing among the available options, is as evident today in the contemporary Canadian Bildungsroman as it was in earlier periods in other literature.

Early in the development of the novel as a separate form, brief portions of the lives of characters are traced against a background of action. The eighteenth century novel has notable protagonists, but often the events and the action are the important features. Samuel Richardson's novels which delineate
the inner lives of characters are exceptions. With the advent of romanticism, the cult of individuality and the confessional quality of many romantic lyrics bring a new dimension into literature. To confess what one "is" necessitates looking back upon what one "was". "The child is Father of the Man," says Wordsworth, and many novelists of the nineteenth century take this maxim to be their text. Moving from a panoramic frame to the smaller canvas of the self and its growth has been one of the major accomplishments of novelists since Carlyle's introduction of Wilhelm Meister's Apprenticeship to the English public in 1824.

Nineteenth century British novels tend to depict the growing individual's preoccupation with his own concerns rather than the family's as a temporary condition, and most of these novels conclude with the protagonist acceding to the wishes and values of the parental generation. In the early twentieth century, the British novel-of-development changes. Samuel Butler in The Way of All Flesh (1903), upsets the early Edwardian era with its lingering Victorian ethos by lampooning the typical Victorian parents. Moreover, Butler advocates, through the narrator, the necessity of Ernest Pontifex's rebellion against the dictates of his parents and his need to remain his own master through poverty and misery. Joyce's Stephen Daedalus at the end of A Portrait of the Artist As A Young Man declares that rather than accept the style of life available to him in his parents' version of Ireland he must leave the country

To encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.
Butler, Joyce, and D. H. Lawrence (the champion of freedom of the instincts) in their respective Bildungsromane severely call into question the values of the society in which their main characters are growing up, and in so doing, illustrate new avenues of experience that can be explored. These areas are generally outside the mainstream or of a sort not concomitant with it. It takes British novelists a half century—from David Copperfield to The Way of All Flesh—to illustrate that life has open-ended qualities, as well as rigidly-defined areas of endeavour. This change in the novelist's understanding of the course an individual's life might take parallels alterations in the structure of society and a related downplay of censorship on the part of certain publishers.  

The Bildungsroman in Canada has a similar historical progression, though its time-span is much later, almost totally in the twentieth century. About the time D. H. Lawrence is writing Sons and Lovers (1913) with its rejection of much of the parental world, Canadian novelists are blithely accepting the traditional order as given. Not till some forty or fifty years later do Canadian Bildungsromane achieve a similar depth of vision in regard to the maintenance of self in the face of pressures to conform.  

Often a society in its early stages has very few writers, their energies being needed to work the new land; those who are available are there to record, rather than to criticize, which is the function of the genuine novelist. The more complex the society becomes, the greater the need for the serious artist to be its critic. Authors who are in the midst of colonial
enterprise, however, tend to glorify or romanticize the life around them, rather than write honestly of real life. Faced with the task of opening up a country to British immigration and providing protection against the feared elements of what William Butler, in another context, calls "the great lone land," the pionéers and their offspring readily adopt the institutions and values of the Home Country. Value solidarity has no greater ally than threat of something "out there," no greater friend than the feeling that all the good things in life exist elsewhere. When Britain is experiencing great social change in the early twentieth century, British values are becoming consolidated in the colonial reaches. Louis Hartz in his study The Founding of New Societies maintains that a new country "loses the stimulus toward change that the whole provides. It lapses into immobility." In fact, Hartz emphasizes the values of the Old Country will be entrenched so solidly in the colonial offshoot that long after the Mother Country has changed its social determinants, the new land retains the values and attitudes carried there by the immigrants. Northrop Frye maintains that

Canadian culture, and literature in particular, has felt the force of what may be called Emerson's law. Emerson remarks in his journals that in a provincial society it is extremely easy to reach the highest level of cultivation, extremely difficult to take one step beyond that.

Such a theory accounts for the use of Victorian models of narration and experience in the Bildungsroman until mid-twentieth century in Canada. Archibald MacMechan said it best in 1924 when he declared that Canada was "the last refuge of the puritan spirit."
Not until the 1950's and 60's do Canadians feel sufficiently confident of their cultural base to openly criticize (at least in the Bildungsroman) the kind of society that had been created in Canada. Moreover, the arrival in Canada over the years of a variety of immigrant groups begins to challenge and alter the established British order. A number of these new citizens are also writers alienated from their European society and they bring a new climate of writing into being. In the 1920's there are first novels by Grove and Laura Goodman Salverson; later, Henry Kreisel, John Marlyn, Brian Moore and Malcolm Lowry alter Canadian consciousness through their writing. These writers are writing in a tradition in which the writer's function is to be critical of social interference with individual aims. The more complex a society becomes, the more the individual needs to be seen in opposition to it. Canadian-born writers, in particular Mordecai Richler, follow this lead.

The Bildungsroman as a form has many variants. Nearly every novel that has an innocence to experience motif or a dramatized movement from one phase of life to another has been labelled Bildungsroman. Novels which depict childhood such as W. O. Mitchell's Who Has Seen the Wind (1947) are generally placed in this sub-genre, as are novels such as Ralph Connor's Glengarry Schooldays (1902) which charts a brief period in adolescence. Novels which depict the late teenage years and the subsequent adult role such as Frederick Niven's Justice of the Peace (1914), his The Flying Years (1942), and Brian Moore's The Emperor of Ice Cream (1965), are also on the margins of this sub-genre. Sometimes, in fact, family novels such as Salverson's The Viking...
Heart (1923) and Matt Cohen's The Disinherited (1974) are called Bildungsromane because various family members grow up during the course of these novels; but, the central intent in these works is not to chart the youth's development. A novel such as John MacDonald's Darkly the River Flows (1945) is an example of a Bildungsroman type of novel that uses a childhood scene as paradigm for adult life, which the latter part of the novel illustrates. In this kind of novel, the novelist passes over much of childhood and all of adolescence. Robertson Davies' novel, Fifth Business (1970), is of this nature. Often too, like family novels, some Bildungsromane contain within them growing-up scenes of minimal duration; the best examples are the dramatizations in MacLennan's The Watch That Ends the Night (1959) of George Stewart's and Jerome Martell's early lives as preparation for what they become in adult life, or the flashbacks to earlier periods of Hagar Shipley's life in Margaret Laurence's The Stone Angel (1964). The Bildungsroman principle also informs many autobiographies such as Grove's In Search of Myself (1946) and Emily Carr's Growing Pains (1946), as well as the semi-autobiographical works of authors like Nellie McClung, Max Braithwaite and Harry Boyle.

Despite the confusion over the definition of the term Bildungsroman, several critics attempt definitions. The most important theoretical study of Bildungsroman terminology and usage is G. B. Tennyson's essay "The Bildungsroman in Nineteenth-Century English Literature.". Tennyson states accurately the confusion in the English usage of the term Bildungsroman:
The permutations are almost endless ... a good deal of the concept of the Entwicklungsroman, the comprehensive 'novel of development' idea, seems to have come across the channel with the word Bildungsroman and to have strongly colored the English use of the term. Webster's Third now lists both terms. Many literary handbooks in English give Entwicklungsroman as a synonym for Bildungsroman. Thus there has never been in English, and perhaps never can be, the same degree of precision in the use of the term Bildungsroman as is possible in German. Bildungsroman in English has come to mean by itself what the Bildungsroman, the Entwicklungsroman and Erziehungsroman mean separately in German. 7

J. H. Buckley in his comprehensive book, *Season of Youth: The Bildungsroman from Dickens to Golding* (1974), confirms this assertion by stating that

In England these categories have been far less rigid; the pursuit of self-culture has hardly ever been so deliberate or programmatic [as in the German novels], and the process of education, though schooling may play a major role in it, has seldom begun or ended with prescribed courses of study. 8

Tennyson's and Buckley's assessments are correct; of the various kinds of novels which might fit the Bildungsroman category, there are more novels which are actually novels-of-development than any other type. The preponderance of the novel-of-development together with the shifting definition of Bildungsroman creates a one-to-one correspondence in the English tradition between the novel-of-development and the Bildungsroman. Most contemporary practitioners, it would seem, are using the term Bildungsroman synonymously with the novel-of-development.

The definition developed in Susanna Howe's book, *Wilhelm Meister and His English Kinsmen* (1930), which states that the
Bildungsroman delineates the protagonist's "more or less conscious attempt . . . to integrate his powers to cultivate himself by his experience,"⁹ would limit the novels that could be commented upon. It makes more sense to utilize the definition that has developed through recent usage in the Bildungsroman tradition. The Bildungsroman, thus, traces a young person's development from some point in childhood, through adolescence (which includes a variety of initiation rites), and into his majority (not necessarily a preconceived one). Grove actually subdivides Yoke of Life into "Boyhood", "Youth", and "Manhood". In this sense of the Bildungsroman, the emphasis is on the hero's passage through a deepening and expanding consciousness of human experience toward a fuller understanding of what it means to live in his world.

In Canada prior to the twentieth century, maturation is not central to the Canadian novelistic imagination. As Carole Gerson in her extended study of nineteenth-century fiction and its social determinants indicates, the various forms of romance hold dominion in the Canadian novel throughout the century.¹⁰ By the century's end, only Sara Jeannette Duncan and Duncan Campbell Scott begin to forge new inroads through the examples of their work and their advocation of the realism of Howells and James. Only a very few novels delineating any aspect of growing up are available from this period, and these are more in the line of histories or events within a life shaped to the conventions of the prevailing "romance" mode.

The Canadian Bildungsroman is a phenomenon of the twentieth century. Most of the important Canadian novelists have tried
their hand at its creation, and Canadian growing-up novels are among Canadian literature's finest achievements. The continued faith of novelists in the Bildungsroman form and the interest displayed by the reading public attest to its value. The Bildungsroman is important because it illustrates to a particular culture its basic position, in terms of values and expectations, at a particular time in a country's history.

All novels are layered with the values of the particular culture that is the larger frame surrounding any novel's characters and activity. The Bildungsroman, however, confronts these values more directly because the growing individual within it is continually reacting to the rules and principles of the society surrounding him. First, the parents and the family members select the behavioral patterns by which they wish him to live. They wish him to be a particular kind of individual, generally shaped to suit a social ideal. Most growing persons accept (at least overtly) the structure of values that is the given within the boundaries at home. Second, other values, which often conflict with the set codes instilled within the home, become factors; this opposition is a result of social interchange with peers and contact with adults who themselves are nonconformists. What ensues is a tug-of-war within the youth (particularly strongly felt in the early teenage years) between various value systems. Does the youth simply accept the ways of his father and mother, who are generally the repository of society's values, or does he seek to separate himself somewhat from the family's orientation, and thus move in the direction
shown to be possible by certain free spirits he encounters during his growth? Does he, as Euan Cameron does in Isabel Ecclestone MacKay's *Blencarrow* (1926), simply step into his father's shoes; does he accept some of the values, disregard others, as David Canaan does in Buckler's *The Mountain and the Valley* (1952); or, does he reject basic values and favour individual ones as Lawrence Breavman does in Cohen's *The Favorite Game* (1963)?

The following study charts the patterns of accommodation, ambivalence, and rejection (in that order) of maturing youths in the Canadian *Bildungsroman*. These patterns characterize the historical course of the Canadian *Bildungsroman* from 1908 to 1971. 1908 was chosen as the beginning point because that was the year of publication of Montgomery's *Anne of Green Gables*, a novel which began the probe into individual consciousness that characterizes writing in the Canadian growing-up tradition since that time. 1971 was selected to conclude this study because by that time the tendencies of the protagonists within the contemporary Canadian *Bildungsroman* had become evident, and no better example could be found than *Lives of Girls and Women* to represent the gestalt of a modern-day Anne.

These patterns for the entire period are various and fall into historical time periods. The movement at the entry to adulthood in the novels of the early part of the century is toward imitation of the available adult roles as observed in parental, or equivalent, models. In the novels of growing up from the period 1908 to 1930, the protagonist accepts the established cultural values and a role for his future life in line
with society's terms. Len Sterner of Grove's *Yoke of Life* (1930) cannot accept the immorality of Lydia Hausman because of his cultural sense of the importance of innocence, purity, and virginity. His subsequent adulthood decisions, therefore, are made according to his attachment to these learned codes.

The novels of the period 1930 to 1947 are tailored from the same cloth. Social values—often represented by certain family members, such as the grandfather in Mazo de la Roche's *Growth of a Man* (1938)—though occasionally questioned, are ultimately adhered to. Frankie Burnaby, to use another example, may take part in the world of Hetty Dorval outside the family's ken, but in the end she rejects Hetty and her unconventional behavior in favour of the remembered conformity of her mother and father.

An intermediate period in Canadian literature exists from 1947 on into the 1950's. During this period, protagonists in *Bildungsromane* are shown as being drawn in two directions. They want to leave the values of home and family for an imagined freedom and sense of scope in the larger world, but are forced by their very nature (as it has developed within the family) to remain inert. Not accepting the parents' way, which in these novels is ultimately society's way, these protagonists do not forge their own way either. David Canaan is the primary example.

Beginning in the late 1950's, *Bildungsromane* become more positive about the possibility of escape from the larger system to the sanctuary of individual choice and action. Eli Pallisher of Horwood's *Tomorrow Will Be Sunday* (1966) realizes he must
leave Newfoundland to search for a mode of being nearer to the needs of his soul than that offered by his family and the out-port community. Percy Janes' *House of Hate* (1970) reflects attitudes similar to those expressed in Horwood's novel.

The *Bildungsroman* since 1971 confirms and extends the pattern of open-ended denouement that is a fact in the novels of the 1960's. Protagonists in these growing-up novels have the same need to break from the family traditions as Breavman or Eli Pallisher do in the earlier novels. The only difference of any note is a more caustic and negative stance taken toward the parental generation. In the *Bildungsroman* of this period, separation from 'hearth-home-family is viewed as essential to being, as necessary to sanity. Margaret Atwood's depiction of the anxieties during maturation of Joan Delacourt in *Lady Oracle* (1976) is a case in point.

The purpose of this study is to chart the foregoing patterns, which might be considered historical constructs, and to analyze carefully several novels in each period to ensure that the patterns exist as classified; that is, if *Grain* is selected as a novel which illustrates accommodation to social values, it must be shown that this is, indeed, the case. A textual examination of the influential factors that shape childhood values and determine adolescent choices is necessary to illustrate that the novels from a particular period have the same vision in common. The roles of parents and parental-substitutes, as well as the expectations of community, are closely scrutinized and placed alongside the nature of the hero's experiences with
his peers and other important figures outside his home. The generally-contrasting value systems contribute to the protagonist's evaluation of what the adult world holds for him when he "comes of age." Initiatory experiences are explored to note whether the protagonist is confirmed as a full adult member within community (as occurs in the earlier time periods) or whether his orientation is thrown into disarray and causes him to seek new expressions of self. In the first part of the twentieth century, initiation into community is expected and finally acceptable to the protagonist; since 1947, and particularly in the novels of the 1960's, initiation into areas of individual humanity becomes the norm.

The structure of symbols and images at each stage of development are obvious indicators of the respective growth patterns. Symbols emphasizing systematization, rigidity and enclosure indicate movement toward and commitment to society's values; in contrast, images of chaos, fluidity and burgeoning suggest an attempt to express an individual self. The former is indicative of Canadian novels from the early part of the twentieth century, while the latter is characteristic of more recent Canadian fiction.

What is the point, then, of charting these patterns in the Canadian Bildungsroman? One might just as easily ask why historians plot the rise and fall of ancient civilizations. It is the task of the literary historian to illustrate where we as a culture have been and where we are headed. There is no better vehicle for this discovery than the Bildungsroman, in
that it reveals a particular youth (representative of youth in general) becoming aware of the nuances of his culture as he grows. At any specific time in Canadian history, we can observe the forces the youth must assimilate, understand, or disregard in order to participate in society in his particular way.

If the Bildungsroman can be considered as a fairly accurate assessment of youth in relation to family and society at a particular time, several points become obvious. At first Canadian society functions as a colonial offshoot with a fairly rigid puritanical base and conservative outlook. As Carole Gerson maintains, it was deemed more appropriate to out-Scott Sir Walter Scott in the novel form than to delineate genuine studies of actual Canadian life. Grove, Ostenso, Callaghan and the McGill poets, in their works and in the area of intellectual thought, introduce elements of change in the 1920's, but the Bildungsroman of that time indicates that at the heart of the Canadian middle-class the orthodoxies still hold full sway. The Bildungsromane of the late 1930's and 40's illustrate that the youth contemplates altering his life to suit individual needs, but decides finally that the course of his life will be within the mainstream. The first major scrutiny in the Bildungsroman of the basically conservative, family-oriented values occurs after 1947 in novels such as Haig-Brown's On the Highest Hill (1949). Canadian family life and society begin to be viewed as less than ideal, even though the youths in these novels do not completely escape the so-called negative aspects of their upbringing. Canadian society of the late 1940's
and early 50's would seem to have been in a state of flux, the old values becoming modified and new modes of thought and ways of living becoming possibilities for some, albeit the brave few. As an extension of this flux, the Canadian experience in fiction of the late 1950's and 60's is one of radical change, a change that keeps pace with the upheaval in society itself. The Bildungsroman reflects this change, in that the breakdown between youth and family, youth and establishment concerns, becomes total and final during these years. Canadian society becomes less rigid, alters to the extent that new options are available for those growing up; in effect, fewer restrictions are placed upon the individual during maturation. Social disruption in the Canadian 1960's has its equivalent in the experiences of the protagonists in recent Canadian Bildungsromane.

Canadian Bildungsromane for nearly half a century depict the strength of the values of the parental generation, so that, except for surface differences, the burgeoning adult becomes synonymous with mother, father, uncle or aunt. Moreover, the novelists of the period up to 1947 do not criticize in any major way the society in which the main characters must grow. The exception is perhaps Grove's Yoke of Life (1930) which anticipates the novels of the late 1940's and early 1950's such as McCourt's Music at the Close (1947), Haig-Brown's On the Highest Hill (1949), and Buckler's The Mountain and the Valley (1952) which end in death for the main characters. The deaths in the latter novels are meant by the respective novelists to be protests that the values of the society in which the characters must exist are too rigid and severe to live by. The dif-
ference in Grove's novel is that Len Sterner's death occurs because of his adherence to these values, not his rejection of them or indifference to them. From *Music at the Close* on into the 1950's there is not so much rebellion *per se*, but a confusion on the part of the main character as to what his role should be. There is an expressed ambivalence in regard to the virtues of adult values, but a reluctance to totally ignore them. These characters are caught between two worlds: the external adult reality and the internal quest.

The protagonists in a number of novels-of-development published in Canada in the 1960's break from the rigid controls of their families as they emerge from the teenage years. Eli Pallisher in Horwood's *Tomorrow Will Be Sunday* (1966) breaks from his parents completely. This split occurs despite (or perhaps because of) a very strict religious upbringing in both his home and his community. Here, however, the initiation into the community's values and spheres of behavior are not as strong or as favorable to the developing individual as his initiation into those aspects of life not acceptable to the community. Del Jordan in *Lives of Girls and Women* is quite covert in her denial of what the parental generation has to offer, and her parents do not realize the extent of her rebellion.

In these novels, peer-group and extra-familial initiation become as important in ultimate decision-making about the future as the earlier parental pressures were in the novels up to 1947. With few exceptions, the patterns of behavior tend to be those of rejection, refusal, and rebellion, and the imagery attached
to this non-conformity is of a blossoming, of an opening into a vitally-new future incapable of being attained under the regimentation of an orthodox adult world. Baptism imagery or the motif of the halted journey are often used in the novels to 1947 to convey the protagonist's acceptance of the standard adult role; however, Eli Pallisher's immersion in water represents baptism into a new way. Moreover, as Juju Stone of Janes' House of Hate (1970) learns, initiation through travel and separation must occur before a way in life is perceived. Juju decides not to accept the work-ethic that is so central to his family's existence, and thus, spends all of his time reading, loafing, and thinking. To use Del Jordan as a final example, the protagonists in the novels of this period are seeking and creating counter life-styles through rejecting baptism, however symbolic that baptism may be.

These changes in the Canadian Bildungsroman illustrate that literary artists are becoming more confident of the worth of separate Canadian "selves" for universal expression, and that social conditions and publishing practice will now allow a fuller interpretation of the passage through the years that lead to adulthood. John Moss in his study, Sex and Violence in the Canadian Novel, indicates that "the current license in the arts for open expression of previously suppressed material" has had far-reaching impact. Moreover, as Northrop Frye indicates,

as the twentieth century advances and Canadian society takes a firmer grip of its environment, it becomes easier to assume the role of an individual separated in standards and attitudes from
the community. When this happens, an ironic or realistic literature becomes fully possible.15

When this happens it becomes, as well, fully possible to write positively of the separated individual's alternatives to the standard order, to what has always been. The following chapter outlines the starting points of the Bildungsroman tradition in which the self is generally entwined with community; later chapters illustrate that the realism Frye envisages as a result of Canadians' increased understanding of their environment is also central to the Bildungsroman.
NOTES TO CHAPTER ONE


2 For an understanding of the changes affecting the intellectual and social life in early 20th century Britain, see Diana Neill, A Short History of the English Novel (New York: Collier Books, 1964), pp. 309-314. Walter Allen in his The English Novel (New York: E. P. Dutton and Co., 1954), p. 358 says, "The Way of All Flesh is an example of the novel as delayed action bomb . . . it suddenly exploded, and out of the debris a novel of a new kind emerged, or rather a novel with a new subject and a new hero. The subject is self-determination, the hero the young man in revolt against his family background and the values it represents." Alan Friedman in The Turn of the Novel (New York: Oxford University Press, 1966), p. xi-xii says that at the turn of the 20th century in the novel there is "a gradual historical shift from a closed form to an open form . . . Modern novelists turned to create experiences that promised from the outset, threatened all along, and finally did indeed come to an end while remaining still unchecked—in extreme cases, still expanding. In the light of tradition, that turn of the novel to an open form was a formal insult, but it was more: it was a calculated assault on the 'ends' of experience." Virginia Woolf is said to have stated that "On or about December 1910 human nature changed." See Walter Allen, op. cit., pp. 410-12, for further discussion of social change.

In regard to publishing practice, D. H. Lawrence felt that his novel, at first entitled The Sisters, would not be able to be published. He was lucky to have someone as understanding as Edward Garnett to stand by him. That some publishers brought books as sexually-explicit as The Rainbow into print did not mean that the public and its guardian bureaucratic angels were ready for such openness. Several of Lawrence's books were banned or confiscated and his publishers fined. It is impossible, however, to imagine that any of Lawrence's novels would have found a publisher in the 1850's or, for that matter, a public even partially sympathetic to his vision.


The word "Bildungsroman" itself is a singular form used often adjectively, with "tradition" or "type" or "sub-genre" understood as following it, though not essential for inclusion. As a word, "Bildungsromane" is a plural form used when one is referring to several of these novels. To illustrate the point, Bildungsroman is similar to the "novel-of-development" while Bildungsromane as a word is analogous to "novels-of-development."


Ronald Sutherland, in his The New Hero: Essays in Comparative Quebec/Canadian Literature (Toronto: Macmillan, 1977), p. ix, anticipates my argument when he comments that:

"Culture in a society is the set of values and mores which conditions the individual's reaction to the world around him and which provides him with a sense of identity. In any society, culture has different levels or layers, like coats of paint on a wall. The first layer is applied by the immediate family during a person's infancy, then subsequent layers form as the individual moves out into ever-widening social circles, the number of layers depending on the individual's opportunity and desire to enlarge his horizon. Arrested cultural development occurs when new layers stop forming at an early stage, so that the individual is incapable of seeing beyond his own backyard."

Gerson, op. cit., see her chapters III and IV.


CHAPTER TWO: THE PATTERN OF THINGS

There were things she remembered as she grew,
Small bright bits of the pattern of things she knew.

--Floris McLaren, Frozen Fire (1937)

As W. H. New in his article "A Feeling of Completion: Aspects of W. O. Mitchell" indicates, "Western society defines maturity as responsibility to the social world, as the leaving of petulant childishness for emotional restraint in recurring situations." Adulthood, thus, is reached when the developing individual realizes that his behavior runs counter to the cultural current and he adjusts so the stream can run smoothly. In Canadian Bildungsromane to about 1947, accommodation to the parental culture is the ultimate result of each of the protagonist's experiences; no matter how childish, emotional, ignorant, controversial, or belligerent the protagonist is, no matter how strong the pressures to revolt are, he always adheres to propriety upon the entrance to adulthood. This fact perhaps indicates that communities, their leaders, and their families are so firm in their beliefs that growing up to be a variation of father is impossible to avoid.

Ethel Wilson's Hetty Dorval (1947) comes at the end of a long period in which characters in Canadian "growing up" novels had continued faith in established values. There is a time-span of four decades between Anne of Green Gables and Hetty Dorval, but except for increased artistic sophistication, the growing-up vision does not substantially change. In the late 1940's as the population shift from rural to urban increases and the old
values lose their impact, Canadian young people begin to break out of their moulds. The novels which follow mirror this change.

To move backward in time beyond L. M. Montgomery's novels to the 19th century is to view a period in Canadian letters when the historical romance flourished. Richardson, Leprohon, Kirby and Parker are far too interested in dramatizing the Canadian past in vivid adventure tales to deal realistically with the growth of a Canadian youth. Certainly, there are novels in nineteenth century Canada which trace at least in part the development of an individual from early childhood to adulthood.

In Susanna Moodie's *Geoffrey Moncton* (1855), Geoffrey's early years are depicted in summary fashion, and from there his adventures proliferate until all the problems of his parentage and ancestry are solved. This novel is typical of the many mid-Victorian novels with their orphans, missing wills, and abdicated parenthood. Geoffrey's childhood is delineated solely for the purpose of illustrating where the mystery of his ancestry began rather than to illustrate that his past is part of his character as he subsequently develops. For Moodie, Geoffrey's past serves the narrative function of tying all of the parts of the story together, rather than linking Geoffrey's development in an analytical way as is usual with the *Bildungsroman*.

Many other novels of the 19th century in Canada make brief references to growing up, but generally the central concern is what adventures the individual has once he has achieved adult-
hood. Certainly there were novelists such as Oxley and DeMille who wrote novels of youth, but their efforts were generally designed for juveniles and of little consequence in the world of realistic, mature fiction. To compare R. L. Richardson's *Colin of the Ninth Concession* (1903), a relic of the 19th century, to Ralph Connor's *Glengarry Schooldays* (1902), is to note a change from the development of incident for incident's sake to the use of incident to reflect character and growth. Richardson merely uses Colin to outline various conditions and happenings in rural Ontario, whereas Connor uses incidents such as the spelling match or the bear hunt as apprenticeships to life. As Connor, the intervening authorial voice, comments after the bear hunt in *Glengarry Schooldays*, "During the thrilling moments of that terrible hour he had entered the borderland of manhood, and the awe of that new world was now upon his spirit." Thus, the hunt as initiation rite carries young Hughie Murray, the minister's son, into adulthood, and he goes on to learn the necessary attributes of being an adult in a well-ordered religious society. *Glengarry Schooldays* may have been only a tiny step in Connor's rise to fame, but it was the first imaginative leap in the development of Canadian *Bildungsromane*.

It is with the publication of *Anne of Green Gables*, however, that the sub-genre popularized in 19th century Britain by Dickens, Meredith, Eliot and Hardy actually begins its historical course in Canada. Indeed, the influence of Montgomery has been immense as the number of novels that hark back to Anne and the quantity of heroines whose lives are similar to Anne Shirley's readily
indicate. One has only to check the titles of novels since that time to locate the daughters of Anne: *Lisbeth of the Dale*, *Joan of Halfway House*, *Janet of the Kootenays*, *Judy of York Hill*, and *Jen of the Marshes*, to name only a few. As late as 1972, Clara Thomas in reviewing *Lives of Girls and Women* could comment that:

> Alice Munro's fictional heroine, Del Jordan, has more in common with L. M. Montgomery's Anne than does any other central figure of one of these books.  

The difference, of course, is that Anne grows up inside her world while Del participates on the edges of hers.

*Anne of Green Gables* illustrates perfectly in its delineation of experience and related imagery the spirit of accommodation to the values of adulthood. As such, it sets the stage for the novels of four decades to follow.

When Anne Shirley arrives at Green Gables as an orphan, she is an impulsive child of eleven years of age. Before describing Anne's arrival, the novelist has carefully outlined the staunch propriety of the Avonlea people by describing Mrs. Rachel Lynde and her activities. Mrs. Lynde, the other Avonlea people, and the Cuthberts, into whose home Anne will be adopted, are models of decorum. Anne with her flighty nature and her vivid imagination is in stark contrast to the staidness and practicality of the adults in her new environment.

It is a truism of the *Bildungsroman* that youths in the early teenage years are in conflict with the parental generation, and Anne leads this brigade. Anne, early in her stay at Avonlea, is just as much in opposition to the prevailing mode as Lawrence
Breavman of Cohen's *The Favorite Game* (1963) is during his formative years. The difference in the protagonists of these two disparate time periods can be observed in two areas: the nature of the rebellion and the direction of the emergence into adulthood. Anne's rebellions are rather mild in contrast to Breavman's denial of his mother and his quests for sexual experience. Her ultimate acceptance of the status quo is directly opposite to Breavman's rejection of the prevailing morality.

In the early part of the novel, Anne is continually associated with garden, flower, and vegetation imagery. Anne, at age eleven, is a blooming, blossoming, bright, springing child who wants "scope for [her] imagination." She is to find that only in the world she creates with her new playmates is such scope possible around Avonlea. Marilla Cuthbert (who for all purposes becomes her mother) and the matrons of the neighbourhood are determined to teach her the attributes of common-sense living and proper being. Fortunately, for Marilla's purpose, Anne chooses as a friend Diana Barry, who is a proper young girl and (despite their intrigues and ventures) aids Anne in becoming less outrageous and more respectable. By the novel's end, Anne (who has been pursuing her heart's desire of going to university for which she has won a scholarship) gives up her dream and returns home in order to look after Marilla who is now alone and nearly blind. Anne determines to do her duty, and thus blends with the Avonlea values rather than respecting her inner wishes. Having passed through Marilla's capable shaping influence, Anne is now quite subdued, although as she points out, "I'm only just
pruned down and branched out. The real me--back here--is just the same. Even so, the "real" Anne's upbringing by Marilla, her neighbours, and the teachers has been so skilfully carried out that Anne readily accepts responsibility when she is called upon to do so.

The road imagery related to the course of Anne's life emphasizes the extent of her commitment. Anne describes her adult situation as follows:

> When I left Queen's my future seemed to stretch out before me like a straight road. . . . Now there is a bend in it. I don't know what lies around the bend, but I'm going to believe that the best does.

At the conclusion of the novel, her journey is still arrested, as she takes on the burden of an adult role. In the novel's terms, Anne's aspirations are curbed, but the restraints placed on her egocentricity are approved by the novelist who leaves with us an Anne who is glowing with happiness at the end of the novel. Having decided to accept responsibility, Anne also acts more rationally with people she has hitherto disliked or avoided; she and Gilbert Blythe, for example, become good friends after having been avowed enemies for nearly five years. Indeed, Anne seems to have learned her lessons well. At age eleven she enters this environment in a state of wild disarray and with turbulent emotions, but by the time she completes her teacher's training she is moulded to fit the Avonlea image of propriety. Thus, *Anne of Green Gables* exhibits perfectly in its structure and imagery the spirit of accommodation so integral to Canadian *Bildungsromane* from the early part of the century.
Marian Keith's heroine, Elizabeth Gordon, of *'Lisbeth of the Dale* (1910) is the immediate successor to Anne Shirley. In fact, it would be fair to say that both this novel and her *Little Miss Melody* (1921) owe much to the publication of *Anne of Green Gables*. Like Anne, both Elizabeth Gordon and Janet Meldrum are exuberant children who run counter to the wishes of the adults who are responsible for their upbringing, and also like Anne, they learn a measure of control and earn a respectable place in their world.

At the outset of *'Lisbeth of the Dale*, Elizabeth Gordon is described as extremely buoyant and undisciplined. She is initially shown at age ten splashing through mud and water with her skirts held high and singing loudly. The interpolating narrator comments that:

> This was Elizabeth—and this unseemly manner of peregrination displayed just one of Elizabeth's trying peculiarities. For four years she had been faithfully taught that little girls should never go barefoot outside their own little gardens, and that when they were on the public highway they must walk quietly and properly on the grass by the roadside. When she remembered, Elizabeth strove to conform, for she was very docile in nature; but then Elizabeth seldom remembered.9

It is not that Elizabeth has not been taught proper behavior, for her Aunt, who has taken the place of the mother who died, has been rigid in her upbringing. Elizabeth is, however, still a child with the child's zest for living very much in the fore. Indeed, Elizabeth as a child is compared in a very apt image to the natural surroundings of the valley which are "gay and sparkling and noisy with delight" (38). Like the valley,
she has not yet been brought under control. Elizabeth, nevertheless, realizes her failings and continually struggles between her pledge to be proper and her urge to enjoy herself. In contrast to the protagonists of the "growing up" novels of the 1960's, there is never any doubt about her coming under control. The single question is "how"?

Much later in the novel, at a point when Elizabeth is in the senior school, she comes upon two pillow covers which she has been working on, one engraved with "I slept and dreamed that life was beauty," and the other with the motto, "I awoke and found that life was duty" (273). Elizabeth has not finished her work on the second pillow. These pillow-cases are meant to symbolize the course of Elizabeth's life through its formative years. She is forever treating life as play rather than taking it seriously, yet the society in which she lives demands that she recognize her duty. Marian Keith, in an authorial aside, sums up Elizabeth's behavior with this suggestive scene:

She glanced at its inscription, 'I slept and dreamed that life was beauty.' She was sleeping these happy days, and dreaming too that life was all joy. The other pillow-cover slipped from her belt and lay on the floor. Her careless foot trampled it. It was the one that read, 'I awoke and found that life was duty.' The significance of her unconscious act did not reach her. (274)

While a more contemporary novelist would not include the final sentence to make his symbolic statement, Keith does make clear the dialectic within which Elizabeth's life is structured. Like Del Jordan of Lives of Girls and Women (1971), Elizabeth enjoys life. The duty that arises for Elizabeth is imposed, whereas
any duty that preoccupies Del is of her own making and toward her own ends.

Elizabeth has two adult models which she can emulate in growing up. She can follow the course set out for her by her Aunt Gordon by which she will become a "lady". This route demands being genteel--putting aside her wild streak--and knowing her place and position in society. Her Aunt Gordon thoroughly believes that Elizabeth, like Dickens' Pip, has "great expectations" in the person of her godmother, the wealthy Mrs. Jarvis; and thus, her aunt has an additional reason for expecting decorum from Elizabeth. Elizabeth sometimes lives according to her aunt's wishes, but often in her eyes this propriety is false. Her experiences with certain of her school-mates--Estella, who has the coming-out party, for instance--and later as a companion to Mrs. Jarvis indicate the same thing to her. As Elizabeth says of Estella's overly-artificial party:

"Style was the thing after all. People who gave social functions never bothered about whether things were any use or not. That wasn't the point at all." (311)

As if to underline her sense that high society is false, Elizabeth actually crawls out of a window to escape from the flower-hatted and white-gloved occasion of Estella's coming-out. Elizabeth's comment is directly to the point: "It's the first time I've ever got into society . . . and now I've gone and got out of it again" (315). Her initiations into these worlds of high society, upon pressure from her aunt, are failures, because Elizabeth ultimately becomes bored with the proceedings. Despite her frivolous nature, Elizabeth feels that a human being
should be of some use in the world.

The other adult model that Elizabeth can look up to is that of Mrs. MacAllister, a neighbouring woman whom she calls Mother MacAllister. Though Mrs. MacAllister seeks to teach Elizabeth the same values as her Aunt Gordon, Mrs. MacAllister steers away from artifice and wins Elizabeth through her kindness. When Elizabeth is about twelve years old, she spends a memorable afternoon at Mrs. MacAllister's during which Mrs. MacAllister explains the little things that can be done to make life have meaning, and the necessity of living one's life through Christ. This new awareness of the potentialities for living changes the course of her life. Indeed, this gentle instruction is enough to tame the "wild streak" in Elizabeth, and she is now able to learn at school and becomes somewhat serious-minded. As the author indicates:

The connection between Elizabeth's heart and brain had been made, and that done, she even began to develop a mathematical head. It was no easy task getting over her idle habits; and it was so easy when a complex fraction proved stubborn to turn one's slate into an easel. But the Saturday afternoon talks always turned upon the vital connection between fractions and the glories of the infinite, and every Monday Elizabeth went back to her tasks with renewed vim. (239)

Certainly, there are ruptures in Elizabeth's behavior after this, especially during the period when as a budding young woman she goes to reap her "great expectations" from Mrs. Jarvis, but the seeds of usefulness have been sown in Elizabeth and they later bear fruit.

Upon nearing the age of adulthood, Elizabeth is living with
Mrs. Jarvis and observing her society game-playing. Elizabeth, however, does not conform to the expectations Mrs. Jarvis has of her. Mrs. Jarvis, in one of her piqued moments, admonishes her with the comment, "You talk like a child. Will you never grow up, I wonder?" (322). To which Elizabeth replies,

Not likely... My body got into long dresses too soon, my soul is still hopping about with a sunbonnet on, and you mustn't expect me to be proper and fashionable until I've turned ninety or so. (322)

Elizabeth, nevertheless, does want to discard childish things at this point in her life, but the way forward is not clear to her. She does not want the "great expectations" wrapped up in Mrs. Jarvis and so desired for her by her aunt, nor can she see a way to make her life useful as outlined by Mrs. MacAllister. As a contrast, many of the protagonists of the Bildungsgemeinschaft of the 1960's evade the issue of the "usefulness" of anything; they are much more interested in how well the object, the job, or whatever, satisfies the self.

For Elizabeth, the path toward usefulness occasionally seems to open up, but only as a direct result of the monotony of fashionable life. Marian Keith maintains that "the girl's old desire for love and service had grown with the years, and her whole nature was yearning for some expression of it" (328-29). Elizabeth decides, therefore, to be a writer, but though she has one poem published, the rest are continually rejected. She considers poetry as a possible outlet, as a way to be of use, as a device by which to make the world better. However, when Mrs. MacAllister's son, Charles, a long-time friend of Elizabeth, in-
icates through his indifference that even her one published poem is "shallow", she soon gives up this ambition.

There are many protagonists in the Canadian *Bildungsroman* who become writers, but in the first half of the twentieth century many of them are failures or never reach their potential. George Battle, the central character of *Little Man* (1942), becomes an adequate reporter, but his first novel is unsuccessful. Neil Fraser of *Music at the Close* relinquishes his desire to be a writer after only a few rejection slips. David Canaan of *The Mountain and the Valley* never gets his writing out to a wider audience, and though we sense his genius with words, he must finally be judged as a failure. Just as the Canadian *Bildungsroman* in the 1960's and 70's becomes more open-ended, in terms of experience and form, so the role of the writer, separate from the concerns of society, becomes a possibility in these later years. Lawrence Breavman is quite successful as a poet, and perhaps his life is a comment upon what it takes to survive--total dedication to the self. Del Jordan, Morag Gunn, and Joan Delacourt are further examples of the contemporary patterning begun by Cohen's Breavman. Over the course of the Canadian *Bildungsroman*, the plight of the artist in relation to the larger culture is quite similar to the fate of the developing youth: in earlier periods emergence is impossible or, at best, tentative, while since the late 1950's, escape becomes essential. Elizabeth Gordon, like many of the protagonists in other early twentieth century Canadian novels, gives up her desire to be a poet much too easily.
Early in *Lisbeth of the Dale*, a situation is depicted which symbolically parallels what Elizabeth learns later in life. Life by the route outlined by her aunt is like the raft trip she always dreams of taking as a child. However, when she does take the raft trip, it, like her brief session in high society, does not turn out to be as glorious as promised:

It had all been just as lovely as Elizabeth had dreamed, but there were other things upon which she had not reckoned. There were black water snakes coiled amongst the rushes, and horrible speckled frogs sitting upon water-lily leaves. . . . And besides all the creepy, crawly things that swarmed down in the golden-brown depths and made your hair stand on end when your barefeet touched the water, there were thousands of frightful leggy things that wore skates and ran swiftly at you right over the surface. . . . And so Elizabeth had returned from her first visit to her Eldorado full of mingled feelings. And all the time she was learning that great lesson of life: the fairy bowers which beckon us to come away and play give pure pleasure only when viewed from the stony pathway that leads up to the schoolhouse of duty. But that was a lesson Elizabeth took many years to learn. (138-39)

This trip as initiation is not overwhelming and illuminating when she is a mere child, but when she is nearing full adulthood, a similar incident occurs and has total effect. She is walking with a wealthy, older lawyer-friend of Mrs. Jarvis who is courting Elizabeth. By accident they happen to take a side-street and wander through the poor district. The impression Elizabeth gets of the squalor of the poor tenants is similar to the experience of the raft-trip, and as she gradually learns more about tenement landlords, she concludes that beneath the surface of life lurks much horror, corruption, and wrongdoing. More-
over, she learns that the wealth of people like Mrs. Jarvis and her lawyer-friend has its foundations upon the degradation of the poor. A chance visit to a missionary meeting which Charles MacAllister is also attending occurs at about the same time as Elizabeth gains her new insight into the functioning of the social structure. The combination of circumstances makes her fully aware of what she must do; giving up the fluttery life of society and fashion to help the poor, she glows in her "radiant world of usefulness" (382). In so doing, she chooses an acceptable role in the adult world, a role which everyone commends. After her nurse's training, she is to marry and join Charles MacAllister, a fledgling doctor, in the mission fields.

Elizabeth actually has three courses open to her in life. She can remain egocentric, irresponsible, and totally unconcerned with others while remaining at home; she can become a "genteel" woman of fashion, married to a wealthy man and moving in the "right" circles; or, she can find a purposeful role for the release of her energy, as she does when she becomes a nurse and a missionary's wife. Despite being a lively, irrepressible child, her adult life-choices are limited to those which exact a change in her nature. That she chooses the more acceptable (in the novel's terms) adult way of the possibilities offered still means that she has accommodated her spirit to something less than she once was. Part of her being is separated off from her when she becomes an adult.

Two Bildungsromane of the late 1920's, Robert Stead's Grain (1926) and Frederick Philip Grove's Yoke of Life (1930), are
quite similar in many respects. Unlike Montgomery's and Keith's novels which Gordon Roper would surely insist are domestic romances—the twentieth century extension of the historical romances—these novels are realistic in nature. Each of these novels has tragic dimensions as compared to the earlier novels which have happiness as their ultimate end. Each of these novels has a male central figure who develops in a rural or small-town setting, and each of these characters is emotionally immature well beyond the time the grown-up state should have been reached. Each of the protagonists solves his particular problems, but each accepts the dictates of the larger society in so doing. The extended analyses which follow illustrate the specific nature of their containment by the parental world and the larger society.

Robert J. C. Stead's *Grain* (1926) is a much more complex novel than is usually recognized. It is more than a chronicle of farm life from the early part of the century, and it is more than a clash between the traditional love of the land and the world of machinery and technology. Though the novel includes these themes, its power erupts from Stead's handling of the hothouse emotions binding the Stake family. As one of the first important Canadian Bildungsromane, *Grain* analyzes particularly well the sexual immaturity which is a by-product of the close familial ties in pioneer prairie households, where continence is unwritten law. As Henry Kreisel indicates:

... in order to tame the land and begin the building, however tentatively, of something approaching a civilization, the men and women who settled on the prairie had to tame themselves, had to curb their passions and contain them within a tight new-calvinist framework.
Louis Hartz in *The Founding of New Societies* maintains that the values carried to the new world from the old countries become solidly entrenched and much more pervasive in everyday actions than in the old country. A young person growing up in such an austere society is insecure about his burgeoning sexuality, and Gander Stake, the main character of *Grain*, is no exception, as he experiences much of the agony of thwarted youth that rigid moral codes create.

Gander Stake, the second son in a pioneering prairie family, grows up physically without much trouble, because as a farm boy he must do his share of the work; as well, he learns the various jobs and roles that occupy the life of a farmer. What he does not acquire is emotional maturity, and long after he has gained adult status in the eyes of the Plainville community, he is still a child in his feelings. It is important, therefore, to outline some of the childhood and adolescent scenes in the Stake household in order to understand the basis of Gander's later sexual turmoil and his particular attitude toward life.

From an early age Gander fits securely into the life of his family. He likes the calm surface and work-routines of the farm. There is very little overt pressure upon Gander to behave in a particular way; the pressures for him to act properly in those situations which demand decorum are subtle. Gander feels through the set of his father's mouth or his mother's glance what should be done. These unspoken codes and the basic values by which the family lives are derived essentially from the Victorian atmosphere of the Old Country. Within the family, there is no need
to advocate or harp upon what is right; it is enough to believe.

Stead outlines this philosophy as follows:

> There had been no great show of religious teaching among the Stakes, yet religion, and with it a code of strict moral ethics, was the unwritten background of their existence. Just as they hid their sentiment from each other and held it a weakness to show any sign of family affection, so also they concealed their religious life, still and deep, behind a mask of matter-of-factness. Yet they knew good from evil, and no Stake had ever called evil good.15

This moral code becomes ingrained in Gander without his actually knowing it.

On a farm, the father usually takes the lead in initiating the developing boy into awareness and knowledge of farm activities. Gander is given a free hand in what he wants to do around the farm, and all that is necessary to keep him learning farm-essentials is the occasional pat on the head by the father. In a family where open affection is frowned upon, the father, Jackson Stake, chooses the moments carefully when he shows approval, and Gander is grateful for the few crumbs of affection his father chooses to give. By the age of ten, as Stead indicates, "Gander began to take a man's place on the farm" (40). Gander enjoys every minute of his labour and would rather work with machines and upon the land than do anything else. The reason he gives for this is that:

> He was working for his father and with his father, and that was enough. Gander was still in the tribal stage of development; his individualism was swallowed up in the family group. (45)

Much later, when the first world war forces him to begin to examine his values, he comments, "I'll stick to you, Dad . . . till
the cows come home" (148). This clichéd statement not only illustrates his involvement in family concerns, but also the cloistered nature of his existence. His comment makes sense within the context of the family and that is all that matters to him. As well, this statement links him to other characters who are bound to the farm, like Eric Barnes of The High Plains (1938).

Jackson Stake, the father, is careful not to be an authoritarian with Gander. Jackson has strong beliefs in the work-ethic and a man's oneness with the land he cultivates, and is happy to find the same tendencies in Gander. Jackson Stake merely suggests to Gander what has to be done; he never gives orders. Perhaps he knows a good thing when he sees it. At any rate, the fact that Gander is treated from an early age in a man-to-man way is enough to encourage his apprenticeship as a farmer without any rebelliousness on the boy's part. Had the father been more of a boss, he would not have kept his son on the farm.

It was born in Gander's blood to take orders from none—a quality in his nature which was to determine his course in more important matters than anything that related to his brother. The obeying of orders clashed with his sense of independence. (69)

Indeed, he almost hates his older brother, Jackson Stake, Jr., because he upbraids the younger Gander from time to time. Central to Gander's being is the child's desire to choose his own way of doing things; central, as well, is the father's emotional manipulation which contributes to Gander's continued immaturity. Gander's "sense of independence" does not mean that he is "independent".
Gander may be reaching toward manhood if his proficiency on the farm is the sole criterion for assessment. But his emotional life has been thwarted, and except for the once-a-year nod of approval from his father, he has no way of learning how to deal with his emotions. He has, nevertheless, acquired during the five or six years in which he attends school an attachment to Jo Burge, a neighbouring farmer's girl. However, when he is experiencing the turbulent sexual desires of early adolescence, there is no one to turn to to solve the mystery of his yearnings. A hired man, who happens upon the scene about this time, becomes his theoretical teacher, and Gander becomes an eager pupil of the hired man's sexual knowledge. As Stead says,

Here was a man who opened to him a life which, although it shocked his principles, had the appeal of fascinating adventure for the hired man's philosophy was] human nature is human nature. (75)

The perspective put forward by the hired man and widely-held in rural prairie society as to what attributes make a man is:

. . . that women are born to be mastered; that they recognize the master and obey him, but for those who are afraid they have only contempt. (81)

The problem for Gander is that he views Jo with some tenderness, and yet he accepts the argument that force is necessary in sexual liaison.

Gander's approach to Jo Burge to age fifteen has been that of the anaesthetic innocence of childhood friendship. Despite his newly-acquired knowledge of how to behave with girls, he feels inadequate for the experiences ahead.

His whole viewpoint on life had changed. The spiritualism of childhood, never strong in Gander, had been obliterated in the stark
realism of life as he now saw it through eyes that he believed to be mature. Yet he was shy, and ashamed of his shyness. According to his new light it was the measure of his weakness. The prize was for the bold, not for the shy. Girls loved to be mastered. Jo-- (82)

The key words in the foregoing quotation are "through eyes that he believed to be mature"; he is, in fact, not mature, and he himself realizes that he will probably fail in his endeavour to master women. Gander is psychically impotent because he has been taught by the family to suppress affection and because he cannot imagine himself as a sensual master of women to the extent of degrading them. He is caught between his affection for Jo and his sensual desire for her, and psychically, he cannot act.16

Gander does make plans, however, to seduce and overpower Jo Burge on his first opportunity with her alone. One day, therefore, when he has to herd cattle in the unused school section, he plans to ride over to Burge's and ask Jo directly to help him watch the cows in the empty pasture. His fantasies reach beyond his imagined request to how he will treat her when she arrives. Unfortunately for his plans, another rider and herd are pastured nearby.

Everything seemed to interfere with his plans, even his most careful plans. Virtue was being thrust upon him; intolerably thrust upon him. From somewhere it came into Gander's mind that forces which he did not understand persisted in over-riding him. His independence was being challenged, his right to manhood denied. He seemed to be under orders. (88)

Gander feels these forces to be external to him like the Omni-potent Fate controlling destiny in Thomas Hardy's Wessex novels; however, as the novel has illustrated earlier, the voice is
actually an inner one, that of his super-ego, his inner ex-
tension of what his parents have taught him in their unobtrusive 
way. Gander, moreover, is somewhat relieved to have an excuse 
not to reach sexual manhood. Ironically, the other herder turns 
out to be Jo Burge, and Gander's opportunity presents itself.

Despite Jo's seeming acquiescence and Gander's earlier 
resolution, he is not able to do as he had planned. Even when 
she supposedly falls asleep (as Hardy illustrated in Tess of 
the D'Urbervilles, a way to surrender and still salve the con-
science), though Gander thinks she is pretending, he cannot 
bring himself to even kiss her.

Leaning low over her face he stooped until 
almost he had touched her lips. Yet he did 
not touch them; something seemed to hold him 
back. (95)

The virtues incorporated into his upbringing remain stronger 
than the impulse for change created by the stories of the hired 
man. Jo and Gander part innocuously with an understanding that 
they belong to one another, but without the sexual experience 
that Gander desires. Gander, however, determines to act more 
forcefully when he meets Jo in the pasture the next day. In 
the foregoing scenes with Jo, Gander is very much like Len 
Sterner of Grove's Yoke of Life.

That night an incident occurs which causes Gander to regress 
further into childhood emotional tranquility, though he has been 
on the verge of breaking the orientation of the family and reach-
ing manhood. His parents are away for a few days, and, with a 
violent storm blasting the house, his sister Minnie, aged 12, 
takes refuge in his bed.
He made room for her, and she slipped under the blanket beside him. Her arms went up around his shoulders; he could feel the beat of her frightened heart. "I'm all right, now," she said, presently. (100)

The fact that this incident affects Gander's relationships for several years indicates that incestuous bonding occurs. He does not go to visit Jo in the pasture the next day, nor does he have much to do with her for some three years thereafter beyond brief chats. Moreover, he is much more aware of Minnie's budding beauty than of Jo's, and is exceptionally jealous as Minnie moves toward adulthood and away from the tightly-coiled family. Minnie's presence in his bed that night recreates the comfortable retreat of childhood when brother and sister are affectionately close, and when the world of sexual cares is far in the future. With Minnie he does not have to master women; he does not have to become a man; he does not have to move outside the tight, near-incestuous confines of the family and its values to the urgent world of sexuality. Minnie and the tenderness she gives him become the focus of his attention, and his erotic desires are diverted elsewhere into his work.

The storm imagery related to the two scenes (Gander and Jo in the pasture and Gander and Minnie in his bed) parallels symbolically the human interactions. The land around the farms is very dry this particular Spring, and like Gander, seemingly needing refreshing. During the afternoon with Jo, the storm seems about to burst, but only teases him and the land with a few drops. In the same way, Gander tantalizes himself about making love to Jo, but takes no action. The storm seems to pass over, but hangs heavy in the air. That night the storm arrives
in full force and parallels the entry of his sister Minnie into his bed. In the morning the storm is spent, the land is re-freshed, and Gander, as well, has reached some sort of fulfillment as he does not seek out Jo after this. The language and imagery both suggest the strengthening of the incest bond of childhood. Thereafter, Gander's sexual urges are displaced onto the machinery around the farm and the work which he glories in.  

The community of Plainville, though wanting its young persons to act within restricted bounds, does not wish that impulse to be channeled into purely private goals. It can be sublimated into farm-work as in Gander's instance, but it can also be directed toward supposedly "worthwhile" goals which are not so limited. World War I creates a set of "adult" qualities toward which the young prairie man was to direct himself; to be idealistic, patriotic, and duty-conscious was to be considered worthy of adult status.

Gander, of course, will not participate, even at Jo's request. He rationalizes that his mother, father, and sister need him, but, in reality he needs them and the security that they and the farm represent. As well, in his egocentric way, he refuses to be disciplined, as he would have to be in the army. As he says to a sergeant who asks him if he wants to join up, "It looks to me like a new kind o' square dance--an' I ain't much of a dancer" (166). Gander's reaction to the "rallying war merchants" all about him often allows him to perceive what the "adults" have not even considered in their blind acceptance of the "cause".
Nevertheless, his refusal to participate causes him some uneasiness.

Down underneath was a gnawing sense—a sense that he was running away from something, that he was a fugitive, taking refuge on the farm. He actually experienced a feeling of escape from danger . . . (166).

More than ever he withdraws into himself and away from those experiences which would draw him into a larger sphere and perhaps bring him a measure of emotional maturity.

Several incidents occur which inhibit Gander's development and strengthen his fixation upon the farm and family. Gander and Jo have an argument, and not long afterwards Jo marries Dick Claus, a returned soldier, who had been a schooldays' friend of them both. Jo's marriage coupled with Ganders's companionship with a new hired man (who is unconcerned about the world and women and teaches Gander to laugh at both) are enough to bolster Gander's intention of remaining safely confined on the farm. Stead's image compares aptly Gander's life to that of ploughed land:

For Gander the furrow was that unending routine which encircled his father's farm. It was a routine from which he had no desire to be disturbed. (188)

He does not realize that the farm life he pursues is just as disciplined in its own way as the army or any of the rest of life outside the self-absorbing family farm. There is not much difference ultimately between treading patterns on a parade-square or following a furrow around and around a field. His father is a more adept sergeant than any of the army's, because he relies on emotional bonds to keep Gander on the farm.
To this point in life, the whole current of sensual feeling in Gander has turned away from reality and been absorbed into the creation of fantasy. He remains attached to the childhood realm of the farm, the unconscious incestuous object-choice of his sister, and work as his only outlet. A change occurs, however, when a woman from the city is visiting in the area and Gander is immediately attracted to her. Unlike his telescopic courtship with Jo, his approach to Jerry Chansley is one of active pursuit. She makes such an impression upon him that, to use Stead's metaphor, "the walls of his furrow were beginning to crumble" (200). While he is with her, too, he realizes that there is something inadequate about himself as a man. He outlines his occupational accomplishments as follows:

> With Jackie gone he was the elder son; he was practically manager of the farm. He could run a steam engine. He could take a car to pieces and put it together again. He could drive a team of four, six, or eight horses. He knew every oil hole in a binder, mower, or seeder. He was strong. He could take his turn on a pitchfork with the best of them. He could shoot and ride as well as the average. With all of these things in his favour never before had it occurred seriously to Gander that he might make a poor showing in any company. (199)

What he does not realize is that he was able to do most of these things by age ten; he has not made any real growth since that time. He still does not understand how to react with women; his impulse is to shy away from them or threaten to take them forcibly. Such is the warped state of his emotional life. As Freud states in "The Most Prevalent Form of Degradation in Erotic Life", the young man has two needs to satisfy—the need to treat women tenderly and affectionately, and the need for sensual attach-
ment at whatever means—and it is usually impossible to reconcile these needs in the same woman.

Jerry actually returns to the city before she can fully alter his life, but the hiring of an extra farmhand who has a young child with him changes the situation on the farm. The child gets much of the love that Gander remembers as once being his alone. He is quite upset when he overhears his mother singing childhood songs to the usurper. Moreover, to add insult to injury, Minnie, his sister, falls in love with Cal Beach, the college-educated extra farmhand, and actually marries him. Indeed, situations develop which belie Gander's fantasies about how human relationships work; for example, he notices the open affection between Cal and Minnie and cannot understand it.

In those days Cal and Minnie puzzled him a good deal. They were admittedly fond of each other. To be admittedly fond of a member of one's family had always been regarded by Gander Stake as a mark of weakness. True, there had been moments back in those war-ridden days, when he had put his hand on his father's shoulder, but never for more than a moment, and always shamefacedly. And Cal and Minnie were brazen about it! . . . They would sit and look at the sunset on the lake with something in their eyes that puzzled Gander beyond words. (254)

Gander is being forced into a conscious realization that tenderness can exist in adult love relationships.

Gander has long since forgotten Jerry, and even a letter from her merely reminds him that he has always loved Jo Burge, now Jo Claus. Under the guise of aiding Jo's ailing husband (though Gander would never admit this into his consciousness), Gander regains contact with Jo. Gander, in an altruistic gesture not characteristic of him, sets up Dick Claus in a
makeshift infirmary and drives Jo to the lake several times a week to be with Dick. Naturally, Jo and Gander, childhood friends who still love one another, recapture some of their lost feeling for one another.

Minnie, Gander's sister, intervenes, as if on behalf of society, and invokes the claims and honour of the Stake family. She cautions Gander to do the proper thing—not to allow himself the selfish joy of an adulterous sexual liaison. Moreover, as he somehow realizes the night he is bedded down on the couch alone in Jo's house with Jo upstairs, and he thinks (rightly) waiting for him, the Jo he covets is really the Jo of his childhood intertwined with incestuous images of Minnie. In thinking of Jo and listening to the storm roaring outside, he recalls the storm on the night when his sister Minnie had crawled into his bed. Always Jo blends into Minnie when he considers his past. In seeking out Jo at this point in his life he is merely trying to satisfy the yearnings of an arrested heart. Minnie was the unwitting agent of his regression at that early time, and it is she who must startle him into an awareness that an affair with Jo is not a foray into the world of mature sexuality, but an attempt to recapture a golden age that never was. As Freud indicates, few persons reach full genital sexuality till they have come to terms with the incestuous in their own love life,\(^\text{19}\) and once Gander has realized the motive underlying much of his behavior, he is ready to grow up emotionally.

Because of this realization and because he does not wish to disgrace his family, he gets up and leaves Jo's house. He determines once in his life to extend himself, to leave the cozy
nook of childhood emotions, and become a full, functioning adult. As a child in the schoolyard, he had played pom-pom pull-away during which he had run to release Jo from an imaginary jail. In reality, the adult-life Jo is leading with Dick Claus is one of imprisonment--her yearning for Gander; her mistake in marrying Dick--and Gander is tempted, as in the child's game, to help her escape. He chooses, however, not to play any more games.

In going to the city, supposedly to find Jerry and the job she has found for him, he is not giving up the way of the farm for new values in the city. This novel is only marginally about the conflict of farm versus city; it is mainly about immature love and adult reality. In going to the city, Gander puts his childhood emotions behind him to seek the adult genital love that Jerry seems to promise. He decides that he cannot return to the comfortable, womb-like retreat of his parent's farm and continue to be a grown-up child to his parents; he will allow himself to be disciplined--"now you will take your medicine, and you will take it from yourself . . . Form fours!" (207). The novel leaves the impression that Gander will reconcile the conflicting urges within himself and will be emotionally mature henceforth. To use Stead's image, Gander leaves the furrow he has been following since age eight and strikes another groove which will lead him away from his neurotic attachment to farm and childhood to an undefined future ahead. That he signs his true initials "W. H. S." in a farewell note to Jo, thus signifying that he has not only given up the vestiges of childhood romance but his childhood nickname, Gander, as well, is almost anti-climactic.

Rigid societies tend to create malaise in their developing
individuals and pioneering prairie society is no exception. Many of Gander's attitudes are formed as a child modeling himself upon his parents, and most of their values become his before he is of an age to reason about their worth. He is not able, then, to understand his behavior in his late teens, and usually he does not try to understand.

The subtle bond which keeps Gander yoked to the family has its most expressive form in the incestuous attachment he has for his sister, Minnie. That episode, during the time of his parents' absence, with its subsequent regression to a pregenital state of maturity, is representative in a physical sense of the effect of the family and the farm on Gander's development. It allows him to turn from the uncertainties of adult reality, from the disruptions of adult sexual interchange, to the stability of the family. In its depiction of a youth whose sexual life is incomplete and crippled and whose particular problems stem from the mixture of family expectations and society's values, Grain anticipates the problems of youth in later Bildungsromane, most notably Grove's Yoke of Life (1930) and Edward McCourt's Music at the Close (1947).

The data in Frederick Philip Grove's Yoke of Life (1930) is in accord with that of Grain. The characters in each book seem to have stepped from the same landscape. The details of family farm life and the conflict of rural values with less austere ones centered in urban areas are common to both novels. Moreover, their respective portraits of the immature nature of developing youth are complementary, with the social structure being more obvious in Gander's ultimate life-decision. Len
Sterner, the protagonist of *Yoke of Life*, seems to have been born with rural morality central to his very being.

Whereas *Grain* follows Gander's life chronologically from birth, *Yoke of Life* begins with Len in his thirteenth or fourteenth year. However, to Grove, a boy of this age is still a child and has not been initiated into the knowledge that is generally acquired in the early teenage years. As developmental psychology makes clear, Grove is correct in his assumption that girls of fourteen are mature, while boys of this age may not have yet experienced puberty. Grove indicates that though Len is in effect a teenager when he is first introduced in the novel, he is emotionally and physically about three years younger. In describing Len and his brother, Charlie, Grove comments:

> Between the two brothers there was a difference in age of three years; but it did not show proportionately in their sizes; nor, just yet in any difference of maturity.  

As occurs in other *Bildungsromane* of this period, Len Sterner has two adult versions of reality to which to attach himself: the farm-world of toil and oneness with the land as opposed to the school-world of thought and intellectual aspiration. The larger society gives its approval to either of these areas of endeavour, although the pioneering farmer who needs his son's labour usually discourages scholarly pursuits.

The early portions of *Yoke of Life* indicate that Len has learned with precision his role in the Kolm household and his duties around the farm. In *It Needs to Be Said* (1929) Grove comments that:

> The eternal conflict between parents and children results always in some sort of tragedy. If the children are vitally
In this instance, the parents are stronger, particularly Kolm, the stepfather, who takes on the authoritarian role that Jackson Stake in *Grain* avoids. Yet, in the propagation of values, Kolm's method works as well as Jackson Stake's. Len and his brother know what is expected of them, and they do it or face the consequences. Despite Kolm's rough handling of the boys and his insistence on being called "sir", Len willingly accepts his subservience.

Home for Len is a place of security. One night as he herds the cows toward home, he sees lights from a distance:

To the right, as he turned east, the light of the house shone cosily out into the night. This was a self-contained world, closed off from the rest of the universe. (15)

Unfortunately, as in Gander Stake's case, this "self-contained world" does not give him the information necessary for dealing with his sexual longings as they occur and for handling the experiences that the external world has to offer. This is the tragedy (in Grove's terms) of having parents who rigidly control youth's sequences of development; he masters one world, but is a fool in the other. Except for Len's propensity for school-learning, at this early stage of life he could easily be interchanged with Gander Stake.

The other shaping force in Len's life is Mr. Crawford, the schoolmaster. Crawford notes in Len the natural desire to learn and the capable intellect to acquire knowledge. He urges Len, therefore, to pursue his studies diligently and perhaps become
a teacher. This supposedly "higher and truer idea of life", to use Crawford's words, becomes Len's dream:

One day he was going to master all human knowledge in all its branches. Whatever any great thinker or poet or scientist had thought and discovered, he was going to make his own. (33)

Len's educational pursuits are interrupted from time to time by the necessities of labour and occasionally his being drawn into what he labels "the Life" around him, but not till near the end of the novel does he realize the inadequacy and falseness of the educational ideal. Indeed, this ideal makes him expect perfection in everything surrounding him, and not much of life measures up to such standards.

The core of the novel is the conflict within Len that comes to surface when he becomes obsessed with a neighbouring farmer's daughter, Lydia Hausman. Throughout their relationship, the values and ideals that Len brings with him affect his notion of the kind of woman she is and will become.

At age sixteen, Len becomes aware of Lydia for the first time, and though that first contact is sexual in nature, he refuses to consider it in that light. A year and a half later his sexual stirrings drive him across the fields. He will not turn back toward home, and he turns aside from the teacher's place; unconsciously, he is being drawn to Lydia's homeplace. Unlike Gander Stake who consciously seeks a sexual liaison and fails, Len Sterner is unaware of the focal point of his emotional ramblings and the nature of his uneasiness:

The first wing-reaches of this awakening are always painful: they are never under-
stood by the one who suffers from them. If they were the purpose of life would be thwarted. They are the most delicate thing there is in human growth: more delicate in a boy than in a girl. (67)

Lydia sees him in the bush bordering the Hausman yard, and sensing his purpose, slips away to be with him. Though the impulse in each is to have sexual relations, neither takes the initiative. Grove says,

They might have done what they longed to do and never said a word: what they longed to do was to touch each other. (73)

Len's mind, however, is steeped in perfection; despite the yearnings of his body, he views her in an ideal way. The gap in consciousness between him and protagonists like Breavman and Del Jordan in later Bildungsromane is incredibly wide, as sexual quests are generally fulfilled in these novels of a later period.

Len's behavior with Lydia is prefigured symbolically in the scene in which he happens upon a deer just before he meets Lydia.

He seemed to discern a shape. It was a fabulous creature: the body that of a large deer; the head almost that of a small but nobly-shaped horse, especially in its gesture of startled attention; and from its forehead there sprang a single horn, spirally wound or twisted, but perfectly straight, and ending in a fine point three feet above the head. (69)

The transformation of an ordinary deer into an imaginary unicorn is similar to his conscious transformation of Lydia into the perfection of virginal womanhood when she appears in the clearing "thin, slender, delicate like the deer" (72). When he leaves her after that first assignation, his "sweet chaste exaltation" is a reminder that the underpinnings of his upbringing, linked with his personal restraint, are strong. Ironically, the exaltation
he feels is not unlike that felt by a host of later Bildungsroman protagonists after their first sexual embrace, though their emotion cannot be termed "chaste" in the way Len thinks of his feeling.

Len feels, nevertheless, that he has been initiated into a new world, into an arena that has little to do with the concepts of the family-farm and educational aspirations.

Since he had left the place a few hours ago, he had sailed the seven seas and been away for years. He was changed: strong, yet weary: an adventurer coming home from a raid. He could have sung out to announce his coming; for in him sang the blood of youth.

The house, in the evening light, looked unchanged, unchangeable, homelike, sheltered; it suggested a family circle, protection, rest. He carried a secret in his heart which nobody shared who lived in that house. (77)

Had he followed the prompting of his desire, he might, indeed, have broken from the bonds with which the adult-world has fettered him, but his immature evaluation of the situation, and his consequent reluctance to defile not only Lydia but his image of her, link him irrevocably to the standards-of-community in this prairie outpost. Immediately upon Len's return, Kolm gets him to promise to work in the bush for the winter, and the fact that Len feels "all of a sudden committed" serves to underline his acceptance of a traditional route to adulthood.

The bush camp experiences indicate the strength of Len's connection with his family and the ideals he has developed. At the bush camp Len is a unique specimen because he sends money home to his family. Most of the other young men drop their allegiances to their parents and home values once they are on their own.
A major awakening does occur, however, at the bush camp which affects all of his subsequent life. At camp he hears lurid stories of the sexual abandon of women, and he guiltily links this lust with his own drives. In a town near the bush camp he sees half-naked women and his friend, Joseph, coarsely engaging with them. Grove comments:

By that time [Len] was in a queer state of mind. His eyes had been opened with regard to vast realms of knowledge which had so far been closed to him. It was not book-knowledge; it was knowledge of the nether realms of life. Yet this new knowledge did not make him glad; it made him feel guilty. (129)

This is another kind of learning, outside of home and outside of books. Len learns about sexual life in the same way Gander Stake does, from the mouths of men and through observation of vulgar experience.

What makes him feel guilty, though, is the carnal longing in himself. When he views the debauched Joseph, he realizes, at some level, that he would sink into the same bog if if were not for his built-in defences. He recalls having once felt like that in the presence of Lydia, but in no way can he reconcile these prostitutes with her. Lydia, at this time, is remembered by him as:

... something removed from all earthly experience. His realization of her had been something spiritual, almost mystical. (138-39)

Because of his new knowledge, he consciously renounces things of the flesh; henceforth, he is to view all sensuality, including his own, as evil.

With his new experiences behind him, Len returns from the
bush camp ready to be a farmer, and Kolm "acknowledge[s] him as a man" (142). In the Kolm household he is "accepted on a new footing" (149). One portion of his being has reached manhood, but the emotional side has been neglected. His new status makes him want the feeling of completion that claiming Lydia Hausman as his wife would bring. To do so successfully would mean that by all rights he would be a full member of prairie adult society.

Lydia, however, as her letters to Len at camp illustrate (though he does not read between the lines), has been awakened herself, sexually and materially. She no longer wishes to be part of the restrictive atmosphere of the bush farms. She sets her sights on a career in the city, and hopes to advance by using men to her advantage. Her use of heavy makeup and her refusal to give any of her salary to her poverty-stricken parents point to a breakdown in values; as Grove indicates in several of his other novels, these characteristics label her as a fallen woman. Indeed, Len, during his first formal visit with her upon his return from camp, actually links her with the fall from grace in Eden. Moreover, he is upset because she calls out his sexuality.

[He had a] hatred of her who had threatened a revelation of the fact that in him the same man lurked as in Joseph and others. (165)

Sex in him and in others is considered by Len as anti-ideal. Lydia is ready to give herself to him, but "as by a miracle he became cool; his was the responsibility" (168). Invoking his cultural self, he keeps himself "pure".

Unfortunately, for his sense of what is right in the world, his illusions about Lydia are shattered. Her conduct and state
of disarray convince him that she is no longer virginal.

His eyes searched for that edge of her blouse which he had seen in his visions, as a symbol of her virginity; he saw, instead the edge of her undergarments heaving over rounded breasts. (161)

When she flirts openly with a known reprobate, Len realizes that in his unsophisticated state he can never have her. Quite saddened by her behavior, like a prairie Heathcliff he resolves to aspire to riches and position in order that she might once again want him.

Like Gander, Len hides his anguish and sublimates his desires in work. In terms of the farm work, he sits in "the council of grown-ups" (209), but he remains (again like Gander) emotionally immature and exceptionally naive. Unlike Gander, he goes back to school and graduates first in the province. Len and Neil Fraser of Music at the Close have a similar mentality, both thinking that the women they cherish will note their educational attainments and fall into their arms. Both are totally disillusioned to find that these young women want the actual world, actual men, not an ideal future and young men with ideals. That Len is a good farmer and well-educated has less effect on Lydia than the latest fad or the possibility of a good time.

The city comes to be the repository of all the decadence and decay of the changes Len sees occurring around him. Lydia, for example, runs away with a man to the city and becomes a prostitute. Going to the city himself, Len discovers once again the pretentiousness of the educated and the futility of learning for one such as he. During his search for Lydia, he refuses to
adapt himself to the ways of the city; his very soul is linked with the farm toward which his extra earnings go. In this sense, he is closer to Eric Barnes of The High Plains (1938) than to any other hero in the Bildungsroman.

Len knows, on his initial entry to the city, instinctively that he cannot take Lydia back to the farm. The farm values are juxtaposed to what Lydia has become. When he does find her, her willingness to lead an honest life does not change his mind; the sexual urge is strong in him, and, in his mind, has no place in the ideal home. His image of the perfect farm woman is Mrs. Dick, the mother of Helen, his brother's wife. Mrs. Dick is depicted as a "peerless mate for her husband: cool, chaste, competent in a limited sphere" (221). In Len's mind, Lydia can never measure up to these terms.

Len's trip with Lydia to the lakes is ultimately a purification ritual. The image that Grove uses is one of doors opening, and baptismal motifs are predominant; supposedly, Lydia and Len are going to be reborn. Death may be one of the ends that Len wishes for the two of them, but sexual union is another. Before either destiny can be reached, it is necessary for Len that Lydia be purged of her city life, her harlot abandonment. During the trip he wishes to recreate the innocence of those Sunday afternoons when he visited her during their adolescence. If he can recreate this innocence, he can have sexual relations with her as if he were, in reality, the first.

Indeed, regeneration is the keynote of much of the final section on the lakes. A kind of re-baptism occurs as Lydia helps Len haul the boat in and they both get wet. Slowly the tension
between them dissipates, though they live together as companions only. At another point, they bathe separately, calling out to one another from their immersed positions. A rebirth of feeling occurs between them after this. The changes in the look of Lydia's dress parallel an alteration that Len notices in her.

Len comments upon their journey as follows:

This sort of thing takes the starch out. . . .
The vanity and pretence of the world: the starch from your dress. It is just as serviceable without it. (314)

In fact, Lydia acquires the natural quality that Len wishes she could always have had. Ultimately, their life takes on the trappings of the innocent world of pre-sexual knowledge. The journey recreates the pre-apple, not-knowing state of childhood and home values. The new Lydia actually turns Len briefly away from his death-thoughts, and he begins to hope that they can re-establish themselves. After he is certain that their ritualistic life together has cleansed her, he says a few words which can be interpreted as his idea of a marriage ceremony ("in the sight of the almighty God, you are my wife", 340) and then makes love to her. He believes, thus, that his union with her is pure and a rationale for their sexual joy.

Len will not finally, however, take her back to their home farm area and live a respectable life with her. He cannot reconcile his own sexuality and hers under those conditions. He has not gotten rid of his idealization of her, and he cannot shrug away the fact that she "has lived in a mistaken dream of the world" (314). He openly states why he will not live with her:

One day, when you are in my arms, I should suddenly see you, with my mind's eyes, as I saw that girl. [the prostitute](348)
Most probably his decision not to pursue a regular married life in the world has to do with his chance meeting with Helen, his brother's wife, big with child, who has become synonymous with the angel-in-the-house ideal. He cannot bring Lydia back into the world for which Helen is the symbol of all that is good.

For Len, the wages of sin must result in death. He wishes to be sexually-alive with Lydia, and thus, in his view their behavior cannot be countenanced within the social structure. The end comes shortly after their sexual abandonment reaches lustful and brutal proportions, shortly after she becomes prostitute-like for him, and he becomes her satyr-lover. Because such sexual depravity is attached to death in his view, "he had the uncanny impression as if he were fondling a corpse" (349). Len's moral tenacity and his oneness with his culture have in effect driven him insane.

The next to last scene in the novel is brilliant in conception. Len ties himself and Lydia together in the boat-bottom and they drift to their death through the rapids in the lake-narrows to the eerie rattling of the wind in the cliffs. This scene is a kind of reversal of the songs of the sirens incident in The Odyssey. Ulysses has himself strapped to the mast so he can hear the beckoning songs of the sirens, but cannot participate. Len decides to participate, to cohabit with Lydia, and, thus, ties himself to her with the grating of the wind on the rocks of the channel for chorus. Having accepted the so-called siren's song, the sexuality in himself, Len cannot go back to his domestic isle at the home place, and he, therefore, welcomes death.
In Len's terms (and Grove's) sexual abandonment is equivalent to death; his version of adult reality does not allow the sexual to have anything but a procreative role in life. And as if to emphasize this, the novel concludes with the birth of a baby (Christened Len) to the ideal couple, Len's brother and his wife. Grove, however, saves face by qualifying the optimistic future predicted for the baby Len by using the word "perhaps".

Len's death is not a protest against the values of his society, but a dramatization of his intense belief in the codes by which "decent" prairie folk live.

In contrast, the novels of the late thirties that depict burgeoning youth begin to illustrate hope of movement toward brighter days. The values of society underlying these youths' growth patterns are as solid as ever, but a ferment for change is dominant throughout these novels. Ultimately, the novels of the late thirties and forties start a course of action that later novels are to take.

In the novels of the period 1908-1930, young persons emerging into adulthood do so with some difficulty. Initially, they learn the edicts of the culture, generally as taught by their parents or substitute figures, but often counterforces in the world at large challenge the official centre of their being. Sometimes, the youth is himself, for a time in opposition to what is expected of him. This contrary streak is true of Anne and Elizabeth in regard to their social roles, and this rebellion by youth in early teenagehood is a common feature in most of the Canadian Bildungsromane. Indeed, most of the youths for the entire period, 1908-1971, are in a state of rebellion or
rejection at some point between the ages of ten and twenty.

There are differences, however, in the way youths in various time periods respond when they enter the adult realm, when they decide what they want from the world in which they must live. In the novels of the period 1908-1930, the protagonist, upon the adult threshold, accepts the adult realm and its rules for operation as laid down by the parents and other social guardians. Though some of the factors change, the same can be said of the protagonists from the next period under discussion, 1930-1947.
NOTES TO CHAPTER TWO


6 Ibid., p. 385.

7 Ibid., pp. 422-23.

8 Marian Keith is the pen name for Mrs. Mary Esther (Miller) MacGregor.

9 Marian Keith, 'Lisbeth of the Dale (Toronto: McClelland and Stewart, 1910), p. 36. All subsequent quotations will be from this edition and will be incorporated into the text of the chapter.


15 Robert J. C. Stead, Grain (Toronto: McClelland and Stewart, 1926), p. 75. All subsequent quotations will be from this edition and will be incorporated into the text of the chapter.


17 Note, for example, the description Stead makes of Gander and his father shoveling wheat. "Here the two men turned back the straw until they bared the golden bosom of the wheat below; thrust went the shovels into that chaste embrace; then, singing, the wheat slid into the great box, where it rattled like nails on the wooden floor. Thrust and swing, thrust and swing, went the shovels, while the golden tide slowly rose in the box." Grain, pp. 156-57. See also p. 130.


19 Freud, op. cit., p. 181.

20 Frederick Philip Grove, Yoke of Life (Toronto: Macmillan, 1930), p. 21. All subsequent quotations will be from this edition and will be incorporated into the text of the chapter.

CHAPTER THREE: THE TRANCED DANCING OF MEN

It is not easy to free
myth from reality
or rear this fellow up
to lurch, lurch with them
in the tranced dancing of men.

--Earle Birney, "The Bear on the Delhi Road"

"No man is an island" is a part of the epigraph Ethel Wilson uses to introduce her novel, Hetty Dorval. The appropriateness of that statement is borne out by the dramatic action of Wilson's novel, but the idea encapsulated therein suits the action of all of the novels under consideration of the period 1938 to 1947. Youths in growing up strive to put what they have been behind them, to forget the "narrowness" of their family's lot, and to seek a larger, more promising world; all of them, however, cannot break through the barriers of familial attachment. They cannot "island" themselves from what they have been. They may leave rural or small town areas for larger urban experiences, but they continually carry their values with them. All of them seek a finer, supposedly freer life away from the place of their upbringing, but generally they only achieve a new servitude. Any freedom reached results from having considered the wishes of the family and community first before moving on, rather than from any overt rebellion.

Mazo de la Roche calls her autobiography Ringing the Changes, a felicitous phrase to describe the life of Shaw Manifold, the developing youth of the novel, Growth of a Man. De la Roche "rings all of the changes" of which she is capable in depicting Shaw's maturation from age nine to his early twenties; indeed,
the novel is set up to follow Shaw's progress through various experiences till he is "successful" in life. For de la Roche, as for Shaw, "manhood" is equivalent to "achievement". De la Roche, the interpolating narrator, at a key point in the novel states:

> Already life seemed changed to them. The years of his education were over. Before him now lay achievement. For her, security and pride. They felt lighter, as though they had laid down a burden.

It is evident throughout the novel that each new situation Shaw finds himself in is a successive stage in the pursuit of achievement, in the quest to make a life for himself and for his mother.

Shaw is introduced in the novel as a boy of nine on his grandparents' farm. He is isolated from his mother who has to work out. The farm values are austere and the farm work drudgery to Shaw's sensitive being. All of the energies of his grandparents and their grown children are directed toward the betterment of the farm. The work-ethic is central to the farm's operation, and little beyond the farm is thought to have much value.

> For Roger Gower [the grandfather] the child at his side scarcely existed. His mind moved in its customary routine of crops, of ploughing, sowing, and reaping, of felling trees and fattening cattle, without a thought of the potentialities of this son of his daughter. (5)

Shaw is forced to become a contributor to the work of the farm and spends his summers from dawn till dark hoeing, cutting wood, and labouring at other tasks. Though Shaw hates physical work, he learns that hard work ends in results for those in charge. This knowledge influences much of what he does in later life.
Everything on the farm is utilitarian in concept. Nothing is done that has not a use; "means" are not important unless the "ends" are considered. This characteristic is evident in nearly every farm parental group in the Bildungsroman. Related to this utilitarian philosophy is the dearth of affection amongst family members. The grandfather has kissed his wife only four times during his lifetime, and although Shaw's grandparents have had thirteen children, sexuality is for procreative purposes only. Another index of Shaw's grandfather's concern with the "useful" is his astonishment one day at finding flowers on the kitchen table. As much as Shaw dislikes work, even he considers the business of growing flowers a useless pastime. Shaw's reaction in the doctor's garden is outlined as follows:

[They] passed through a white wicket gate into a flower garden. Shaw had never seen a spot like this. It was thronged with roses, asters, dahlias, mignonette; flowers, flowers everywhere. A useless place. Did Dr. Clemency sell them? But who would buy flowers? He must be crazy to give all this good land, and the time to grow them, to flowers. (119)

Not until he is a successful forester does Shaw outgrow this farm belief that frivolity and decoration are worthless. Throughout the novel, Shaw is continually putting time to its best advantage in working to save money, rather than enjoying his spare time as others his age are doing.

The flower motif recurs throughout the novel, as it does in Anne of Green Gables and much later in Lysenko's Yellow Boots (1954). Flowers, in this instance, are symbolic of all of the world outside the family farm, the world that Shaw aspires toward. Many of the families who are not yoked to the land, and
who have measures of freedom denied Shaw, have flowers. An indication of the change of heart in Shaw at the onset of manhood is his gift of roses to his mother. Shaw is astonished at her joyful reaction: "To think that roses could do that to a woman" (360). Giving in to luxury is the single area in which Shaw actually is free by the end of the novel. In all other aspects of his life, except locale, he is very much like his grandfather. Indeed, one of Shaw's friends, commenting upon his taciturnity, states that "all you need is your grandfather's beard" (212).

When Shaw is quite young, however, he is rebellious, at least in thought, if not in action. He does not like physical work, and, like so many protagonists in the Canadian Bildungsroman (Anne Shirley, Len Sterner, Eric Barnes, Neil Fraser, David Canaan, Eli Pallisher, Juju Stone, and Del Jordan), would much rather read and dream:

> He wanted only to read, to think about what to read, to invent a secret life of thought for himself. (5)

He is forced, however, to work during most of his spare time. While he is hoeing the garden, he actually has fantasies of being served his food in bed, and he realizes that such an ambition cannot be attained on the farm. At this very early age of nine, he determines to be free one day of the farm. This is a rebellion in spirit rather than in deed; he generally does what is asked of him, albeit perfunctorily:

> ... stronger than gratitude surged his hatred of the farm, his burning anger against his grandmother, his fierce resentment of the chains that bound him there. But he would be free! He would
not stay there a day longer than he was forced to! (38-39)

He decides that in order to be free he must set a course for his life, and, like David Torey in Prairie Harvest (1959), he chooses education as his route to an alternative life-style. He decides that "he would learn all there was to learn and be free" (39).

Earlier, he is initiated through self-discovery into the world of books and reading. He discovers the books of his great-grandfather and reads classics far beyond his level. As a measure of the family's commitment to the practical and perhaps as a reaction to the quixotic behavior and excesses of Shaw's great-grandfather,

not his grandfather, his grandmother, or any of their thirteen children had, so far as Shaw knew, ever opened one of them [his great-grandfather's books]. (9)

Because books lead him far from the tasks of the farm, he assumes that they will be a means to escape to the kind of life depicted within their covers:

There was no discrimination in his reading. He liked everything. What he wanted from an author was that the author should take him by the hand and lead him away from the life he was bound to, into worlds unknown . . . . He was away! He was free! (48)

Growing up and achieving freedom means, as well, being with his mother. He wants to be with her when he is successful, and her admonitions to work hard at his schooling coupled with his newly-laid plans for freedom via education make him become a model student. So serious is his pursuit of education, manhood, and freedom that he becomes like the boy, Father Time, in Hardy's
Jude the Obscure. At one point Shaw says, "I'll work so hard that I'll skip a lot of being a boy" (120), and this is virtually what happens during portions of his youth. Opting for freedom through education is hard work, but Shaw applies himself to his studying so completely from about age ten that his grandfather would be proud of his application. Shaw links himself to the work-ethic as irrevocably as his grandfather ever did. Anything not of use toward his goal is considered worthless. At high school he is characterized by de la Roche as follows:

The life of isolation, of self-reliance, of bitterly hard work, had hardened him into a different mould . . . . He had little sense of the importance of school life [the social aspect]. He was intent on growing up, on cutting short the period of boyhood. (137)

Other forms of freedom are continually thrust into his consciousness. Though his great-grandfather is rarely spoken of in the family, Shaw has learned that this forebearer of his was less a slave to work than anyone he has known. His great-grandfather had time for reading, had time to socialize outside of the family, had time to enjoy himself. Shaw wants to be like him, but knows he must earn his way. The excesses of honey and cream that Shaw stealthily allows himself when the family is away could perhaps be his attempt to capture some of the style his great-grandfather had.

A chance meeting with a neighbour's hired man at the swimming hole gives Shaw another slant upon life, for Jack Searle, the hired man, is freedom incarnate. Searle talks to Shaw about the "other things in the world . . . . ships and queer things in them and foreign countries" (27). Searle indicates
in his actions that he not only talks about doing as he wants, he does what he wants. Shaw is fascinated to discover someone who also hates farming and is a free spirit besides:

He had never met anyone like him before, a man who was free, who was reckless, who stayed nowhere that he did not like. It was this last attribute that moved Shaw most deeply. It had always been his conception of life that you grew up, worked, married and died in your own place, near where you were born . . . . The thought of a life different from the life led by those about him stirred him like a troubling dream. (27-28)

Though Shaw never achieves anywhere near the range of freedom Searle enjoys, Searle's example spurs Shaw on to try one day to escape. Shaw meets Searle several more times in his life and finds him and his family in varying situations of dire straits or gay abandonment; moreover, Shaw is quite happy he has chosen not to allow himself to follow Searle's route. Searle, like Shaw's mother, advises Shaw to "work hard at your books and you'll be a professor some day" (27). Shaw takes this advice, but decides that his own freedom must be a more established one that results from hard work, and thus is far into the future. He wants freedom, but not at the cost of a breakdown of his ego controls, not at the cost of bumming around at odd jobs.

Shaw is so serious in regard to his future that he takes little time to actually play. When he does play, he commits himself to it fully, almost as if a psychosomatic reaction occurs within him. In this regard, there is no one quite like him in the Canadian Bildungsroman:

His smile had already a shadow of gravity. He seldom laughed, and when he gave himself up to play he did so with a kind of hungry violence. (137)
He cannot be exuberant and at ease like Ian Blair, his best friend, but for a brief period of time, in his desire to learn of things beyond the family and its values, Shaw exhibits a behavior that classifies him readily with the likes of Eli Pallisher of *Tomorrow Will Be Sunday* (1966). Shaw's participation in the adventures of his friends gives him opportunities to use his imagination and do exciting things without the family knowing about them. An old "root house" becomes their hideout, "the focus of their thoughts, their secret joy, their extravagant dissipation!" (89). Shaw spends much of his after-school time in his cave-like hideout with his friends, and because his hoeing does not get done, his grandmother beats him. His spirit of resistance will not be broken, however, and he continues to remain away from the farm after school. At age ten, he even spends a night in the root house in an effort to assert his independence. This action is the furthest he ever gets to actual rebellion because his mother intervenes and sets him on the "true" track to manhood. Much later in life, when he looks back upon this period of his life, he comments that he was "pretending to revolt--not really revolting" (323). In effect, he is going through the motions; he knows his grandparents are strong masters and not to be thwarted for long.

Shaw's mother is his guide to the future. Like many other mothers in the Canadian *Bildungsroman*, such as Mrs. Barnes of *The High Plains* (1938), Mrs. Torey of *Prairie Harvest* (1959), and Mrs. Jordan of *Lives of Girls and Women* (1971), she sees a future for her progeny that partakes of something far beyond
the toil of the farm and the commonplaces of small towns. Her
gentleness and love are in stark contrast to the unfriendliness
of the rest of the Gower farm family, and though Shaw sees
little of her, he is drawn to her kindness. When his mother
intervenes in the dispute between him and his grandmother, his
mother admonishes him to be a decent person in his pursuit of
freedom. He gives in to her request. His mother is synonymous
with the world outside of the farm, and it is for her that Shaw
wants one day to be a success. It is also his mother's idea
that he can escape the farm-world through education. As he
moves through the various stages of growing up, he adds security
and comfort to his idea of freedom, and, because of his mother,
these aspects of the life he envisages seem necessary to him.

Mazo de la Roche views Shaw's life as a series of events
leading on to manhood. When Shaw is entering the high school,
de la Roche uses the image of the river to illustrate the flow
of Shaw's existence into a new life:

    The new life spread like a river before them.
    Buoyant and helpless on its surface, they
    were carried through the days, the weeks, the
    months. (128)

Much later in life, as he nears his final university term, he
sails on a boat toward the southern United States. The negroes
sing about "one more river to cross", and Shaw makes the connec-
tion that life can be viewed in those terms.

Along the river of his life, to use de la Roche's metaphor,
Shaw passes through high school, on into forestry at the Agri-
cultural College, and finally into a post-graduate course at a
United States university. Shaw views each level he attains,
each course he passes, as one more port passed on the way to manhood:

One more year at college and he would be free! The long-drawn out burden of his education could be cast off forever. In the strength of manhood he would set his face forward, the chains of youth would be broken. (208)

In line with the river imagery (and rivers eventually find the sea) Shaw, at the conclusion of his apprenticeship, will "stand on the shore of that spreading sea of achievement" (222).

De la Roche also uses journeys as vehicles of initiation into new experiences. When Shaw goes off to high school for the first time, his journey is viewed as a movement toward his future:

The half hour in the train seemed a journey to Shaw. He was moving forward into a different life. The farm was receding; new shapes and new voices were resolving themselves into the world that was to be his. Though he had never seen the place where his mother worked, she somehow seemed nearer to him. He felt that he was moving in her direction. He would work hard. It was easy for him to learn. By the time he was seventeen he would be a man, able to keep his mother. (125)

Almost the same emotions are felt by Eric Barnes of The High Plains when he travels away from the farm to the city for the first time. Each succeeding journey and each new experience moves these protagonists closer to manhood, and the Bildungsroman authors are totally aware of their use of this initiatory device.

In Bildungsromane, even the ones in which the protagonists seem to glide into the future, there are always obstacles to overcome, crises to be met. This principle of the Bildungsroman
is true of Shaw's life, as well. All of his education and the summer jobs, each "advance toward manhood and achievement" (172), he considers as preamble, as necessary apprenticeship for his life's work ahead. As occurs in most Bildungsromane, a situation of crisis proportions occurs at the height of his apprenticeship. Shaw considers the summer's work after his final university year as "the turning point in my life... if I carry this job through successfully, our future is secure" (269). But this trip proves to be a final initiation into something he never considers in his well-laid plans.

The following incidents in Shaw's life are outlined fully in order to indicate why Shaw eventually leads a less rigid life than he had originally planned. An unfortunate situation arises on this trip to the mountains and Shaw nearly dies. He does not complete his mission to set up a national park, and upon his return, he learns that he has tuberculosis. He now understands that life has its "downs" as well as its "ups". Moreover, he chooses to view his stay in the sanatorium "as a sort of postgraduate course in the making of character and courage" (312). He watches many of those about him in the T. B. wards die, and concludes that he is fortunate to be recovering. It is fortunate, as well, that the Ministry of Forestry keeps his job open for him while he is ill.

Had Shaw been able to pass smoothly into manhood, which to him is linked to "achievement", he would have been too serious in his habits and his pursuits. He would have been too concerned that his time and the things about him had to be useful. At one point, to the dismay of his mother, he decides to skip
the graduation ceremony at the Agricultural College in order
to get on with work:

I've just been thinking how foolish it
would be to waste several days waiting
for a ceremony that means nothing to me.
By the time the reception is over I can
be at work . . . . Has it ever been right
for me to waste time? (180)

This statement seems almost as if it came rumbling from his
grandfather's mouth through his patriarchal beard. While visit­
ing a friend's home, Shaw analyzes himself as follows:

What is wrong with me, he thought, that I
can't chatter and laugh the way they do?
My face feels stiff when I try. Nonsense
and chaff won't come naturally to me and
I feel stupid when the others talk of it. (177)

He is like his grandfather; the only difference is a new pro­
fession in forestry. Shaw's brush with death and his experience
of death in the sanatoriums he stays in help him to view life
more exuberantly. Life's routine is important to him, but he
learns that joy, too, can be part of life.

Upon his release from the T. B. wards, he speaks of "turn­
ing over a new leaf", of "beginning life again", of "a new birth"
(360), and to some extent this is true. He is more open in
his personal relationships, and he does not care what the cost
of the good life is. There is a great difference between his
financial dealings upon the entry to adult livelihood and his
skimping, starving college days. Only in this respect is he
any different at heart from his grandfather. Ultimately, he
is going to be the head of the Department of Forestry in the
West; thus, he achieves what he set out to do. In the process
he marries his childhood sweetheart and sets up his mother com-
fortably. All of his rivers (to continue de la Roche's controlling metaphor) lead to this estuary, all of his journeys are toward the fulfillment of this manhood undertaking. Shaw's mother's comment is an appropriate one:

Yes, he was a son to be proud of. She had done her work, what she had laid herself out to do, with all her might. She had brought him up to the best of her power, to be a good man, to have a good profession, to feel the obligations of life and to face its hardness without wavering. (246)

Her comments are remarkably similar to those of Euan Cameron's father in *Blencarrow* (1926), and thus, the Bildungsroman experience in *Growth of Man* is connected more closely to the spirit of accommodation of an earlier period than the mood of rebellion evinced in novels of a later time-span. Douglas Daymond's article reiterates this state of affairs:

Shaw's independence, unlike Jack Searle's, is achieved by reason and self-control and is used for creative purposes. His energy and individualism are directed toward the achievement of order... His power and freedom are, unlike Searle's more distinctive and disruptive energies, productive of stability and prosperity.

Though Shaw escapes the drudgery of the farm, the work-ethic continues to be strong in him. He exchanges one master for another, one work-realm for an alternate, one imposition for a different set. Juju Stone, of Janes' *House of Hate* (1970), grows up with a similar overriding sense of the importance of work, but he rejects the work-ethic at the first opportunity to do so. Shaw, on the other hand, never actually gets the freedom he once envisaged; Shaw's freedom is tied to security and is a freedom to work fiercely at his new tasks. Ultimately,
his manhood is a reflection of his achievement, and no one would deny that he is a proper young man of whom his grandfather would be proud. Shaw's success is unquestioned, arising as much out of his background, as in spite of it.

Wilfred Eggleston's *The High Plains* was published in the same year as *Growth of a Man*, and there are some remarkable similarities in the developing youths in both novels. Eric Barnes, like Shaw Manifold, is a reader and dreamer. He does not particularly care for farm work, and imagines his future as taking place elsewhere. Unlike Shaw, however, he has a tie to the farm through his parents, whom he loves. Eric's pursuit of a life beyond the miserable, drought-ridden farm is slowed by his sense of duty and debt to his parents; he has a strict conscience which tells him that only if his parents can manage in their farm-world will he leave to find his way in the world outside. In Eric, there is a compliance with values related to the family, but, at least spiritually, a rejection of the narrow possibilities for the mind in farming. Like Shaw, Eric's rebelliousness is rarely known to others in his staid community.

As well as picturing one boy's particular growth to manhood, *The High Plains* deals with homesteading in the arid land of The Palliser Triangle of southeastern Alberta. Eric's successes and failures are attached, to a great extent; to the triumphs and defeats that arise from trying to farm successfully in a bleak land.

Eric's parents are kind and generous with their children, but orthodox in their beliefs and social relationships. The
parents' attitudes are outlined extensively in the following pages in order to illustrate more fully the inherent cause of Eric's difficulty in leaving the world of his youth behind him when he comes of age. Mrs. Barnes is characterized in one of Eggleston's long analyses as a:

... devout conscientious woman, acutely aware of her obligations to her growing family. She wanted them to have sufficient wholesome food, warm clothing in winter, as much education as could be managed, an opportunity to find their niche in life, a chance to marry a congenial partner, health and contentment.

She herself had been raised in an atmosphere strangely blended of Christian magnanimity, Hebrew superstition, Victorian prudery, fastidiousness and non-conformist zeal. Her English upbringing led her to stress independence, rectitude, loyalty, punctuality, tolerance. Fear God and Honour the King. Do unto others as you would have them do unto you. Swear not at all. Avoid even the appearance of evil. Keep the Commandments. Tell the truth, care­less of the cost.

Such parents would obviously want to have "decent" children.

In another long analysis, Eggleston outlines the kind of children Eric, his brother, and his sister were to be:

The Christian gentleman, such as Stanley and Eric were desired to be, abstained from alcohol, tobacco or snuff. He avoided blasphemy or vulgar language. His conversation omitted all references to the physical differences between male and female, or the process of reproduction. He never loafed around livery stables or barber shops. He worked as little as possible on Sundays, refrained from gambling in any form, even calling 'heads and tails'. He attended Sunday School and Church regularly. He prayed on his knees at least once a day; said grace before each meal; lowered his voice when he mentioned the name of the Deity. (69)

Such a rigid code would be difficult to adhere to, but Eric's parents, though espousing these views, use gentle persuasion to raise their children. This mode of operation, as has been
noted, is characteristic of several parental figures in the Canadian Bildungsroman, most notably Gander Stake's father. These parents are a distinct contrast to the coercive and punitive parental figures represented by Mrs. Ross in *Hill-Top* (1935) or Elias Pallisher in *Tomorrow Will Be Sunday* (1966).

Perhaps the foregoing description of Kate Barnes and the prescription for her children are outlined so extensively because Eggleston wishes Eric's experiences viewed against a clearly-defined background. Eric's deviations from the norm would, then, stand out even more starkly.

Throughout his growth period Eric is continually pulled in two directions. Sometimes he aligns himself with parental concerns; at other times, he seeks influences outside of the farm circle. One of the towns that springs up in this homesteading district symbolizes in its makeup the struggle going on in Eric:

Eric's analytical mind soon discerned that the society of Thora was in two almost water-tight compartments. There were the church people and the pagans. Each felt, and expressed, considerable contempt for the other.

The social life of the pagans centred around Bunce Mallan's pool room, the dance hall, and Lee Wing's cafe. It was illegal to sell alcoholic liquor in the province at the time, but in these places it flowed freely for those with the proper password and the price . . . . The social life of the church-goers hived around the rude hall which had been erected that summer on Disraeli Street. There was Sunday School every Sunday, church service every other Sunday evening, and an occasional social put on by the Ladies' Aid. Eric as a member of the family, dutifully attended all the church affairs. (148)

Unknown to the family he has been, while working in town, par-
ticipating freely in the "pagan" action as well. Eric's problem is that as much as he attends his parents' church and society happenings, he also sees them as being extremely dull. The activities of the so-called heathen group are much more exciting. As the confrontations occur in the town, so the opposing selves of Eric battle incessantly, and only the fact of his feeling more "comfortable" with the church group keeps him on their side.

Before Eric actually gets involved in the affairs of the town, other forces begin to shape his perception of life. When he is not yet a teenager, in the midst of his hero-worship of Christ, he becomes aware that his friends do not follow the same rules as he does. His friends

swore lustily, used vulgar language, sneaked away into the coulee and smoked tobacco they had stolen, exchanged information on forbidden topics with obvious relish. Their parents drank beer and whiskey, played cards for money, even on Sunday. (70)

Eric, at this stage, is very much under the spell of his mother's teachings and is not immediately drawn into this "corrupting" external world. Eric is an idealist: when young, and is determined to follow the biblical injunction to keep himself "unspotted from the world" (70).

Eric has his own needs apart from the family's. One of these desires is to own a .22 rifle and shoot it, but his father states that he may only have a rifle when he is fourteen years of age. Eric stealthily acquires a rifle in exchange for helping a neighbour, and indulges himself in hunting when no one is around. He is to learn, however, that "a secret joy,
and very sweet" (66) can have its drawbacks. The fear of discovery and the purchasing of bullets are hazards, but the loss of the rifle from its hiding place is a major problem. Because this is a secret outside the family, he can tell no one. In the Canadian Bildungsroman, secret enterprises outside of the family have much to do with the youth's later questioning of aspects of his upbringing. Though Eric never participates totally in the secretive sub-culture of youth, he does explore the possibilities of the world beyond the family fences. This subculture of youth is much more predominant in the Bildungsromane of the 1960's and much more central to the youth's awakening to other possibilities for living.

Eric also likes to read and this occasionally get him into trouble with the family. He does not particularly care for the farm chores, and would rather live a life of the mind. His mother's concern for him is outlined as follows:

His mother could see that he would never make a farmer, but she wondered what in truth he would make. There seemed little future for a boy with his aversion to hard work and distaste for farm life out there on the pioneer fringe of civilization. The others took to the new mode of life like ducks to water, and she was relieved at that; but as time went on she spent many hours puzzling over her younger son, and wondering what they could do to save him from the heartaches and frustration which were almost inevitable unless something quite startling turned up. (64)

His need of reading material and the lack of intellectual companionship drive him throughout the countryside in search of books and friendly ears. These needs, coupled with his native curiosity, lead him eventually to Sylvester Huck, who is to become the greatest influence upon his life outside the
family. In regard to his intellectual nature, in a setting opposed to such pursuits, Sylvester Huck's kin in the Canadian Bildungsroman are Mr. Crawford, the schoolmaster in *Yoke of Life*, Charlie Steele, the remittance man in *Music at the Close*, and Chris Simms in *Tomorrow Will Be Sunday*. Because of their outsider status, these characters lead the respective protagonists into entirely new realms of knowledge and possibility. Jack Searle of *Growth of a Man* has a similar function, though his influence is mainly by the example of his free spirit.

Huck, as Eric's friend is called, is considered to be an insane recluse by his neighbours. Everyone avoids him, especially when he is drinking, and considers him disagreeable company for their children. Huck, however, has a store of learning that attracts Eric, and thus, Eric furtively visits him. Huck initiates Eric into a whole world of knowledge about several scientific disciplines that no one for hundreds of miles has any idea about:

- Eric was spell-bound. The mountains of the moon, the rings of Saturn, the moons of Jupiter, the petrified forests, the dinosaurs and the Indian rock rings were equally real and absorbing. While the remainder of the community saw in Huck only a menace to public morals Eric found in him a gateway to a world of wonders. (86)

Eric's natural interests in learning plus Huck's encouragement make a life far from the farm a distinct possibility in Eric's mind.

Eric's aid in helping Huck escape when Huck is wanted by the law and his subsequent silence about Huck are further indications of his respect for Huck and what he represents.
Eric's angry defence of Huck and his own conduct are really arguments on behalf of the outside world. Because Eric, in his desire to extend himself into the larger world, is thwarted many times during his growth through the teenage years, his reaction is a self-pitying one; he will not hear bad words about his friend that would bring under scrutiny his secret ambitions of a similar life for himself.

Another person who initiates Eric into concerns beyond the family is Mabel Shann, the daughter of the hardware merchant, for whom Eric, in his mid-teens, works. Eric is drawn to the town for two reasons: to escape the back-breaking farm labour, and to advance himself in a direction of his own choosing. Because Eric and Mabel must work together in the hardware store, they become friends, and she decides to help him in a number of ways. At first, she works on his appearance and suggests that he get town clothes and a haircut. Next, she teaches him to dance, one of the "evils" of which his mother had warned, and finally, she leads him into kissing. As Eggleston indicates, "She broke down one by one the barriers between them" (143). When Mabel finds a more romantic lover, however, Eric regresses: "He went back to his rural standards of dress and get-up" (146). Throughout the novel, on each occasion that he moves out into the larger world, he is readily drawn back to the rural standards and the needs of the farm.

Like David Canaan in The Mountain and the Valley, Eric throughout much of his life dreams of doing something in the outside world. When he finishes grade school, he has his heart
set on becoming an engineer. The only "catch" is that Eric's enrollment in a high school course or a vocational institute to prepare himself for his future undertaking depends upon the crops. Once Eric learns of his mother's resolution to send him away to school should the harvest be bountiful, he commits himself to farm work on behalf of his future. Many years pass, however, during which no crop appears, and Eric gives up from time to time on his dream. Several times Eric speaks about the necessity of "sacrificing" his dreams to enable the family to survive. The difference between Eric and David Torey of *Prairie Harvest* (1959) is that when David makes up his mind to pursue what he wants from life, he does so. Waiting for the future to happen as opposed to creating the future are the contrasting underlying philosophies which differentiate the youths in these two time periods.

This is not to say that Eric does not set goals for his life. He does, but his own inertia, in the guise of fate, intervenes. The severe drought (comparable in terms of consequence to Shaw Manifold's illness) which continues for several years brings his plans to a halt, but even more, an accident to his father calls him back to the farm. His commitment to the family needs can be noted when he uses his savings to support the family in their hard times. Because his brother goes off to the war, Eric is asked to look after the farm. The following dialogue illustrates adequately Eric's sense of duty before desire.

'You'll stick to Dad and see him through, won't you, old socks?' said Stanley to Eric. . . . 'You bet I will,' said Eric,
and he meant it. It was no time to be brooding over selfish ambitions. (164-65)

This statement by Eric is remarkably similar to Gander Stake's comment that he will remain with his father until the cows come home. Both statements indicate a solidarity with family concerns in times of crisis. When Eric's brother returns from the war, but will not return to the farm, Eric seems to have no choice but to help his ailing father and hope for better years.

The drought is, in a sense, a metaphor for the barrenness of Eric's own life while on the farm. The farmers are continually hoping that conditions will change and living consequently be more bearable; similarly, Eric is constantly hoping for an alteration in his life to make it more livable for his particular sensibilities. Part four of the novel is entitled "Oasis", and the oasis metaphor parallels Eric's discovery of something better.

Eric's journey to the city of Medicine Hat to testify on behalf of Sylvester Huck breaks the insularity of the farm-world in which he has immersed himself. This incident functions in much the same way the visit of Jerry Chansley to Gander Stake's rural domain does in Grain. For Eric, the trip itself is like an initiation, a prefiguration of what might occur in his future. He is reunited with Faye Masterton, a schooldays' sweetheart, who helps him to realign himself once again with his ambitions. Without Faye's influence, Eric would have become a dryland farmer hating every moment of his forced occupation:

Faye's arrival seemed to Eric a stroke of providence. He had been bordering on nervous prostration, his mind preoccupied with
the injustice of life, the hopelessness of their venture on the homestead, the frustrations of his own career. Since his school-days, there had been no healthy distractions. He had tended to become unduly retrospective. He would soon be a man, sober and staid, never having experienced the salubrious frivolities of youth. (193, my italics)

How like Shaw Manifold this final description sounds!

Before Eric leaves the city, he obtains a promise of marriage from her. His future with her, however, is linked, in his mind, to the farm, as he will not marry her until the farm succeeds. His comment about the farm and himself could not be more accurate:

Sometimes I feel like rebelling—like setting out on foot with a few things tied up in a handkerchief, Dick Whittington style. I'd look for work, any kind, so long as I could go to night school and get the kind of books I need. Whatever it was, it would be better than fretting away on the farm, while the years pass, and me getting nowhere. (197)

But duty calls him away from Faye, and he goes back to the farm.

Only a stroke of luck enables Eric to leave the farm. He is instrumental in establishing Sylvester Huck's innocence on a murder charge, and when Huck receives compensation for his imprisonment, he gives half of it to Eric. With his finances taken care of, Eric is, finally free. Fate intervenes upon Eric's behalf; he does not take the initiative for his own freedom.

One of the failings of The High Plains throughout is its reliance upon coincidence. To his credit, however, Eggleston does not tack on the traditional sentimental ending of boy and girl finally able to marry. At the time that Eric is pouring out his marriage request and need for her in a letter, Faye
is already on her way to South America to work for her church. Eric, then, decides upon travel to discover the nature of the larger world. Once again his future is forced upon him, rather than he creating it for himself.

The ending of The High Plains is not very different from that of Anne of Green Gables or Growth of a Man. Eric, like Anne in regard to Marilla, must see to the well-being of his parents. He buys them an irrigated farmstead in another locale and works with them for one summer till success is on its way. With this duty done, the narrator notes that "the last of the barriers had fallen" (264) for Eric. Both Eric and Shaw move on to new spheres, but do so within the context of having done their duty—Shaw to his mother, Eric to his parents.

Eric's mother comments upon his planned tour as follows:

Now her bright son, at once her pride and anxiety, was leaving the nest. The circle was again being broken. He had richly earned his release... He was off to see the world, perhaps to carve a place in it for himself far more congenial and profitable than he could ever make here. (265)

Even she, however, must qualify her hopes with the word "perhaps". After the new irrigated farm is assured of success, he still seems to be asking permission to leave: "if Dad thinks he can spare me now" (265). This comment is not unlike several statements made by Gander Stake and indicates the affinity the experiences of Eric have with those of protagonists from the earlier period. Eric leaves the family for the larger world, and yet, he goes as one who has all the "right" learning behind him, one who has opted for the way of the church-
group rather than the "pagans", one who has done his duty and finally been rewarded for it, one who is going to be a good citizen, only elsewhere. Eric's emergence into a responsible adulthood is a great contrast to those protagonists of the late 1950's and 60's whose adult ventures depend upon confrontation with the older generation as represented by their parents.

The High Plains and Growth of a Man point a direction that the novels of the period 1947-1952 are going to take in delineating the developing youths' experiences. In these two novels, their heroes' achievements are described in an ambivalent manner, always with qualification. Their freedoms are constructed for them, laid out in social terms, rather than the result of individual need. The remaining novels of the period 1938 to 1947 are equally divided about their respective hero's emergence into the world of affairs. One other novel, at the end of this historical period, will serve to illustrate, further, that in Canadian Bildungsromane from this time-span the protagonists are culture-bound.

Ethel Wilson described Hetty Dorval as "a hasty squib", and critics have labelled it "slim and slight", "simple and straightforward". This brief novel, nevertheless, is an accurate character study of a young girl, Frankie Burnaby, aged twelve, whose calm existence is stirred up by the arrival in her town of the flamboyant adventuress, Hetty Dorval. To this point in her life, Frankie has been an obedient child whose world is circumscribed by the circle of her parents' affection and the townfolk's gentility. Not all of Frankie's
problems that occur after Hetty's arrival are Hetty's doing; as the novel illustrates in its opening paragraphs, Frankie is at that stage in life when she wishes to extend herself beyond the commonplace of the Lytton community. The way of the world into which she is initiated in Hetty Dorval's presence and household is in direct opposition to that promulgated by the closed society of Lytton, what Northrop Frye labels, in another context, "the garrison mentality."^5

Frankie's parents are hard working people trying to maintain their ranch in the sage-brush hills outside of Lytton. Frankie enjoys life with her parents, partly because of their continuing concern for her welfare, but mainly because she can count on their stability:

I had no particular pride in the industry and gallantry of my parents. I took it for granted. Both Father and Mother set and maintained the family standards in an exacting loneliness where it would have been easy to be slipshod and lazy and soon engulfed in broken fences, un-clean outhouses, dingy walls and curtains and the everlasting always waiting encroachment of the sage-brush.^6

Frankie's sheltered life and acceptance of community standards are evident in her reaction to Mrs. Dorval's ecstatic exclamation "God" at the sight of the wild geese flying. Not in any house of her acquaintance in Lytton would she have heard an ejaculation in this manner, and she knows from that moment that the community standards are certainly not Hetty's:

... it took [Hetty] out of the likelihood of Mrs. Dunne's house or Ernestine's mother's, and probably out of the church, and somehow peculiarly connected her with Mr. Rossignol's stable. (19)
After Frankie's visit to Hetty's house and the compact arranged between them to keep the visit a secret, Frankie is quite uncomfortable. Indeed, throughout the early part of the novel, Frankie is continually sensing that "there was something somewhere that was not quite right" (25). This reaction is none other than a guilt complex from having participated in or been an observer of behavior which contravenes the codes she has learned to that point in her life.

The guilt that arises in Frankie is created because never before has she had any secrets from her family. Her parents treat her respectfully and consider her wishes in everything they do. Frankie never hears an angry word from them, and always the circle is complete between daughter and parents. In fact, Frankie's parents, and Eric Barnes' to some extent, are among the few congenial parents in the Canadian Bildungsroman. When Frankie's parents accidentally find out about her visits to Hetty Dorval's place, Frankie realizes why she has been feeling guilty:

As we sat there in a waiting silence I felt that there was, between my parents, and between their eyes which looked on one another, a lasting bond woven before my time, and that I, Frankie, had contrived to place myself outside. We had always been three, and there was no constraint amongst us. Tonight we were two, and one. (38)

This break in the circle, as she indicates to her mother, is discomfiting to Frankie.

What her parents are most concerned about, as her Father tries to tell her, is Hetty's immorality. Not only do they
not want the townspeople gossiping about Frankie, but they fear Frankie, in her innocence, will be tainted by an association with Hetty, who is labelled "a woman of no reputation" (42), though not till near the end of the novel does her illicit behavior become known. So worried are the parents about Hetty's influence that Frankie is sent off to school in Vancouver. Her parents' attitude is similar to Neil Fraser's aunt's concern about his alliance with the "Catholic" Gil Reardon in *Music at the Close* (1947), though Neil's aunt has nowhere to send him.

Frankie's mother assumes the role of guardian of her daughter during this troubled period. Much later in life, when Hetty charms Frankie's English cousins, Frankie wishes her mother could be there to help her.

I needed that sane little arbiter, my mother. And when I thought of Mother, all constance, courage and sparkling sincerity, up came the words, 'Good is as visible as green.' In my mother, good was visible. (87)

After Hetty moves away from Lytton, Frankie's mother speaks of her as "The Menace" in order to continually remind Frankie of the dangers inherent in certain people and secretive actions.

The scene which best exemplifies the family solidarity that Frankie's mother invokes is the picnic that they have together in Hetty's house long after Hetty has departed. Frankie's mother makes a point of not evading references to Hetty, but of combatting any lingering associations that Frankie may have by creating subtle "family" associations which are just as pleasant. Frankie is quite aware of what her mother is doing:
I think that Mother had wanted to exorcise the bungalow completely, superimposing on my youthful memory which she and Father could not share, the picture of us three together there, dispelling the memory of her little daughter and the stranger. (58)

When her mother opens the windows to let in the breeze, "I knew exactly what she was doing. She was blowing Hetty Dorval right out of the house" (59). The mother's psychology evidently works because Frankie feels "more comfortable" in the bungalow with them than she ever did with Hetty.

Hetty's attraction for Frankie is an exotic one. Hetty comes from the world beyond Lytton, and perhaps Frankie feels that something of that outer world, of which she knows so little, will be discovered by associating with Hetty. Frankie's curiosity about travellers is evident from the beginning of the novel. Much later in the novel, Frankie gives evidence of needing to see the world regardless of what is happening. "But I was nearly sixteen and I did not care about trouble in Yulip" [Europe] (60). Her parents are schooling her to one day live in the world outside Lytton, and one of Frankie's "prides" is:

... that my mother had been at the Sorbonne. What the Sorbonne signified I did not quite know, but I knew that my mother had, through this Sorbonne-ness, perhaps, a quality that other women known to me did not possess. (10)

In Frankie's mind, Hetty is a current phenomenon from the world of "Sorbonne-ness", while her mother only has this quality when a townswoman happens to remember and remark upon it. This is an example, as well, of the European connection which is so highly valued by the Anglo-Canadian mind. That is likely the effect that Ethel Wilson intends, although, to Frankie, the association
merely serves to glamorize her mother for having partaken of the world "out there".

Upon her initial meetings with Hetty, however, Frankie is in that limbo area cutting across childhood and adolescence, a period when she has some grown-up tasks, but is still a child. She does not, though, consider herself a child, as her anger at Hetty's calling her "little girl" illustrates. In fact, she wishes to grow up as quickly as possible, and sitting having tea with Hetty Dorval is one of her means.

Hetty's beauty and her total lack of responsibility are the ultimate charms that attract Frankie. To be able to luxuriate anywhere one wishes, to live in gay circles and be admired by many, to be waited on by people but rarely to care for anyone: all of this represents a way of being that is vitally different from her parents:

In a sense I had learned to love her very dearly. She was all that I thought beautiful, and so nice to be with. That, I believe, was Hetty's chief equipment for life. She was beautiful, and so nice to be with. (44)

And Frankie as child is right about Hetty, for the child lives in the present, enjoys what is available and attractive; but Frankie is being brought up by her parents to be a proper young girl, and thus the opinions of society must be brought to bear on her sensations. Even then, because the opinions of the world do not match her own impressions, Frankie defends Hetty. Each visit with Hetty is a kind of initiation into another side of life, and though her parents' explanations and protective action dispel some of Hetty's influence, Frankie is divided in
allegiance. The following thought reveals this division:

I said to myself that Father couldn't have believed these things if he had seen her himself. But a sick surprised feeling told me that it might be true. (42)

When she makes her final visit to Mrs. Dorval's, her face is "incandescent with the devotion and distress of youth" (47).

All sorts of things from the world impress developing youths who take the society they live in for granted, because all of the nuances are known and there are rarely surprises. A circus arrives in town shortly after Frankie's parents discover her intrigue with Hetty. The circus excites the young people of Lytton: Frankie and her friend feel "prancing excitement" (45), and after the first evening go to bed "whirling with lights and music and Torquil and Lobster Boy" (46). Torquil, it seems, does for the people of Lytton what Hetty does for Frankie. Ethel Wilson is not very subtle in making this connection, but she does establish the great need in Frankie for the zest that the foreign and the unconventional can add.

Besides the advent of Mrs. Dorval in Lytton, Ethel Wilson uses an ocean voyage as an initiation sequence for Frankie. Indeed, given the way the novel is structured to add new experiences to Frankie's developmental schedule, it is difficult to understand why the novel is entitled Hetty Dorval. Be that as it may, the ocean voyage finds Hetty aboard as well, but throughout the trip she exists in the distant background. The trip for Frankie is a total abandonment of the seriousness learned at her parents' behest, and though her mother is along on the trip, Frankie joins "the confederacy of the young" (67).
She becomes one with other young people, and for most of the trip takes on the irresponsibility that is characteristic of Hetty:

We were not intentionally rude to the grown-ups who lay and walked about the place. For the most part we did not see them; we only saw each other; simply they were not there. We were engrossed in our concerns. We played all day; we danced all evening; the rest of the time we ate and slept. (67)

The idea of the trip's initiatory effect is indicated by Frankie's observation that "passengers are born into this new world via the gang-plank" (62). However, like all trips to new places this trip is merely a sojourn and inevitably must end. The trip is analogous to those careless, selfish years in mid-teens, and as occurred previously with Frankie, her mother must bring her back to the everyday world of common sense.

Frankie is ecstatic by the trip's end. She feels quite grown-up and feels an association with her younger cousin aged twelve or thirteen is beneath her. Frankie's mother gets quite angry with her and tells her that she is not really grown, but has merely accepted the artificial trappings of that state. Frankie is given a command: "an hour in which to get natural again" (71). Growing up in this novel means encountering a variety of situations which carry one into avenues of idleness and irresponsibility, and then, overcoming these attractions to deal with life in a responsible "natural" manner.

Frankie learns her lessons well. In England two more years of schooling pass. Frankie is to spend six months in Paris with a friend, and this six months is to be the final flourish to her education for life. In the interim, she visits
a great deal with her cousins and realizes that "Richard began to look upon me as an individual and almost a grown-up" (75). The final course of her apprenticeship, however, is not scheduled for Paris, but back in London trying to save her friends from Hetty Dorval. Quite accidentally Hetty comes into their lives, and Frankie, who has learned much over the years about Hetty's behavior, becomes the embodiment of conventionality. Frankie's turnabout is in keeping with the parental and societal values she has learned during her maturation, and, in this instance, her action is of the same nature as Len Sterner's in regard to his inability to accept the overt sexuality of Lydia Hausman.

At first, upon meeting Hetty in London, Frankie, aged nineteen, is carried back to those scenes of her childhood when she felt so strongly for Hetty and what she represented:

I stood there, a girl of nearly nineteen—no, a child of twelve. (Mother, you dear little dragon, why aren't you here?) (80)

Frankie's wish that her mother were present is made because she once again is overwhelmed by Hetty's presence, and also because she does not yet feel grown-up enough to deal with Hetty.

But she is "adult" enough to realize that she must deal with Hetty, that she cannot allow Hetty to destroy the lives of her cousins who are infatuated by Hetty. Frankie takes on the salvage of two lives as her responsibility, and in so doing, is acting like her mother and father did with her. In fact, Frankie draws this conclusion herself:

Although I had not thought of Mother and Father in relation to this whole matter, I am sure now that it was they who had been the unconscious or subconscious cause of my intervention, which in itself was a fight on
behalf of Rick, whether he liked it or not. (108)

That Frankie struggles with Hetty because she is in love with Rick is true, but the conflict is larger than that—almost, as Desmond Pacey indicates, good against evil.\(^8\)

The novel is saved ultimately from that allegorical reading, chiefly because of Frankie's ambivalence:

> Although I had fought her and driven her off, and would fight her again if I had to and defeat her, too, she was hard to hate as I looked at her. She made a gesture of goodbye and went down the stairs. (Mrs. Broom, to what a bleak morning you awoke all alone). (116)

Though Frankie reacts in a conventional, adult manner in getting Hetty to leave London and her Rick, Hetty still affects her. Frankie, however, displaces from her mind and body the mutual empathy that occurred between them when they watched the geese flying over the sagebrush hills near Lytton. That emotion, which her parents would never have expressed, Frankie now suppresses. In doing so, she becomes an adult. As Frankie herself states:

> Having taken the decision to come to London and seek her out, I no longer felt adolescent. I was armed and adequate, but I was wary enough to suspect the queer exhilaration that I felt. . . . The knowledge which I had served only to make clear my way. (92)

After her bout with Hetty, Frankie is to return to Paris, but this is felt by the reader to be only a sojourn before she settles into a routine not much different from that of her father and mother. Many female protagonists in later growing-up novels go to Europe upon the entry to adulthood; these young people, like Isobel Cleary of *Songs My Mother Taught Me* (1973), are fleeing early influences, as opposed to Frankie's trip under the
auspices of her parents.

In this chapter, each of the main characters growing up is successful in life. Each grows up seeking a new environment in which to act out the drama of his life, and though he wishes to deny the prologue to what he becomes, each of them eventually acts and lives by the values he once had learned. Perhaps the best example of this pattern occurs in Jessie Beattie's Hill-Top (1935), a novel not studied in detail in this chapter. So forcibly have the codes been instilled, and so hazardous are the imagined consequences of breaking the imposed rules, that Mimsie Ross, the emerging young adult, rarely crosses the boundaries into anything at all resembling independent action. Mimsie does not dare confront the counterfeit mode of operation of her mother, nor does she do anything in the way of selecting her own future. She may cherish the dream of becoming a fine singer of secular songs, but not till her father gives his approval of such an endeavour does she wholly give her heart to it. Though her needs and understanding of the way life works are so different from her parents' (especially her mother's), Mimsie would have remained locked into the unhappiness of a farm life resembling dementia had her father not interceded on her behalf. Unlike Lillie Landash of Lysenko's 1954 novel, Yellow Boots, Mimsie clings to her given world rather than rejecting it.

Only Eric Barnes of The High Plains seems to have the possibility of a new freedom at the end of the novel, but so duty-bound is he that the slightest need by the family would bring him home. The novel has illustrated this mind-set so effectively
that Eric's trip abroad can only be viewed as an interlude, and, though he may choose to live elsewhere, he will never be the free-spirit depicted in the doings of his friend, Sylvester Huck. Eric has the same propensity for learning as Huck, but he has the steadiness and perseverance of his father. Moreover, each of the main characters mentioned in this chapter "achieves" adulthood in a manner suitable to society at large. There is no exile from family in these novels, but a kind of union with familial concerns before moving on.
NOTES TO CHAPTER THREE

1 Mazo de la Roche, Growth of a Man (Boston: Little, Brown and Co., 1938), p. 257. All subsequent quotations will be from this edition and will be incorporated parenthetically into the text.


3 Wilfred Eggleston, The High Plains (Toronto: Macmillan, 1938), p. 68. All subsequent quotations will be from this edition and will be incorporated parenthetically into the text.


6 Ethel Wilson, Hetty Dorval (Toronto: Macmillan, 1947), p. 10. All subsequent quotations will be from this edition and will be incorporated parenthetically into the text.

7 The best examples of this reverence for things European are Sara Jeannette Duncan and her novels from the turn of the 20th century.


All days thereafter are a dying-off,
A wandering away
From home and the familiar. The years doff
Their innocence.
No other day is ever like that day

--A. M. Klein, from *The Second Scroll*, 1951

1947 is a banner year in Canadian fiction. First novels by Ethel Wilson, W. O. Mitchell, Christine Van Der Mark, Robertson Davies, and Edward McCourt make their appearance. Of these writers, only Christine Van Der Mark is not widely read today. 1947 marks, as well, the dividing line between writers who view the "growing up" process as a necessary adjustment to the demands of society and those who determine that the individual must seek his own way. Ethel Wilson represents the former position, while Edward McCourt in his novel, *Music at the Close* (1947), is indicative of the latter.

The novels studied in this chapter, Edward McCourt's *Music at the Close* (1947), Roderick Haig-Brown's *On the Highest Hill* (1949), and Ernest Buckler's *The Mountain and the Valley* (1952) have much in common. The main developing characters in these novels grow up in situations which are fairly orthodox, but, at the verge of adulthood, these protagonists select a lifestyle at odds with the larger society surrounding them. This breakaway occurs either because the youth evaluates what the parental group has to offer and finds it lacking or through initiation into a way of life isolated from family and society. Neil Fraser in McCourt's novel describes himself as "the lone wolf", and this phrase takes in many of the emerging youths of
this mid-century period.

The environment surrounding these youths cannot belong to them in the way it is associated with their parents, and the examples of adulthood are not those that can be readily emulated. Disillusionment is key to the way these young people view what the world has to offer. Each of the main characters dies at the end of his respective novel, long after death of the spirit has encompassed him anyway.

The difference between the protagonists studied in this chapter and those of the period of the 1960's is one of degree. The characters in these three novels never finally leave family and society behind, although they try to, while the youths of the *Bildungsromane* of the 1960's separate themselves totally from parental concerns.

*Music at the Close* in its bare outlines is reminiscent of many earlier prairie novels, but none more than Grove's *Yoke of Life*. The romantic fantasies of Neil Fraser parallel those of Len Sterner, and the manner in which the dreamed-world conflicts with the real world has similar touches. The sexual immaturity of the two is comparable as well, and in both novels the burgeoning youths receive rude awakenings in regard to sex. Their deaths, however, indicate the major difference between the two novels in that each youth's approach to death is unique. Moreover, Neil strives to transcend the accepted ways of his world, while Len aligns himself with the values in his time.

Like Anne Shirley, Neil Fraser is an orphan who must leave one landscape to live in another. Initially, at least, Neil is
not happy about the prairie, nor is he comfortable with his Aunt Em and Uncle Matt. At age twelve, however, with no other home to turn to, Neil is careful not to offend them. He has learned his manners well and is cautious to show his good behavior. Moreover, he quickly learns what they expect of him, and from Aunt Em discovers the "do's" and "don'ts" of life around him. He discovers that certain families and certain persons are more desirable to be associated with than others. The Reardons, for example, because they are Irish, Catholic, and have a promiscuous, married daughter are not considered very highly by Neil's aunt. What Neil is learning from his aunt is the basic moral position of the community, in which the commonplace is integral to being, rather than the extravagant.

His initiation into this prairie world is both swift and gradual. It is swift in relation to his entry into school happenings. The age-old ritual of the new boy fighting someone from the school is carried out at noon hour of the first day; Neil is lucky to come away unscathed, and discovers that he has made a close friend in his opponent, Gil Reardon. Thereafter, Gil quickly shows Neil the entire countryside through which they hike, ride, and trap.

His initiation into the farm work is much slower. Initially he has only a few chores to do; then, as he grows older and stronger he is expected to help with the planting and the harvest. He is paid a small sum for his services, and this remuneration keeps him interested. The chores and the summer work are a kind of apprenticeship to farm work. This apprenticeship is continued for a number of years after he quits school until he
comes of age. When he comes of age, his Uncle Matt recognizes his attachment to the farm by offering him one-quarter share of all of the farm proceeds. When Neil buys another quarter of land, he is all but indentured as a farmer.

The other side of life in the Pine Creek area of which his aunt wishes him to be ignorant is represented at first by Gil Reardon.

His friendship with Gil did not go unopposed at home. Aunt Em was consistently vehement and bitter in her denunciation of the black Irish, and even Uncle Matt hinted, in a troubled, self-conscious way, that it might be as well to come straight home after school, instead of spending an hour or two in Gil Reardon's company.

Throughout the novel Gil acts as a kind of foil to Neil; the reader notes the possibilities for Neil in Gil's behavior, for where Neil often dreams, Gil acts. Gil, also, does not put up with situations he does not like, and, unlike Neil, who often acts out of sheer desperation, Gil acts directly and forcefully. When Gil leaves the school before it is dismissed, Neil's analysis typifies Gil.

But Gil's act of revolt had been committed in cold blood. He had defied authority simply because it had pleased him to do so. (24)

Much later in their lives, when Neil can no longer find meaning for his life, Gil gives his own life meaning by organizing unions on behalf of the underdog wage-earners.

When they are still young, however, Gil is synonymous with a boyhood freedom in the outdoors unattached to schoolhouse and farmwork. These spots of time, when the daily and seasonal farmwork cannot intervene, are the only moments of "complete
freedom" Neil is ever to have in life. He enjoys the trapping and hunting under Gil's guidance and never equates this avocation with work. Because of this early learning, throughout his later life Neil strives to create for himself a mode of being by which he will not have to be a drudge day in and day out. In this respect, he is quite similar to David Canaan and to Lawrence Breavman and Juju Stone of later Bildungsromane.

This initiation occurs because of influences outside of the home. Neil's aunt tries to limit his contact with what she considers frivolous ideas, and her rule about the Reardon household being offbounds is to this end. On one occasion, however, Neil ventures to drop in for a visit and finds the good nature of the family to his liking. He experiences little of their pleasantry in his own home. Moreover, at the Reardon home he meets Helen Martell, Gil's older married sister, whom he at once considers beautiful and romantic. She is a romantic figure for Neil for two reasons: first, because she has a clandestine lover whom Neil knows, and second, because he is stirred by her sexuality.

At the age of thirteen he is troubled by thoughts of Helen Martell, to the extent that he actually dreams about her.

He was drawing away rapidly when Jeff's foot went into a gopher-hole and the pony somersaulted over and over. Even so, Neil would have kept his seat had the cinch broken. There was no hope of escape. With a muttered 'so-long' he spread-eagled himself over Helen's prostrate body, and the herd swept over him. Although pounded by a thousand hoofs, he did not lose consciousness. (51)

He, as romantic hero, saves the distressed maiden, but not before he has put himself via the dream metaphor in a spread-eagled
position over Helen's body. As always with Neil, however, fantasy is his only method of closing with those he worships and loves. Helen Martell comes to represent that which is above the ordinary, that which glows with excitement as contrasted to the hum-drums of most farm people.

From that time on there were two great figures in Neil's life--Charlie Steele and Helen Martell. The people who surrounded the boy were for the most part of common clay--or so they seemed to him--undistinguished in appearance or accomplishment. (50)

What Neil learns through these contacts is that not all life has to be hum-drums.

Neil's worship of the controversial Charlie Steele, alcoholic remittance farmer and lover of Helen Martell, arises not only out of his knowledge of their affair, but due to the other major influence on his life: books. In the same way Eric Barnes discovers the world of reading during his visits to the eccentric Huck in *The High Plains*, Neil happens upon Steele's immense supply of books during an unpremeditated visit to Steele's place. Neil has come to love books greatly, but runs out of reading material; as well, he does not know what to read to get the intense feeling he wishes from reading. Steele gives him books and advice, and to use McCourt's image, it is as if a door has opened.

The world into which his own explorations had given him a confused glimpse was suddenly wide open to him, and life was richer than it had been before. (46)

Thus, the combination of Steele's outsider qualities, his association with Helen Martell, and his alliance with the wonders
of the book world, creates in Neil a desire to be different in at least some of the ways Steele is separated off from the community.

Neil's relationship with books is to colour his subsequent behavior in life. Through books he escapes into a world beyond everyday cares. One of the benefits he realizes from having to drop out of college because of his uncle's death is the freedom to read what he wants when he wants. Books, as well, foster his fantasy life and his romantic inclinations; that is, he builds through daydreams a view of himself that is far different from his actual ordinary self. He truly believes that somehow those who read books have a special life and that books will lead him toward an exhilarating future. "Ulysses", read orally by a classmate of his, is his first revelation; he is particularly attracted to the line "to sail beyond the sunset". After Steele loans him several books, Conrad's *Youth* stirs him intensely.

Working against this carefree world of the imagination are the regular day to day tasks of the farm. Occasionally, like Len Sterner, Neil forgets about books for periods of time and is drawn into "the life" of the farm. When Neil comes of age, his Aunt Em comments that he is quite like Uncle Matt in his habits. Moreover, as McCourt, the all-seeing narrator, indicates:

> Without realizing it, Neil had grown into the attitude of mind characteristic of the average farmer in the district. (75)

These modes of life alternate in their domination of Neil's consciousness. Sometimes he wants to farm; at other moments, he wants to leave the toil behind. It only takes the influence
of Moira, the new schoolteacher who knows and loves books, to channel his interests back into the wonders of books and all that he expects to derive from them. Because he is strongly attracted to Moira, he decides to pursue a life that will take him away from the farm; thus, for a solid year he upgrades his high school standing. He feels a need to "raise himself to Moira's level through education" (91), but he realizes as well that to live the life he wishes—travel, reading, music, writing—he must apply himself to concerns that reach beyond the demands of the soil.

Neil Fraser is one of the great romantic figures in Canadian literature, and by "romantic" is meant one who lives in an escapist world of what "might be". Neil continually sets up situations in his mind which show him at great advantage doing remarkable feats. It is a mark of this genuinely "good" novel that throughout its course Neil's fantasies are undercut, that his visions are belied by the reality surrounding him. His visions of the grandeur of Charlie Steele and Helen Martell are stunned when Charlie Steele (having murdered Helen's husband) hangs himself after days of pursuit by the police, and Helen goes away in disgrace to live somewhere else. Neil is quite upset by the loss of his romantic idols:

... deep within him there was a sense of something lost and irreplaceable—not Charlie Steele as he had really been in life, but the idealized conception that the boy had created for himself. (69)

Neil's fantasies in relation to Moira are equally devastated when reality intervenes. Because he believes she will wait for him, though he never actually dates her, he spends a whole year
preparing himself for college so that he can be her equal. In this sense, he harks back to Len Sterner, who also believes in the ideal that a woman will wait for a "good" man. Neil somehow thinks that Moira is to be "his" when he reaches his goal, just as Len believes Lydia will be waiting for him when he becomes a man. Though Neil denies being interested in Moira, he relishes the visits with her when he loans her books. And though, like Gander Stake in a similar situation, he does not venture to kiss her when opportunity presents itself, his mental ramblings conjure up pictures of them passionately involved. It comes as a great surprise to him, then, that Moira is dating someone else; in his romantic narcissism, he has not even considered the possibility. But when he discovers that his friend, Gil, is taking up Moira's time and that Gil and Moira are sexually involved, he is angered into violence. Gil's comments about the state of innocence in which Neil exists are to the point:

Don't you think it's time you grew up?
I have been here for two hours. And if you don't know why, you'd better read a book about it. (112)

Gil and Moira's behavior, which Neil later calls "infidelity", shatters his dreams, and though he had once in his mind linked Moira to Helen Martell, he is upset that Moira does not remain "pure" for him. This incident initiates him into a major fact of the real world: as Moira much later tells him, "a woman likes to be put on a pedestal. But she doesn't want to stay there" (172).

His experience in the single year of college he attends leads him to two other revelations. College in general is a
disappointment to him. Moreover, he discovers through reading Mencken and T. S. Eliot that his own ideas about poetry and his romantic patternings after Brooke and Swinburne are not what is called for in modern writing. To that point, he had considered all of his rejection slips as mere bad luck, but just as Elizabeth Gordon relinquishes her literary pursuits, so Neil sets aside his own writing. Neil decides that he is not capable of becoming a writer.

At university he excels in only one subject, English. He gets good marks, but when he writes what he considers to be a remarkable essay on "Dreams" and receives a "D" for his efforts, he decides that he cannot be a scholar either.

It was clear now that he would never be a scholar; it was equally clear that he would never be a writer. What was he to do? He had no particular interest in any profession, and to return to the farm would be to confess himself a failure. (130)

Throughout the novel, Neil rejects the only profession he can do anything in at all, farming, and an index of the strength of his yearnings is that when he is carried into farming by circumstance, he farms badly because of his dreams. In contrast, David Canaan, another would-be writer who is not an exceptional farmer, works steadily at both. David is torn by his ambivalence, while Neil is wracked by his naivety and inability to understand his strengths.

After his Uncle Matt dies Neil takes over the farm, but his management of the farm illustrates once again the force of fantasy in his life. He views farming as a means to independence, as a means to the good life he has always hoped for himself:
Three years from now . . . I'll be able to retire and write. Write in the summer and go to college in the winter. Maybe McGill or the University of Toronto. Or maybe I'll go in for ranching in a big way--open up across the river or buy a ranch near Calgary. Anyway, it won't be long until I'm independent. (135)

To this end he plants every available acre of land to wheat, buys up more land, and finally gets involved in the stock market speculation in wheat futures. The stock market crash of October 1929 leaves him a wiser, but poorer man, and his leisurely man-of-letters' future is still in the future. Neil pits his wheat schemes against the backbreaking labour of actual wheat farming and loses.

Throughout his life Neil strives to leave the farm world for his dreamed future. Even when he is tied to the farm by necessity upon marrying Moira during the dirty thirties, he continues to read and write, and virtually lets the farm run to weeds. The birth of a child is an obstacle to his escape from farming, which he now declares he hates.

There was no escape now and he knew it. He was chained to the farm, come good or evil. And in his heart there was neither peace nor resignation--only bitterness. (194)

This bitterness occurs because his dreams are crushed.

Unfortunately for him, and for Moira's outlook on life, the world of actuality is of no interest to him. In fact, as the novel's section on the 1930's entitled "Years of the Locust" indicates, he discovers that life has no meaning or importance. Life lived as his Uncle Matt lived it is of no more value than the life lived by Helen Martell.
Now, in retrospect, they [Helen and Charlie] had shrunk to the limits of ordinary, flesh and blood—a man and a woman trapped by their own passions and the forces of society. ... People like Uncle Matt and Aunt Em, once the rocks on which his life had been anchored, dead long ago, it seemed, and no more important than a transient snowflake on the window-pane. (167)

Neither the romantic figures nor the solid ones have any lingering attraction for him during this troubled time, because the finality of "death" makes living, no matter how he does it, seem hopeless to him. In seeking to establish himself in the upper echelon of his imagined future occupation, Neil has had hopes of achieving something, of making life worthwhile, but all of his experiences indicate that even those who seemingly are "beyond the limits of commonplace reality" end up as "broken lump[s] of clay" (168).

As occurs in many Bildungsromane, trips from one area of the country to another serve to reorient the protagonist to a new configuration of possibilities for living. Indeed, the journey to Estevan to participate as a strikebreaker is the important initiation in Neil's life. His realization in Estevan of the levelling ability of death, of the interchangeability of human beings in life's acts, makes him a "man" for a brief period of time. During his experiences in Estevan, he sees his dreams for the insubstantial wish-fulfillments they are. Neither society nor his dreamed world come off too well in his eyes. He is a misfit because he hates the heaviness, the dullness, and the responsibility of work, and yet he knows that he cannot have the life he has always dreamed about. All life is ugly contrasted with his dreams, no matter what he selects as his role.
Despite the evidence all around him, the revelations that his experiences bring him, and his realization of his inadequacies as a writer, he regresses. McCourt as narrator correctly describes Neil's character:

As a child he had hated to surrender his dreams, and in many respects he was a child still. (176)

After Gil's death, Neil searches for Moira, finds her, and marries her, but even this does not work out because his refusal to give up his dreams clashes with her sense of reality. Throughout his life he remains very much a child. He grows up physically, but mentally, except for a brief period in the 1930's, he struggles against acceptance of reality. His chosen role in life is not possible, so he will not resign himself to the other possibility. Like David Canaan of The Mountain and the Valley, Neil is locked into an intermediary position between his desires and the possible occupation open to him.

Ironically, the outbreak of World War II brings him a measure of relief. The war gets him and Moira away from the commonplace of the farm, and for awhile they enjoy life. "He lived in a kind of contented lethargy" (217). He even revives some of his dreams and ultimately decides that the war will indeed lift him above the ordinary. He estimates that his heroism will not occur through military achievement but through dying in battle. Supposedly his death will elevate him in the opinion of the loved ones he leaves behind. And thus, content that his life does have meaning and stature through death, he dies with "music at the close". Thus, he dies, as he thinks, "heroically", in tune with his fantasy rather than accepting that
he is just mortal clay.

Music at the Close makes it clear that those who spend all of their lives tied to the work-ethic never achieve this rhapsody in death. When Gil is describing the sheer stupidity of his parents' way of life and the sordidness of his mother's impending death, Neil quotes from memory the idea that death should be accompanied by "the setting sun--and music at the close" (81). However, even such a romantic figure as Charlie Steele realizes that there are forces in life which do not allow a grand departure from life. That Neil assumes that he hears music at the close of his life is ironic, because he has lived a life far worse than most; the music is only of his creation. The jumbled, inadequate life he has led calls into question any music he may have heard. Had he had more of the tenacity and the genius of a Breavman, he could perhaps have made his way in life according to his desires; but, it is characteristic of the protagonists of this period that they never quite realize their desires in the way they want. They never give up trying, but their inability to progress outward is what separates the main characters of this period from those of the 1960's.

Roderick Haig-Brown's On the Highest Hill (1949) is surely the most underrated novel in Canadian fiction. When it was published, there were the usual spate of reviews, more American and British ones than Canadian; since that time, no important critical analysis of this novel, either for its intrinsic merits or its relation to the larger concerns of Canadian literature, has been made. W. J. Keith's article in a recent
issue of Canadian Literature is the general overview Haig-Brown's work has needed, but individual works like Timber (1942) and On the Highest Hill deserve study. The many other "growing up" novels grouped in time with Haig-Brown's—Hetty Dorval, Music at the Close, Who Has Seen the Wind, The Mountain and the Valley—have found a reading public and interested critics while Haig-Brown's novel has not. His novel is at least as good or better than Wilson's and McCourt's.

There are many important themes in On the Highest Hill—conservation, the lure of the outdoors, pacifism, individual versus mass action—but the central concern is the particularity of the growth to manhood and briefly afterward of Colin Ensley. As a Bildungsroman, it has a readily discoverable plot pattern, similar in bare outline to the "growing up" novels of the time-period preceding it. However, its content, which takes in the special way Colin grows up, illustrates an emergence into new trailways of experience. Colin shucks off the layers of home-learning cultivated by his parents, ignores the possibility of a life created by higher education, and after trying many jobs among men, opts for a life apart in the mountains where he is his own man. Colin anticipates in his particular orientation to adulthood the protagonists of the later 1960's period.

Throughout the novel, Haig-Brown's sympathy is with the individual man against the forces of society which would batter (the word suits an important metaphor in the novel) him into submission.

Colin's parents are quite similar to those encountered to this point in the study of the Bildungsroman. The mother,
Martha Ensley, in her quiet love and her industry in relation to the survival portion of a pioneering farm is reminiscent of Mrs. Barnes in *The High Plains*; the father, Will Ensley, takes on the patriarchal oppressiveness of the grandfather in *Growth of a Man*. In a number of particulars, especially in the craft of his work, he could be interchanged with Joseph Caanan, David's father in *The Mountain and the Valley*. Both of Colin's parents are religious and orthodox, but Will Ensley is synonymous with the instilled values.

He worked steadily and brought home good wages so that they could be fed and clothed; he taught them the righteousness of God and was himself righteous before them and before God. He corrected them and disciplined them where necessary, he read their reports carefully and approved their successes when he could understand them.3

The community and district of Blenkinstown know him to be an honest man who lives by his principles. He is as solid in many ways as the maples at his gate. When Colin does something wrong, he considers his father as follows:

I suppose that's sin, the sort of sin God might strike you dead for. A deadly sin. God and my father. God the Father. Father the God. My father is like God--Johnny Harris said so once, because my father has a big black beard. (16)

Growing up in a home with such a towering presence as its central figure, Colin learns some of the precepts required of him. But at other times, he acknowledges that he is outside of their prescriptions for him.

I must be bad all through . . . if the best I can do is think fine things for myself. I'm bad in school, never the way Margaret is with all checks on her report card. I don't even want to do chores around home . . . I tell lies. I think I hate my father...
sometimes and I talk back to Mother. I don't even know what I'm going to be when I grow up. (19)

When he eventually does grow up, his choice of an adult role is made precisely because he has an existence beyond the family concerns, because he can recognize areas where he does not measure up to their expectations.

Despite Colin's awkwardness, his father would like him to work alongside him on the farm and on the logging camp's bridges. His teacher, Mildred Hanson, wants him to go on to University, and his mother and sister agree totally with the teacher's assessment. Colin himself is not drawn, to any extent, in either direction. He appreciates being alone in the outdoors, and if a job existed that met this need, Colin would be in his glory.

A logger could turn himself into a prospector or a trapper or a timber cruiser like Mr. Grant. That's better than a teacher or a lawyer; you've got to use your head plenty in a job like that too. But there was something more to be found, something none of them had found yet. He searched again for it, deep in himself, felt it but did not find it and his mind turned back from the search. (20-21)

Throughout his early teens, however, incidents occur which lead him without complete knowledge of it to his adult choice.

Mildred Hanson, his teacher, recognizes Colin's difference from the other children. She performs the same function that other extra-familial persons do throughout the entire history of the Canadian Bildungsroman. In specific function, she is like Crawford, the teacher in Yoke of Life, but her support extends much further. She feels that given the right circumstance
Colin will become a great man. She believes his destiny will be achieved at the end of a long apprenticeship to books and education. She sets up special study sessions for him and continues to encourage him not to forget his schooling as he grows up. Colin on his part has a natural love for learning, but this love is enhanced by his admiration for Miss Hanson. His admiration, in fact, as he passes into a turbulent adolescence, has a strong sexual basis. He knows during these early years of his "growing up" that he will do anything she asks. Thus, from one point of view, he is being groomed for a life far from the environs of Blenkinstown. In a sense, Mildred is similar to Chris Simms, the teacher in *Tomorrow Will Be Sunday*; both aid their students to enlarge their lives academically and emotionally.

Colin's father, however, in his own way initiates Colin into another sphere. Colin has always had the chores around the farm to do, but one summer in his early teens Colin is given a special job to complete. His task is to chop enough trees to supply the family's fuel needs for the winter. His father is a master lumberman and teaches his son the correct way to do the job. When Colin does the job well and earns the approval of his father, he is partway to becoming what his father wishes. Colin, however, recognizes the use he might later make of this craft with the axe, rather than considering it as his trade. "I can't be the same as he is . . . But he can tell me and show me a lot of what he knows and I'm going to learn it" (41). When he is in his mid-teens, he works on the bridges with his father, and learns readily to use the axe
competently till "his shoulders and wrists had learned a control that brought him a deep satisfaction" (135). Colin manages to follow in his father's footsteps for awhile, whereas David Canaan always feels second-rate in the presence of his father.

Colin is dissatisfied, ultimately, with the prospect of following in his father's line of work. He is happy to know the axe techniques, but for him something is missing from this kind of work. He defines the missing ingredient as "something that makes his brain work, not just something that stretches the shoulders" (138). Colin has been led by his teacher to believe that the kind of work that would be ideal is a combination of mind and body exertion.

In other areas of Colin's development, Will Ensley takes no hand. In many ways Will is an example of abdicated parenthood, available only at times when discipline is necessary. The mother wants a strong bond to be built between father and son, but is not confident about this happening, partly because of Will's nature, and partly because "Colin is not a man like Will" (66). Joan Mayhew, one of the Ensley's neighbours, says to her husband, "I'm sorry for that boy . . . . He might as well not have a father" (56). She, as well as Colin's mother, realizes that Colin needs more than the work-ethic sensibility his father can give him. Perhaps this lack of attention by Will to his son's wider needs leads to Colin's eventual release from the bond of family, whereas David Canaan is held within the family by the total fatherhood of Joseph Canaan.

When the family falls upon hard times due to a shutdown
by the logging companies, Colin's mother encourages him to become a hunter. She feels that it is important to be able to survive from the land. She herself provides the vegetables and she wants Colin to provide the meat, as Will Ensley will not kill. Colin is, thus, initiated into the skills of hunting by Earl Mayhew, a neighbour, who discovers an apt pupil in Colin. Earl acknowledges, moreover, that Colin is a natural in the woods and a far better hunter almost from the beginning than even he is.

For Colin, hunting takes him into the woods and onto the mountain slopes which he loves. Moments when he is alone while hunting, he understands that there is something appropriate to his being in the woods, something that is separate from what the rest of the family can relate to.

This is pure and clean, he thought, and it means something . . . . If I swing over a little way I shall come to the creek. People have seen that, but not the water I shall see flowing down it and not the ferns that I shall see hanging over it. Mother couldn't come here and Father never would. Margaret [his sister] would and could, but only if I brought her. This is my own place, this whole hillside under the timber. No one else uses it or wants to use it. There is no one on it to stop me, no one to hear me, no one to see me. (62)

The most important single feature in Colin's life is the mountain towering above the Ensley farm, and in a sense, it becomes synonymous with Colin's route to manhood. His manhood, as the novel later reveals, is the isolated life of a trapper and mountaineer far up in the valleys and slopes of the wilderness mountains.

There are a number of sequences early in the novel which
anticipate similar scenes in Buckler's *The Mountain and the Valley* (1952). Just as David Canaan feels that crossing the bridge and following the logging road up the mountain is a rite on the way to manhood, so Colin Ensley considers that crossing the alder flat and climbing up the slopes is akin to the pursuit of his future. Because of a logging accident to some men David must turn back, and not till near death does he achieve the climb. Colin, in contrast, perseveres and eventually makes it to the top of his mountain; and somehow he knows that his adulthood will be as separate as the feeling on the mountaintop. Before that climb, the alder flat was his boundary, but as he moves through adolescence, makes his climb and learns other things, his boundaries disappear. David Canaan's boundary always remains the bridge to the logging road, as he himself is suspended between two ways of life and cannot extricate himself.

Climbing the mountain for Colin means "a long advance toward manhood" (39). The mountain means more than that, however, in that he feels safe and calm there, "free from any of the limitations that stifled good thoughts in the ordinary world" (22). Throughout his life Colin is to feel restricted and often repulsed by the behavior of other people and ordinary life in the community, and thus, a split from the nastiness of people is important to his future.

The mountain versus the valley or, in this instance, the mountain versus the alder flats symbolism associated with the young man's growth is prevalent in the thought of primitive man. Many aboriginal groups believe fully in the importance
of a young man at the advent of manhood spending several days existing up in the mountains to fully prepare himself for his life ahead. After all, till the age of puberty the training of children is left to the wisdom of women, and this training takes place around the home located somewhere in the valley. The valley is analogous to women and the precepts learned at their command, but the mountain is synonymous with men and the rites of becoming a full adult. In Freudian theory, the valley is a definite female symbol while the mountain is phallic. In light of the foregoing, Colin achieves his manhood, while David Canaan does not.

When Colin does climb the mountain, he takes his sister, Margaret, with him. Margaret has always been his confidante and he is happy to share his experience with her. Margaret realizes that "Colin in the woods and Colin at school are two quite different people" (71). Margaret, however, only accompanies him as if on a sight-seeing tour, to see something she has not seen before, before going back to the reality of ordinary life. Colin's hopes are as follows:

Let it be real mountain, different from anything else, different to look at, different to feel, different to know. This isn't an ordinary day, this isn't an ordinary thing we are doing today. (80)

Margaret knows that climbing the mountain means much to Colin, but she cannot understand it. After this experience, like Anna in relation to David in The Mountain and the Valley, Margaret is to grow apart from Colin and become fairly conventional.

At the mountain's top, their attitudes counterpoint one another. Margaret wants to build houses up on the mountain,
but Colin wants the mountain to himself. He is disgusted that she would consider bringing "the same old mess" (82) to a place that to him has a sanctity inviolate from what happens when humans come together.

It had been better every minute since they had started away from the chimney, strangeness piled on strangeness, half-expected yet always unexpected and beyond expectation. He thought: this is of me and I am of it. Nothing here is evil, nothing is touched, nothing dirty or destroyed. The wind is strong and clean, the rock is strong, the little trees are strong; this is how I knew it would be, how I wanted it to be, why I came. (83)

He has, as he realizes, found his place, the "only place I'm good for anything . . . the only place a guy's free to act like himself, without everybody watching and yammering at him" (85). The only thing left is to discover a way to wreak a livelihood from the landscape akin to his soul.

The valley for a time, however, does not let go its hold. His sister wants him to go to college, meet more people, read more books. She feels that a life in the woods would be a form of escapism; she wants him to "get over" his "shyness" about people, and become like others in Blenkinstown. His mother also wants him to go to college and not waste his life in the hinterlands. As she tells Joan Mayhew, "if he goes off in the woods with Andrew Grant [the timber cruiser] he'll come back worse than ever" (92). Joan's comment is right to the point:

Why do you say 'worse'? There's good in being the way Colin is just the same as there's good in being the way Margaret is. People don't have to be good all the same way. (92)
Unfortunately, Joan Mayhew is not in a position to encourage Colin in his different way, but Mildred Hanson, his schoolteacher, is.

Mildred Hanson's relationship with Colin is one with a sexual basis on both sides, though when Colin is very young, except for one lapse, she keeps her feelings buried. She considers him to be extremely sensitive to things about him, and encourages him to seek a life beyond the community. She, at first, considers the possibility of a life for him in the larger world, but realizes that a life separate from the community in another way would be all right too. When he tells her what the mountains mean to him, she decides to be his guide.

I know now that he is one of the live people and I can make him grow: I have to because there is no one else who will. (122)

As she realizes, the community will either interfere with Colin's dreams or avoid giving him incentive of any kind. Being only partly of the valley, she will lift him above the commonplace.

Throughout Colin's teenage years, a variety of excursions into the woods and mountains serve to initiate him into the life he wants to lead. One summer in his early teens, Mr. Grant, the timber cruiser, takes him along as a helper for the summer. That summer is memorable in its influence upon him. He learns the forests well; he masters the lakes and streams; and, in his spare time he rambles all over the mountains.

Each day he saw and learned new things and he treasured them all, piecing them into his own steadily clear picture of the complex world of the forest. (100)
Colin himself considers this trip as a movement toward manhood. He feels that when Mildred Hanson sees him again:

I'll be strong and different and a man when
I go back and see her again and she'll know
that and treat me like a man. (96)

The trip with Andrew Grant is, indeed, a kind of initial baptism, if it is considered that for most of a month it rains and they live in wet clothes and sleep in wet blankets. This immersion does not bother Colin, and Andrew Grant learns to trust Colin's natural sense of the woods. When Colin wanders about in the mountains during his spare time, he is ecstatic, but realizes that "it was a partial fulfillment, but far more truly an extension of what he had done in climbing the mountain" (102).

On this same trip he meets "Robbie" Robinson, the trapper. Robbie's example and the conversation between him and Grant that Colin listens in on serve to influence further Colin's life-decision. Both men express contempt for the outside world and the people who live there, and Robbie believes that a town man is only a "half-man", a view to which Colin is later to incline.

Robbie, nevertheless, feels that an element of escapism is involved in his life in the mountains, but Colin's remark is appropriate to Robbie's way, just as it later applies to himself: "You can't be running away if you've come towards something and found it" (108). Colin's canoe trip back into the same country with his friend, Johnny Harris, confirms him in the belief that his destiny is among the mountains.

By the time Colin is in his late teens he has acquired an
emotional, if still distant, relationship with Mildred Hanson, his former teacher.

I could do anything she said to do, but she'd have to be there or it wouldn't make sense. She'd have to be there and wanting me to do it. I guess that's what being crazy about a person really is. (146)

Mildred realizes her power of influence and decides to make him extend his experiences before becoming further involved in his life. She exhorts him to go out to see the world before he secludes himself in the mountains; in a very private way, she is also asking him to meet other situations before accepting her as his woman.

This need for experience, to test what he thinks is the proper direction for his life, is a convention of the Bildungsroman. Only after extending himself can the hero be sure that his choice is the correct one. When Colin kisses her before leaving on his trip to discover the possibilities of the wide world, she remarks that "you've grown up, Colin." Indeed he has, but his trip serves to confirm his belief in a future up in the mountains, a future somehow linked to Mildred. As Curly Blake, one of his cohorts during his travels, remarks, "Only thing you're short on is you ain't been around much" (166).

The Bildungsroman protagonists take many trips in order to enlarge their world-view. Anne goes off to school in the city; Len goes to the bush camps and later to Winnipeg in search of Lydia; Shaw Manifold travels to Alabama and the Rockies in pursuit of forestry experience; Eric makes his way from the
farm to Medicine Hat; Frankie takes an ocean cruise; Neil meanders across two provinces to participate in a strike; and, Colin enters the alien landscape of the prairie.

Colin's testing is a severe one. He discovers the hardships of trying to make a living in the city during the Depression. He learns to hate the anonymity and ugliness of the city. He also discovers once again the violence that occurs between men when he and Curly are beaten by the police and thrown in jail. All in all, by the time he decides to go home he is ready for his separate role in the mountains, though he still feels "an awkward, clumsy man, unproved" (181).

The relationship of Colin and Mildred when he finally returns is reminiscent of that Neil Fraser expects as his reward for having persevered in a field of endeavour he imagines Moira has set out for him. Neil seems to feel that at the end of a year of study Moira will be his woman; Colin, after his year away, does not expect any reward, but he does come home much more mature than when he left. Mildred realizes the change in him and rewards him herself.

He is full man now, she thought, and I am a woman, not a teacher. He needs me, not for always, but now, tonight. My body can give him a strength that my mind has never given him. (206)

And thus, he is given the solution to the final puzzle; he is initiated into the ultimate mystery for him, sexuality.

He could still feel the straining arch of his stomach muscles and the clean emptiness of his body. So much was washed away, so many days and nights of throttled desire and starved fantasy. The unexplained things seemed suddenly clear, so many of the hard things seemed small and unimportant. (206)
Interestingly enough, he compares her to a stream in his beloved mountains.

The first sexual experience has a similar exhilarating effect on other protagonists such as David Canaan, Breavman, Eli Pallisher, and Del Jordan. Sexuality is not a central liberating experience in the Canadian Bildungsroman until after 1947. Before that time, the central character generally learns about sex by word of mouth, certainly not from participating. Eric Barnes actually peeks into windows in the red light district, and Len Sterner feels repugnance at the very thought of sexuality. In contrast, David Newman in Patricia Blondal's A Candle to Light the Sun (1960) visits a brothel regularly as part of his initiation ceremonies.

Colin's sexual experience completes his manhood; thereafter, he decides to make his own life off in the mountains and discover his own places there. He becomes sure of himself, and after he discovers the rifle of a fallen hunter in one of his valleys: far from civilization:

> It was as though some shadowy restraint had dropped away from his mind and he was free to think clearly for the first time in his life. (215)

Colin is convinced of the importance of his life and the necessity of its maintenance in the face of all opposition. What the mountains mean to him is described in the following passage:

> The absorbing effort of climbing, power of lungs, power of legs and back and arms, utter confidence in the whole working of the body, the clean, windy space of the high country. And a sense of possession. Perhaps that above all. (210)

Mildred means nearly as much to him and he dedicates his life
in the mountains to her.

Human beings, however, will rarely leave the isolated individual to himself. Colin learns this fact of life as a boy when two other boys wait to beat him up every night after school. He learns it again when news of World War II comes to the backwoods via Robbie's radio and Colin, following the lead of Johnny Harris, joins up. After the war, Colin learns of the pressures unions place upon men who want only to be free to do their own tasks; earlier in the Depression, he had learned how the big logging companies forced individuals like his father into beggar's postures. In the bush camps during the Depression he learned how a government department could make a decision that could affect hundreds of men.

On the Highest Hill is written in the best spirits of pacifism. Throughout his life Colin cannot understand the hatred that arises in men's faces when they are on the opposite side on issues. Even the schoolmates who beat him up were this way. Colin says,

It isn't what they do to you so much as the way they suddenly turn into strangers, two different people altogether. (30)

Colin instinctively hates hurting and killing. When he shoots a deer, it is only out of necessity, not out of aggression. The union/management conflicts and the second world war are hateful to him. In regard to work he cannot understand why a man like himself or his father cannot be left alone to do his job without having to be a part of the hate that unionism seems to demand. When he is called up to be a soldier, Colin's lack of enthusiasm for killing gets him a position as a medic
behind the lines. Colin's philosophy toward aggression is outlined in the following statement.

I used to work on a bridge-crew. A man can fall off a trestle and get killed or something can drop on him and kill him. There's sense to that because a man has to take some chances to do anything at all. But there's no sense to men hating each other and trying to force each other to do things they don't want to. A man could die in the mountains, like my partner nearly did once and it would be peaceful, almost like a part of living, nobody would have been hurt by it, not really hurt, because there was no hate in it. (255-56)

Throughout his early life, however, Colin observes much hate and much hurt due to the inhumanity of man.

Wilderness utopias like Colin's are no more immune to the machinations of man than the ordinary sphere of human life. Colin, like the central figure of Earle Birney's "Bushed", invents a rainbow, but, unlike the man in Birney's poem who becomes overwhelmed by the wilderness, Colin's wilderness is his security. What overwhelms him are the decisions of logging barons to log in his special valleys. When the company's advance man outlines the logging plan for one of Colin's valleys, he states the economic religion of modern times: "the timber's got to be logged" (292). To Colin such an attitude is merely a part of the progress syndrome by which companies advertise their schemes; such capitalistic maxims are really a cover for timber rape and land degradation. Armed with such a philosophy, they feel justified in upsetting the harmony that many men like Colin have with nature. The "garrison", whether it be a distant logging firm, governmental bureaucrats, or the respectable
denizens of one's home town, will rarely consider the interests of the individual, nor will they allow its members to be a distinct group of one. Just as society overlooks the need to conserve the environment when big business interests are concerned, so the needs of the individual are not considered when challenged by the larger whole.

Northrop Frye maintains that when a garrison begins to apply its sanctions the individual becomes either a deserter or a fighter. Initially, in a sense, Colin is a deserter when he seeks to establish a separate existence in the mountains. Only occasionally does the garrison make its presence known. However, when the garrison sets out to take over the individual's territory, as the logging companies do with Colin's valleys, he determines to fight. Despite his pacifist philosophy, he almost shoots several of the advance loggers. He realizes, however, that he would only be killing men who are individuals like himself. He decides, then, to become a deserter again, and like Huck Finn, heads out for the territory.

Colin's choice of his wilderness sanctuary is once again unfortunate. He sneaks into the back of Menzies Park, a wilderness haven. There he builds his cabin with care, as Mildred says she will live with him in the mountains beginning on this particular autumn. Everything is built with her in mind. Colin's choice of location has not been altogether careless as he tells Johnny Harris:

If it's park country they've got to leave it alone, the way it is, haven't they? They can't log in there or bitch it up any way. (296)

The forces man has at his disposal do not interfere in the manner
of the logging blitzes, but Colin should have known that the forestry services would intervene. A forest ranger, who himself is not bothered by Colin's presence or his idyllic cabin, arrives to take Colin out to be tried by some branch of civilized law.

Colin decides once again to fight, and when he sends the ranger away at riflepoint, he commits himself to a course of action that has no turning back point. When the ranger returns with a Mountie, Colin is watching from a hiding spot nearby. As the ranger readies a pile of shavings for the burning of the cabin, Colin shoots him. Colin, seeing his dreams ready to go up in flame, finally resorts to the violence he abhors as characteristic of many people he has watched during his brief lifetime. The subsequent manhunt is conducted by none other than Clyde Munro, Colin's R.C.M.P. brother-in-law, a worthy representative of law and order.

Colin's eviction from his paradisial cabin site is prefigured quite early in the novel. When Colin is searching for work in Vancouver, he discovers an unused spot in Stanley Park as a place of refuge from the troubles of the city and an alternative to the sleazy hotels he can afford. He is urged to move on by a policeman, and, in this instance, he does so. He later learns that the city has decided to crack down on loiterers, loafers, and what are labelled "bums", who are really people unfortunate enough to be out of work. The forces of municipal governments do not care, though, about circumstance; they only ask to be rid of problems expeditiously.

The manner of Colin's death is also prefigured early in the
novel. On one of Colin's early goat-hunting trips he wounds a goat and follows it to a hidden valley, which can only be entered by a jump across an abyss to a ledge which winds down into the valley. In this instance, the wounded goat has not managed the jump and lies dead far below. At the end of the novel, Colin, too, has been wounded by a rifle shot from someone in the posse, and like the goat he heads for his secret valley. The snow crumbles on the ledge where he must leap across the gap and Colin tumbles to his death.

There are forces at work in society that cannot by their very nature accept that an individual might want to seek the sanctity of a separate selfhood. Forest rangers and mounties, the guardians of society that ultimately bring about Colin's death and the close of a life well-lived, are merely visible signs of a much larger social force at work. Though Colin is tenacious in his opposition to the gregariousness society seems to demand, the social system has the final word. Colin's choice of manhood roles, nevertheless, seems appropriate, and Haig-Brown never wavers in his sympathy for Colin's hopes. The difference between this novel and those of the 1960's is that later protagonists locate avenues of escape and are able to isolate themselves finally from the surrounding social pressures.

On the Highest Hill has a contemporary stance in its outlooks and aims. This is especially true of its portrait of a developing individual who emerges into adulthood in a unique way. Haig-Brown's novel has a touch that is similar in many ways to the Bildungsromane of the 1960's. The main difference
is that in the 1960's the novelists write about heroes who are ultimately successful in their subversion, as contrasted to Colin Ensley's death.

The Mountain and the Valley, though its symbolic associations are similar to those of Haig-Brown's novel, follows a pattern very much like that illustrated by McCourt's Music at the Close. Two corridors of life are open for David Canaan's passage, and yet neither route is ultimately acceptable to him. Like Neil Fraser, at times David cannot countenance being on the farm, and at other times he cannot visualize his future in the city, except in dream. Unlike, Neil Fraser, David often enjoys the farm as well, so much so that when he thinks of leaving he considers himself a traitor. David's problem in growing up is that his dreams, linked to the creative aspects of his self, clash with the contentment he finds on the farm. When he does find an alternative to these dualities in the life of a writer, he dies before he achieves any of his goals.

R. E. Watters describes Buckler's novel as being among those novels:

... of growth or development, in which we trace the expanding experience of the principal character passing from childhood to maturity--a common enough subject, and one usually presented in a straightforward linear succession of chronological episodes--beads of incidents on a string of character.\(^5\)

Watters illustrates, however, that Buckler deals with more than the "straightforward linear succession of chronological episodes". In fact, as Buckler himself indicates, he is much more interested in the inside life of his characters as they relate to a minimal number of incidents.\(^6\) Nevertheless, the incidents in The Mountain and the Valley are important in that they become the catalysts
for David's reactions to the world around him as he grows up. David's progress or his inertia can only be charted against the zodiac of events which pattern themselves upon his awareness.

David Canaan is the true heir to Brian O'Connal, just as Del Jordan later becomes their female counterpart. David has the "feeling" during childhood just as surely as Brian ever did; but Buckler's vision is a more encompassing one in that David becomes part of the pain and discontent of an adulthood in which the ecstatic awarenesses of childhood have no part. Brian O'Connal notes what happens to the adults in his world, but by the novel's end, he has not yet experienced the agony of the more fact-oriented life with the "feeling" gone. David experiences both states, and much of his disorientation in the arena of adult actuality occurs because of the memory of the contentment of childhood.

Part One of The Mountain and the Valley which is called "The Play" outlines David's sense of the "feeling" and his separateness from the family. "The Play" can actually mean more than the staged Christmas concert performance; "play" is integral to the child's existence, and in the years till puberty, the absence of responsibility and work-orientation make this period a joyous one. David has a carefree existence, swimming in the creek when he wants, participating in whatever adult activities he chooses, waiting for the extravagances of Christmas. To him, his life is like a continual Christmas; events such as the drowning of two adult members of the community do not affect him, except as a hindrance to an anticipated want of his. To a child, death is, at its nearest, a phenomenon on the periphery
of existence. In those days of his late childhood all things are alive to him and the moments lived for their present qualities.

There was nothing repetitive about the mornings then. Each one was brand new, with a gift's private shine. Until the voice of late evening began to sound like voices over water. Then, quite suddenly, sleep discarded it entirely. You awoke again, all at once. The instant thought that another day had something ready for you made a really physical tickling in your heart.

David when young is totally sensitive to everything surrounding him. He hears things the others do not; he sees far beyond their limits of vision; and he feels the very texture of life about him.

No one in David's family, except sometimes Anna, is involved sensually with the surrounding environment; for them, most items have a practical value. Three days before the Christmas of his eleventh year, David's feelings are so intense that he can barely stand to have the other members working at their usual tasks. He goes in to question his grandmother:

To let her feel that she was helping him get things straight was the only way he knew to give her some of the splendid feeling he had so guiltily more of. (62)

David's "feeling", similar to that experienced by Brian O'Connell in Who Has Seen the Wind, is linked to his imagination. Throughout the novel he is to feel both elevated and deflated because he has a private world of mind that others do not possess. During his childhood the imaginative world is one he is proud of; it allows him a range of behavior and a status that no one else has. During his performance at the Christmas concert he emphasizes this aspect.
Oh, it was perfect now. He was creating something out of nothing. He was creating exactly the person the words in the play were meant for. He had the whole world of make-believe to go to. They had only the actual, the one that came to them. (88)

Unfortunately for his sense of self, the actual world intervenes when he is at the height of his creation during the play. A vulgar comment from the audience destroys his perception of the splendour of his imagined role, and makes him realize that no matter how far into the areas of mind he travels, the mundane life surrounding him will always break into his mental ramblings. The quotidian existence of his family and the village people will be a source of frustration to him many times in his adolescent and early manhood years.

Despite his depth of imagination and sense of separateness, however, he would like nothing better than to be an unqualified fixture of the farm world. He often wants to eviscerate his imagination in order to be involved naturally in the farm world, to function amongst the other boys without having to deny a part of himself to do so. He would like nothing better than to be a replica of his father, to function simply, without thought, like his brother Chris. After David has run away from the Christmas concert in anger at having his image of self tarnished, he states precisely this longing of another part of his being.

He despised, as if it were another person, the foolish treacherous part of himself that listened to books. That was the only part of him anyone saw... they thought that's what he was like... Oh, they'd be surprised when they found out what he'd been like all the time. They thought he wasn't like his father.
They'd see. A surge of identification with his father flooded him stronger than the grinding twist of the anger: his father's toughness which was to the toughness of the others as blood to dye. (91-92)

These two warring parts of his makeup will continue to plague him throughout life; depending upon his situation or whom he is with, one side or the other is prominent.

David is extremely happy as a member of the family unit. He is initiated into a kind of contentment with its regularity because of the satisfactions of the family's rituals. Each event that the family (or a group within the family) does together binds him to it. The obvious example that Buckler evocatively depicts is the ritual of getting the Christmas tree and the togetherness of the Christmas scene itself with its routines memorized, yet looked forward to. Other incidents such as the deerhunt by the three children, the picnics, the sleigh rides, the dances, and the building of the new house all function in the same manner.

The togetherness of his parents has much to do with David's contentment. Because his parents enjoy their roles so much, because they accept without question their way of life, and because they work as a team, David clings to their way. Buckler outlines Joseph and Martha's tacit sense of each other as follows:

But their thoughts seemed to hum together in the cidery light; like a bee over clover. Speech broke, rather than forged, the quiet contact between them. The silences between speech spliced it together again.

This was the time of day of the day of the year that Martha loved best. This the place and the work. Her thoughts were alert, but without comment. They moved, but without images, melting through each other like
the configurations of clouds. This was like a recess from thought: the still remembering light, the hypnotic movement of her hands and Joseph's in the gathering.

And though he had no conscious notice of it, even Joseph's strength burned softer in him, to match Martha's, like a light turned down. Unity was so in them that any other person who came into their thoughts, even one of the children, was like a second person, not a third. (148)

Certainly, the parents have their tense moments together, but generally these are not voiced in the family, and because the family solidarity is built on the parent's unity, the conflicts are generally short-lived.

Because all of the life around him functions at a physical level--the milking of the cows, the hoeing of gardens, the ploughing of land, the cutting of wood, the baking of bread, and the cleaning of house--David is often embarrassed by his imagination, the school language he develops, and his frailness of body. In the midst of reciting his part in the play, his father happens upon him, and David feels "silly". The two parts of David collide in this instance, as they are to do throughout his life.

Always, however, he wishes to emulate his father. His father is a man of strength in all his activities. He takes the shortest route to wherever he wants to go, whether it means stumbling through a stream or ripping apart the brush. Hard work or cold weather means nothing to him. In the community of Entremont, Joseph Canaan is a legend in his own time, the embodiment of the manly man. Whenever David feels one of the family is patronizing him on his weakness and difference, David does everything in the same manner as his father. Even after
Chris and Anna have departed from the farm, David still struggles to be one with the physical world.

It gave him something like grinding pleasure to let the damn rock fall on his toe if it wanted to, not to wring out his dripping mittens, not to wipe the dirty water off his face. (185)

The need to be the same is responsible for him wallowing in the dirt and dung when the pig is killed.

This desire to be physically at one with his known universe gives point to much of what happens to him in late childhood and early adolescence. To reach the top of the mountain is to be where his father has been. It gives point to his imitation of his father's and Chris' every action. The scene which demonstrates this behavior best is the mutual urination at the bridge on the way to the mountain.

Joseph and Chris stopped to urinate on the bridge. They used their whole hand, like a shield . . . He held his hand as they did. He was going up on the mountain. (21)

It gives point as well to David's need to have sex with his girl, Effie; this is done partly to catch up to his brother Chris who has become sexually active with his own girl. One of the main reasons, however, that David seeks out Effie sexually is his need to be first among his friends in conquest of an object in his physical world, just as his father was first in so many things. This is a kind of self-initiation (with Effie's forbearance) into an area of mystery in the world about him.

Some of the initiations into the way of life about the farm are completed, but many are not. Circumstance and David's
"difference" often create what can best be described as the halted journey. Because of an accident to Entremont loggers David never makes it up the mountain on that initial attempt; this turning back is symbolic of what happens to David throughout his growth to manhood. Others take the train to the nearest city or to Halifax, but David does not. At one point, when David, in a fit of rebellion at the static quality of farm life, starts to hitch-hike to Halifax, he feels guilty and turns back home. He cannot leave his parents and the farm way, just as surely as part of him wishes to leave.

He sobbed because he could neither leave nor stay. He sobbed because he was neither one thing nor the other. (204)

David's fall from a beam during the pig killing episode is, in some ways, representative of a stroke of luck on behalf of the other side of his nature. Walking the beam to remove a caught rope is a test of his manhood in relation to the physical farm work. Earlier Chris had unwittingly made a comment which David felt excluded him (David) from the brotherhood of the pig-killing. Thus, when David sets out to do a task which is beyond his body's limitations, Chris does not intervene. Chris is willing to admit David to the conclave of the adult farm group. David does not complete the job, however, and falls, permanently injuring and scarring himself. It is almost as if his slip from the beam is a bodily Freudian slip, his unconscious reacting on behalf of his creative self, forcing him into a state by which he must re-examine what he has tried to become. The accident allows him thinking time and the exemption from physical tasks, and thus, enables him ultimately to
choose an alternate adulthood.

During his growing up years, despite his attachment to family and farm, David continually believes that he will go away to university and become something in the world of affairs. His dreams centre variously upon becoming a famous mathematician, the best fiddle player, the best dancer, and "the only man who ever went every single place in the world and did everything in the whole world there was to do" (359). That he does not achieve any of these goals is not because of lack of ability, but due to the inertia cast upon him by the totality of his upbringing and surroundings.

Initiations into the larger world do occur during his adolescence. When a letter from a pen pal arrives, it easily cancels out his recent sexual awakening. Throughout the novel, it is as if an incident develops which would enmesh him in one sphere of life, only to have an episode from the other portion draw him toward its potential. The sexual initiation with Effie moves him away from childhood stances, but the letter from the "outside" world has symbolic resonances beyond anything the village has to offer. As he himself comments: "Where then did he get the feeling that this was some kind of turning point in his life?" (133)

The letter later brings a boy named Toby from Halifax into David's life. Toby calls forth in David the creative self which he often keeps hidden. The identification that he makes between himself and Toby awakens David's latent spirit, and makes him realize the inadequacies in the farm environment and its populace.
It was different from David's identification with the boys here. The part of him which he must withhold from them was released now. It was like a second language come full-worded to him, without any learning. He was like this city boy too. (159)

Because David has this affinity with Toby, he is embarrassed at the awkward manners of his family, at the crudeness of much of their way of living. When David directs Toby to the outhouse, "he spoke as if he were really a visitor in this place himself, denying any part of its crudity except as the basis for a joke" (164). Thereafter, in most situations David sides with Toby as opposed to Chris or the other farm boys when they snicker at Toby's finer manners. After the arrival of Toby at the swimming hole and David's support of Toby, "it was never quite the same with the other boys" (170). Buckler, who sometimes intrudes as the omniscient narrator of the novel, states that:

There were marks that stayed on David himself from Toby's visit. They soon scarred over; but so thinly, that even a duplication of the same shade of weather that had been there then would rupture it. (169)

After this, David's relationship with his family undergoes some change. He still tries to immerse himself in the work of the farm, but through Toby he is being called to something beyond the family. The strength of the family's hold upon him, however, is evidenced when Toby is still visiting him.

But why, when the house was quiet with the sound the silence makes to the only one awake, why did he think of the others--his mother and father and Chris? He pictured their faces. Defenseless in sleep, somehow they bore marks on them (which only he could see) of the way he'd felt toward them throughout the afternoon and evening. Why did he feel that he couldn't wait till morning to talk to them,
in front of Toby, about something Toby couldn't share? Why did he want to creep downstairs and awaken them, pretending he'd heard someone call, making them assure him over and over, until they began to laugh about it, that they were all right? (168-69)

He reacts this way because he feels like a traitor to the country of his upbringing, to the family that has given him its love.

David does make one actual attempt, beyond those ventures he imagines, to escape the farm world. Like Neil Fraser of *Music at the Close*, David is not competent at farm work while toiling alongside his father. When he is in his late teens, he resents being on the farm. At times he only half-heartedly does his work, and he pities himself endlessly. The city and its movement, "something to feed your mind" (193), appear to him to be the answer. But, on his own accord he cannot will himself to leave. His attachment to the family, in effect, acts as a subtle binding agent.

They began to saw, watching the saw's descent with a kind of mesmeric intentness. It seemed to David as if he and his father and the log were bound together in an inescapable circuit. (195)

Only a blow from his father and his father's suggestion that he go to where in his mind he wants to be force David from the farm. Then, after a journey of a few brief hours, David turns back and is glad to be reunited with his father. When he splits a block of wood under his father's instructions, "never in his life had he felt such a crying-warm surge of release" (205). Prisons in which the bars are built upon emotional infrastructures are difficult to break out of.

Toby is everything that philosophically David would like to be, and thus, is a perfect foil, as at times is his sister
Anna. Toby lives effortlessly in the outside world which only David's imagination has been able to reach. With Anna, who has accomplished in going to the city what David only dreams of doing, and Toby, David feels that he is part of the outside world. This is symbolized by the car trip up the mountain with David, Anna and Toby in front, and his father, mother and Chris in the back. As David notes, "There seemed to be a partition between the back seat and the front" (213). David is wrong, of course, because he should be straddling the partition. Later, David recognizes his affinity with his parents and Chris when he chooses to come down the mountain with them and the team of oxen, as opposed to returning with Anna and Toby. On this particular trip, the mountain top is not reached, another of David's halted journeys, and not long thereafter he has his major accident. Interestingly enough, Toby and Anna as fully-functioning adults do make it to the mountain top long before David makes his final climb.

David's accident results in a kind of crippling of the body, though he only speaks of incessant head-throbbing. This crippling, as mentioned before, allows him release from the toil of the farm, and, in a sense, is the physical equivalent of what he has mentally been doing all along.

What was the good of learning here? All they thought about was liftin' and luggin'. They thought if anyone was smart it was like being half foolish. You had to cripple every damned thought you had, every damn thing you did, so they wouldn't look at you funny. (194)

The accident gives him all the excuse he needs to be different.

Circumstances, however, such as his father and mother's death
and his brother's departure create a situation whereby he is left in charge on the farm. David, thus, decides upon a compromise. He becomes an adequate farmer in touch with his land, but he also decides upon an outlet for the imaginative portion of his self. He decides to become a writer.

The catalytic agent in his choice of a harmonious adult career—the farmer-writer—is a book he reads while he is convalescing from his accident.

Suddenly he knew how to surmount everything. That loneliness he'd always had . . . it got forgotten, maybe weeded over . . . but none of it had ever been conquered. (And all that time the key to freedom had been lying in these lines, this book.) There was only one way to possess anything: to say it exactly. (237)

He frees himself because he can have all the physical contact he wants with the land without anyone interfering; and also, he can allow his imagination free play whenever he wishes by writing. He can use the farm environment and put it into words.

In order not to have one aspect of himself deflated or brought into question by an element or person representing the other half of his being, David cultivates total isolation from his neighbours. The isolated life he chooses is similar in many ways to that chosen by Colin Ensley. Like Colin, David comes to despise most of the town people and actually enjoys living apart. His lonely work in the fields together with his thoughts about writing "isolated and crystallized him into a kind of absolute self-sufficiency" (279). Elsewhere, he speaks of his life among his books, his writing notebooks, and his fields as complete satisfaction, as totality of self.
His loneliness was absolute, but it wasn't intolerable for being something foreign. And when he withdrew to himself, it wasn't to a strange place (as they would find, forced to their own company). It was to the most familiar ground he knew. (278)

For him, loneliness is self-sustaining.

His loneliness and his satisfaction at forging the exact words for a story shore each other up. And as long as no one bothers him, his sense of his separateness is inviolate. He believes in the adequacy of his choice as long as he is alone.

As happens to Colin Ensley, however, the outside world will not leave David alone. The now-married Toby and Anna, who are the visible embodiments of the world of activity in which David once wished to participate, come to spend Toby's furlough on the farm. Unlike Colin's situation, David's chosen role does not come under pressure from outside forces in themselves; the outsiders merely shape the inadequacies of his existence for him. With no one around, his life-style is self-fulfilling and never comes under scrutiny, but in Anna and Toby's presence, his own way seems quite barren. Toby's example, emphasized by his departure by train for the city and the war, once again tosses David into turmoil. At this point, the single-major realization of what he has done to his life (or let life do to him) occurs; it happens as he watches Toby "walking ahead through the train," while he is on his knee in the turnip patch.

He saw then that the unquestioned premise all his calculations had been built on was false. He realized that for the first time that his feet must go on in the present path, because all the crossroad junctions had been left ir-retrievably far behind. Anything your own hands had built, he had always thought, your
own hands could destroy. You could build a
wall about yourself, for safety's sake, but
whenever you chose you could level it. That
wasn't true, he saw now. After a while you
could beat against the wall all you liked,
but it was indestructible. The cast of lone-
liness became pitted in your flesh. (337)

What David realizes is that the life he has created for him-
self must always be his only life. He must find his way along
his "present path" and not hope to become anything in the world
outside. Even his writing is an item for his own pleasure and
not for other eyes. Long before this realization, any chance
of creating an existence uniquely his own in the active larger
sphere has been passed over.

Buckler uses the image of the road with many branches, a
verbal similarity to the actuality of the logging road, to de-
pict David's life. David has not followed any of the paths
leading off from "the crossroad junctions"; he has stayed on
the main thoroughfare of self and found a way to unite the two
factions within himself. He knows at the point of Toby's final
derparture that he himself must travel his separate way alone.

This knowledge makes him miserable and bitter. At this point
in time, he does not want to face the singularity of himself,
immobile, stationary, static, in relation to the outside world.
In his anger he hacks up the pile of turnips (symbolic of his
thraldom) he and Toby had worked upon. That acute moment of
realization does, however, show him the course ahead for his
life, and having observed accurately his position, he is able to
climb his mountain. Never having accomplished anything in the
world of affairs, his future role narrowed to the insularity of
farming and writing gratuitously, he dies on the mountain. Ironically, he succumbs exactly where his father died, thus indicating that in the end he is closer to his father's way than to the outside world.

The farm world contains him, but even at the last he remarks upon the rightness of perfect solitude and his determination to continue writing. In a sense, he is forced to the highest hill, just as Colin Ensley is, but in this case by his own disillusion.

Claude Bissell speaks of *The Mountain and the Valley* as a paean to family life. While the early parts of the novel illustrate the joys that are to be had in a happy, united family, the latter part of the novel points to another conclusion. The very associations that the family leave with him are like millstones around David's neck keeping him from surfacing in a way of his own. That he does discover a method by which to release the totality of self is due to circumstance. The family's concerns and his own separate sensitive nature prepare him for a life filled with much anguish. The closeness of the family in this instance does more damage than good. The happiness he does arrive at, however brief its tenure, is an adjustment of both sides of his personality, and in the end even that role is found lacking.

David Canaan, Neil Fraser, and Colin Ensley have perspectives upon existence which separate them from their fellows and society in general. Neil and David dream about extending themselves far beyond the provinciality of their communities. Neil does not make it because his abilities are not those which allow for
extension, but he will not admit his failing. David does not make it because he is torn between two modes of life and exists in perpetual stasis. Both David and Colin's final choices for life are those which separate them from the common way of those about them. The upbringing of each of these individuals aids them in what they become, but, except for Colin, the inculcations of the early years are hindrances to their future development along the lines that they wish: sweet season of youth, but bitterness at the adult core. That all three of them die at the height of manhood is a final statement as to the options available to the unique individual who grows up in an established world.

Unlike the protagonists of the Bildungsromane of the late 1930's and 40's, the main characters of these three novels of the period around 1950 are strongly attracted to a way of life that is untraditional in focus. The fact that their lifetime enterprises fail is what separates them from the heroes and heroines of the Canadian Bildungsromane of the 1960's who ultimately do attain the great release from family and society that so many youths seek.
NOTES TO CHAPTER FOUR

1 Edward McCourt, Music at the Close (Toronto: The Ryerson Press, 1947), p. 27. All subsequent quotations will be from this edition and will be incorporated into the text of the chapter.


3 Roderick L. Haig-Brown, On the Highest Hill (Toronto: Collins, 1949), p. 40. All subsequent quotations will be from this edition and will be incorporated into the text of the chapter.


7 Ernest Buckler, The Mountain and the Valley (New York: Henry Holt and Co., 1952), p. 9. All subsequent quotations will be from this edition and will be incorporated into the text of the chapter.

CHAPTER FIVE: THE CLEARING'S SUDDEN DAZZLE

Dorothy Livesay, "Other"

For the novelists of the late forties and early fifties, the parental generation is a loving one, but this love hinders rather than forwards the youth's development toward separate goals. In the Canadian Bildungsroman beginning with Vera Lysenko's Yellow Boots (1954) the parents are not portrayed in a positive fashion at all; they may be loving in their own way, but to the child this love is so veiled and so bordered by restrictive rules that it seems not to exist. The child grows up in an environment harsh to his senses, repressive to his instincts, and intolerant of his differences. As he moves into the teenage years, the youth makes a conscious decision to rebel, to escape, to seek something far different from his parents' life.

Sometimes the youth who is seeking alternatives to the deadening parental mode of living has a friend to help him extend the possibilities. This is true of Eli Pallisher of Tomorrow Will Be Sunday (1966), who actually has several friends who help usher him into a deeper understanding of why he must reject his parents and the adult group to which they belong. Lilli, the heroine of Yellow Boots, acts on behalf of her individual needs because of the courageous example of Tamara, a woman who lives by herself and is proclaimed a "witch" by the
community. David Newman of Patricia Blondal's *A Candle to Light the Sun* (1960) is led along the paths towards various kinds of knowledge by Darcy Rushforth, who later commits suicide when he is outdistanced by David. Often, however, on his own the youth decides upon a unique course of action, a distinct direction for self, because of the negative examples around him. Juju Stone of *House of Hate* (1970) and Del Jordan of *Lives of Girls and Women* (1971) become "other" because they finally cannot countenance the "sameness" around them. In some instances, to remain childlike rather than accepting "responsibility"--the central adult virtue--is viewed as one alternative to growing up to blend into the blurred outline of parents.

The difference between the novels studied in this chapter and those of the earlier time period is the lack of ambivalence. The hero or heroine still has the family unity with which to deal, but the break from its confinement is almost always total. Nor does death or some other tragic condition result from this separation. The individual finds what is important for him in life and rarely is any "doubt" cast upon his choice. As is suggested by the imagery associated with Lilli of *Yellow Boots*, these characters willingly (sometimes wilfully) leave the cocoon and become exuberant, if sometimes lonely, butterflies.

Vera Lysenko's *Yellow Boots* (1954) in terms of form is a fairly conventional novel. Certainly, it lacks the complexity of *The Mountain and the Valley* and several of the earlier Canadian novels-of-development. Lysenko's novel, however, does anticipate the pattern of rebellion evident in the novels which follow it.
As well, *Yellow Boots* is laden with the kind of imagery predominant in the novels of the contemporary period. It is for these reasons that *Yellow Boots* merits the extensive consideration given it in the following section.

Lilli Landash, the heroine of Lysenko's novel, is somewhat of an outcast in her family. The Boukovenians, of which her parents are part, carry with them to Canada many folk beliefs. Due to the circumstances surrounding her birth, Lilli is viewed as a "gypsy" by her parents. At the age of six, she is put into service with an aunt, and only returns home at age eleven because she is near death. When she does recover from her illness, she becomes the slave of the family, working both in the home and in the fields. Her efforts are not appreciated by her parents, nor do they accept her as more than an encumbrance from the moment she is brought home nearly dead. The father thinks of her in her death throes as "some odd, stunted plant which had to be pulled up to make room for another healthy growth."¹ Many years later, after Lilli becomes successful in her life choice, she tells a friend that:

'I wasn't really attached to home at all, really.' Lilli recalled the huge, untidy log house, where there was never a corner she could call her own. 'A home in which I never felt at home,' she sighed. 'I was the odd one, the gypsy, in the family.' (281)

Not since Jessie Beattie's heroine, Mimsie Ross, of *Hill-Top* (1935) has a youth been so much of an alien in her own home. As well, like Lilli, Mimsie has a secret dream of becoming a singer; but, Mimsie waits for parental approval, while Lilli escapes to her future. This difference in behavior illustrates
the essential distinction between the novels of an earlier period and the contemporary scene.

Lilli's parents are immigrants of Boukovanian stock and adhere strongly to the old ways, to the customs and imposed values inherited from generations before them. They are intensely involved with the land and all of the processes related to farming it. Their joys are few and exist in the rituals of weddings and other gatherings participated in by the entire community. It is little wonder that when Lilli as a grown woman is asked what the prairie means to her, she replies that she hates the land. What she dislikes about the land is its connection to the work-ethic and the oppression that she remembers being under when on the farm. The family name "Landash" or "ash on the land" is significant in relation to Lilli, just as David Newman of A Candle to Light the Sun has a last name which indicates that he will become a "new man" by the novel's end.

The death scene at the beginning of Yellow Boots actually exemplifies well the parents' attitude toward Lilli throughout her early teenage years with them. Being in many ways death-in-life people, Anton and Zenobia Landash, her parents, prepare for her death while she is yet alive. From her fever-bed, Lilli watches her mother sewing the shroud and her father painting her coffin beside the bed. Neither of them actually show any concern over her possible death; Anton even laments that "the seed must go into the ground and here we are waiting for her to die" (19). Only the grandmother attempts to aid Lilli, utilizing many folk remedies to dispel death. Through-
out her early life, Lilli's parents do very little for her, while her grandmother influences her greatly.

Despite her continued efforts to become a part of the family, Lilli feels like an alien. Once when Lilli's open mouth spoils a family photograph, her father literally cuts Lilli off the picture. Lilli realizes from this and other incidents that "always she would stand on the outside of the family circle, trying to get in, yearning to share their joy" (65). In contrast to Frankie Burnaby of Hetty Dorval, whose life is described in terms of a circle too, Lilli is forever outside the circle. Frankie only occasionally breaks its circumference, being always a segment of the whole.

Lilli's grandmother is one of the important early influences on her. She is kind to Lilli when her family is generally unappreciative, and the girl is drawn to her grandmother. As well, the grandmother teaches Lilli many stories and songs which Lilli takes to heart because she loves singing. The mother and the grandmother are contrasted as follows:

Her mother was an alien person, enclosed between two boards of stiffness and morbidity, but Granny could enter the child's world of fantasy and create something new and beautiful out of scraps, whether of cloth, food or words. (26)

Lilli, thus, learns many things from her grandmother and somehow feels that the grandmother is aiding her in finding a future unlike that of her parents. Lysenko uses the image of the child wearing its ordinary coat "while another was being tailored" (26). Another image Lysenko uses is that of a door being opened into "the magic of poesy and legend" (27). This image of one door
in a series leading on to adulthood is not used extensively in this novel, but the same image is central to Eli Pallisher's awakenings in \textit{Tomorrow Will Be Sunday}. Metaphorical doors open readily for the protagonists of this period, whereas for characters like Eric Barnes and David Canaan in an earlier period, these doors remain closed.

Another influence on Lilli is her schoolteacher, MacTavish, who appreciates her zest and vitality, the inner glow in Lilli that her family does not seem to notice. He encourages her in her desire to make a life for herself, and from MacTavish she learns that:

\begin{quote}
Each person has a right to live, not as someone else wills him, but as he himself feels within his heart that he must live. (150)
\end{quote}

Much later in the novel, when Lilli is being pressured by her father into a distasteful marriage, she consults MacTavish who advises her on how to escape the life being imposed upon her. Chris Simms, the teacher in \textit{Tomorrow Will Be Sunday}, functions in the same fashion in regard to Eli and his future.

During the five years of her "stay" at home between ages eleven and sixteen, Lilli observes the structures of her community, the commitments to a particular set of values, and the social ostracization of those who do not conform to standards. Tamara is a quite-prosperous widow who once was the centre of community life; but, because of her isolation, her disregard for the finer points of community life, and her location near the swamp, she is labelled a witch. Lilli is one of the few persons who looks beyond the label and treats Tamara as a person. Lilli tries to understand why Tamara is as she is.
Witches at all times, thought Lilli, might have been superior women such as Tamara, amateur doctors or poets who, denied natural outlets, turned to perverted hatred of the community. (148)

In fact, because of the way Lilli herself is treated she identifies with Tamara. When the settlers of the area, including her father, force Tamara to burn her home and flee, Lilli is appalled. Perhaps because of her own outsider status, Lilli fears a similar end for herself.

The settlers' action toward Tamara startles Lilli's growing acceptance of the way of life surrounding her. In fact, she is initiated into an understanding of the core of social evil underlying the world in which the adults live.

Lilli, as she looked upon the downy faces of Petey and the twins, envied them their innocence, for tonight, she who was fourteen, the eldest now, had been suddenly thrust into the adult world of emotions, predestined for her people by centuries of ignorance and superstition. Up to this evening she had not questioned the old beliefs, but now a great rent appeared in them and she exclaimed to herself, 'Lord, what darkness is in their minds.' (158)

Though she does not act immediately because of her new knowledge of the tendency of many of her parents' beliefs, she knows there must be something better. The death of Tamara and Lilli's admitted "kinship between herself and that woman" serve to point "the way for Lilli's own rebellion" (160). As the attitude of disbelief lodges in Lilli, all that is necessary for total rebellion is an incident which will directly affect Lilli's future in an adverse manner.

The catalytic agent of Lilli's rebellion is her father's pronouncement that he has matched her in marriage to Simon
Zachary, the area's lecher and woman abuser. In effect, her father exchanges her for a piece of land. Lilli's older sister, Fialka, is allowed the traditional courtship and the man of her choice, but Lilli is treated as merely a chattel. Lilli outlines her father's attitude as follows:

Lilli, watching his face, was reminded of a previous occasion when Anton had worn that same expression, compounded of sadism and satisfaction, and this had been when he was taming his new horse Diamond. 'He looks at me with the same eyes ... as though he'd like to tame me to his will, but he won't.' (194)

All of Lilli's arguments fall on deaf ears. When she argues that a person is more important than a piece of land, he indicates that everyone has to be subservient to the land. Lilli determines that she will not give up her dream of becoming a singer, that she will escape to a better life somewhere.

That evening, which Lilli spent quietly in the company of her grandfather, Lilli said farewell, in her thoughts, to the community which had nourished her. Although outwardly acquiescent, her course of action had already been determined. Her father's laws were made in the old country, she reasoned, but she, Lilli, had been born in the new. Her need for Anton's approval vanished, and how much she had grown with this knowledge! She was strong now, strong enough to revolt against his authority. Rebellion that had been growing within Lilli sprang up and took shape. Tiny seeds sown by MacTavish, by Vanni, by others had taken root, spread deep, more so than she had realized. (198)

As the community does with Tamara, Lilli's father does with her; he forces her to a position of no return. Because "in two weeks, her life would be sold, all doors closed, all music stilled" (197), Lilli, in effect, burns her house behind her and heads for the unknown.
Lilli's subsequent life from age sixteen to full maturity at twenty-three is depicted in terms of a quest. In fact, the section of the novel in which she commences work in the city is entitled "In Search of a Lost Legend." Throughout her life Lilli has been a seeker, and now in the metropolis of Winnipeg she searches again for that which will fulfill the yearning (linked to song) that is central to her.

In going to the city Lilli leaves behind the way of life associated with her father's tan peasant boots tramping across the furrows. She does not, however, discard the associations that linger of the yellow dancing boots. Lysenko does not envisage that the city is the answer to everyone's dreams, and her depiction of the sordidness of many city people's lives bears this out; in Lilli's case, however, the city gives her opportunity she would not have on the farm. "She had regained the right to her own life, she could still work out her own destiny" (201).

Lilli's quest moves toward its goal through the efforts of two men associated with music with whom she comes into contact in the city. Matthew Reiner, the head of a choir, and after their initial meeting, Lilli's music teacher, is the greatest influence. Reiner, as he is called, accepts her for what she is: a woman with a fine voice, but also with an inner sensitivity to the life around her which shows up in her songs. Nearly always before, especially by her family, she is judged by her appearance. Reiner and the members of the choir judge her by other values. "She felt as though she had left her old life behind her, and would never return to it" (239). Under Reiner's tutelage, she
makes progress toward becoming a force in the world of music, and thus, in effect, leaving her family behind.

The journey motif, associated with the quest, is used throughout. Most predominant, however, as in Anne of Green Gables, is the flower imagery. Always as a child, Lilli is surrounded by flowers. When she is near death, she is spoken of as a "stunted plant" or a "plucked" flower not allowed to bloom. When she does revive at that early point in her life, she is depicted as "a flower shrugging the dew off its petals" (23). Indeed, when she is with her parents, Lilli is not allowed to blossom in any individual way. Any blooming she does is in secret, and the novelist even compares her to a plant she secretly tends in the garden without her family's knowledge. When she does achieve freedom and comes into her own right as a singer, Reiner feels it is "like watching an exotic plant come into blossom" (280). Lilli uses this imagery herself to describe what has happened to her:

I was like a plant which had been set in a dark, narrow place and grew crooked, and then this plant is suddenly removed into sunshine and space. (253)

Elsewhere, she speaks of her life before as "a little closed-up room," whereas the world she enters is one with "big halls, full of things she never knew of" (252). Restriction versus expansion is central to the way Lysenko views Lilli's growth. Lilli's life expands as she moves toward full adulthood, and it is important to note that expansion of a similar kind is key to each of the protagonist's development in the contemporary Canadian Bildungsroman. In contrast, Anne Shirley's expectations
are curbed upon her entrance to adulthood, and this restriction is a feature of the many growing-up novels until well into the 1950's.

Lilli anticipates the thoughts of so many of the protagonists of the contemporary Bildungsroman when she says:

I once thought this person might be, and now I have so much to learn, so much to live, so much lost time to make up for—you see, I haven't decided what I am, or what I want, yet. (253)

When she does choose her ultimate career, it is as a singer interpreting folk melodies to the widest range of people. She has been preparing for this career through her many contacts with immigrant people in the railway gangs, in the factories, and on the streets. A triumphant tour of the province including a trip home to see her family confirms her decision. She will sing the songs that the immigrants are losing as a result of the impact of modern ideas and technology upon their way of life.

The reason for Lilli's trip home is not fully understood by her. The trip home is in some ways to confirm the wisdom of her choice. To her surprise, she is one of the few persons from the family to have retained the spirit of the songs and legends; the rest have opted for mail-order clothing, Canadian food, and the latest appliances and machines. By having escaped to find a new way, she actually saves any of her heritage that matters, whereas the others lose theirs. Her new stature and her link to the best of the past is symbolically depicted in the gift of the yellow dancing boots she receives from her mother. Lilli returns to the city confident that she has chosen the role
with the most meaning for her, singing folk melodies to the immigrants. That she links herself finally to Reiner, an immigrant himself and an outsider to most of society's embellishments, serves as the final fulfillment of her quest.

At last she realized how deeply he had entered into her being, how he had unobtrusively guided her talent, brought out all the latent wealth within. If it had not been for him, she thought, she would have been like an undeveloped negative, all her potentialities locked up. (306)

Lilli finds her proper role in a life apart, in the joy of song, and in a man who will not trample her spirit. To use the dominant image in the novel, Lilli is in mature bloom, radiant in her chosen place in the sun.

Yellow Boots is infused with the patterns and images central to the Canadian Bildungsromane which follow it. Lysenko is definitely too obvious in her use of these motifs as parallels to Lilli's life, but their directness aids in an understanding of the more subtle use of similar imagery and construction in the novels of the following 1960's period.

In many of the Bildungsromane of the 1960's it is important for the emerging youth to discover a self that has no hidden traps, a way of being that ensures no leg-dragging. Sexual adventure and abandonment seem to be a liberation of the self from the setup of marriage that society demands; but, if those sexual encounters are pointing toward a permanent condition--marriage or emotion atrophy--then the self has to seek isolation. The main characters of The Favorite Game, House of Hate, and Lives of Girls and Women note the directed tendencies of sexual experience and leave behind those persons with whom sex is a
means to an end. Leonard Cohen's *The Favorite Game* is perhaps the best evocation of the search for unencumbered selfhood, sexual or otherwise.

Lawrence Breavman, Cohen's youth finding his way from childhood to a troubled adulthood, is a Westmount Jew whose world has been elaborately defined long before his entry. The Code of Breavman that Lawrence devises to match the rules his parents want him to live by categorizes him *a priori* as one of the "Victorian gentlemen of Hebraic persuasion."² As Lawrence's father is dying, Lawrence's memories of him are double-edged. On one hand, his father is "the persecuted brother, the near-poet, the innocent of the machine toys" (22); balanced against this:

> He is heaving Authority, armored with Divine Right, doing merciless violence to all that is weak, taboo, unBreavman-like. (22)

Just prior to dying, he pins his medals on Lawrence in a symbolic gesture meant to confer on Lawrence all of the prestige associated with the parent. Lawrence is also given many of his father's books as a sign that he should understand what his father was and seek to become like him. At a very early age, Lawrence begins to struggle against this heritage.

Lawrence's mother is a classical depiction of an over-concerned maternal figure. She is linked closely with the possessions surrounding her. Her way of showing concern is to ply Lawrence with food, but most of the time this is not the way to his heart. For some reason, she has no other way of approaching him except through mentioning the materialism of her world, which includes food. Lawrence's way of dealing with the accumulated
conventions and dross of society, as represented by his mother, is to "try and see the poem, Breavman, the beautiful catalogue" (66). When she upbraids him for his continual habit of sleeping in, he answers that he has a different timetable. He is, in effect, rebelling against his mother and what she represents, as he later rejects many of the conventions society operates by. When a young person rebels against parents early in his life, it is likely that rebellion against the dictates of the larger society will follow.

Lawrence, or "Breavman" as he tends to be called, has two friends as he grows up: Lisa in his childhood, and Krantz through childhood and adolescence to maturity. Krantz, because of the easy association of males during early adolescence, becomes his emotional sidekick. With Krantz he passes through many of the stages of growing up, including the inevitable mutual masturbation as they reach puberty. Together they begin to consciously and intellectually reject much of the adult world around them. Jewish conventionality is not what they envisage for themselves in their future. They view much of what their parents do and say as lies that are contradicted by the way they themselves feel about life.

They swore not to be fooled by long cars, screen love, the Red Menace, or The New Yorker magazine. . . .

The fashion model was not their idea of grace, the Bomb not their idea of power, Sabbath Service not their idea of God. (40)

They wish to be part of a world that they themselves will discover.

A night-long car trip that Breavman and Krantz take during
their late teenage years symbolizes exactly their feelings of separation. By this time Breavman has had his first sexual experience with a woman, and is feeling totally outside the everyday concerns of the larger society around him.

There was something disdainful in their speed, disdainful of the aeons it took the mountains to smooth out, of the generations of muscle which had cleared the fields, of the labor which had gone into the modern road they rolled on. They were aware of the disdain. The barbarians must have ridden Roman highways with the same feeling. We have the power now. Who cares what went before? (100)

Like the "barbarians' invasion, this trip represents an opposition to the "Roman" power structure of the Westmount adult world which wishes to shape them for membership in its enclave. Breavman and Krantz, at this point, want none of this, and thus, the trip functions as escape from the initiatory devices society has laid out for them.

The adult community was insisting that they choose an ugly particular from the range of beautiful generalities. They were flying from their majority, from the real bar mitzvah, the real initiation, the real and vicious circumcision which society was hovering to inflict through limits and dull routine. (100)

Breavman does not want "limits and dull routine"; he believes that there are immense, unlimiting possibilities somewhere in the world, and he wants life to always remain like the car ride. "Let the speed never diminish" (101) is his battle cry against the forces that society sends against him.

Breavman holds on to this never diminishing speed, but Krantz loses it and develops into a solid member of the community. Breavman can scarcely believe it when he discovers the
authoritarian streak in Krantz in his lifeguard role; the rigorous procedures Krantz outlines for the operation of the children's camp are synonymous with the authority figure he has grown to be in the years he and Breavman are separated. Krantz explains his compliance this way, "I remember everything, Breavman. But I can't live it" (222). In contrast, Breavman feels he must live it, because he cannot accept the lies that society has to offer.

The province of childhood is one of not knowing, of continual exploration, of amazing discovery. Some children accept what their parents tell them of their connection to the larger whole, but many parents choose to keep their children in ignorance as long as possible. In these instances, as with the precocious Breavman, self-discovery becomes necessity. He must explore his world in order to discover his self. Of all the mysteries that the child wonders about, none is ever as unknown or fascinating as sexuality.

Breavman judges his advance toward adulthood in terms of his understandings and experiences with sex. Breavman and Krantz as teenagers actually believe that "If only they could find the right girls. Then they could fight their way out of the swamp" (40). They feel bogged down in the darkness of not knowing what their bodies seem to promise, and they cannot wait to be released into adulthood. Del Jordan in Lives of Girls and Women feels much the same way.

That final release takes a long time from the first moments of discovery of the essential differences between boy and girl.
As a child between ages seven and eleven, Breavman plays many innocent sexual games with his childhood friend, Lisa.

Thus they participated in that mysterious activity the accuracies of which the adults keep so coyly hidden with French words, with Yiddish words, with spelled-out words; that veiled ritual about which night-club comedians constructed their humor; that unapproachable knowledge which grown-ups guard to guarantee their authority. (24)

As they grow older, the innocence departs and they long for knowledge.

Breavman discovers this knowledge in its abstract form when he finds in a maid's drawer a strip of film illustrating "thirty ways to screw" (26). He shares his discovery with Lisa and both of them are excited at the "tenderness and passionate delight" (27) that the film reveals. They make a pact to make love when the opportunity presents itself. Unfortunately for Breavman's sexual quest, Lisa begins menstruation shortly thereafter, and her mother's injunctions and advice to Lisa prevent her from participation. In following her mother's advice, she departs from childhood whims into the world of conventional adulthood. All Breavman can do is watch "her grow away from him" (29).

His second revelation occurs in his early teenage years when he views the naked beauty of the servant girl he has hypnotized. He does not believe that he can hypnotize her, but when he does, he quickly follows the hypnotic procedures to have her undress. His joy and astonishment as he caresses her body is all that he believed it would be.
He was astonished, happy, and frightened before all the spiritual authorities of the universe. He couldn't get it out of his mind that he was performing a Black Mass... The mound of her delta was a surprise and he cupped it in wonder. He covered her body with two trembling hands like mine-detectors. Then he sat back to stare, like Cortez over his ocean. This was what he had waited for so long to see. (53)

That he considers his action as a "Black Mass", as some sort of rebellion against the "spiritual authorities of the universe", is indicative of the strength of his cultural indoctrination as well as the way he views his need to break with those codes. After his experience, he is "intoxicated with relief, achievement, guilt, experience" (53). Unfortunately for his dreams of fulfilling his sexual quest with her at another time, she runs off with a soldier before Breavman can make the attempt.

His assault upon the sexual barricades does not immediately bring results. He spends his nights exploring the city and becomes alienated from his mother. He has a petting relationship with a girl named Norma who, despite her affiliation with protest groups, is conventional in her everyday responses to life. He has his first fellatio experience with her, and although this moment is important to him, the ultimate sexual experience is denied him. When he does finally have sex at age 17 with a beautiful woman named Tamara, the mystery is solved.

C'mon, everybody! He exulted as he marched home, newest member of the adult community. . . . He was finally involved with the sleepers, the men who went to work, the buildings, the commerce. (83)

Though he has other liaisons, he maintains a relationship with Tamara for three years. And he is always to return to her in
the years thereafter when he has sexual need without the other complications that usually involves.

Having rid himself of the single mystery of his developmental years, Breavman attempts to locate a satisfactory adulthood he imagines exists somewhere. He always seems to be looking. His initial step is to move from his mother's home to a downtown room with Krantz. Upon graduation from university, he also graduates from Tamara. He occasionally enjoys being with her, but a continuing relationship is too restrictive.

He lays beside her, an insomniac with visions of vastness. He thought of desert stretches so huge no Chosen People could cross them. He counted grains of sand like sheep and he knew his job would last forever. He thought of airplane views of wheatlands so high he couldn't see which way the wind was bending the stalks. Arctic territories and sled-track distances.

Miles he would never cover because he could never abandon this bed. (99)

He feels imprisoned in Tamara's bed by his own need for her.

He does manage, however, to break from his union with Tamara. About this time he publishes his first book and gains a kind of notoriety. He falls into a routine of role-playing and woman-chasing. For a long while he works in a factory, to do "penance" as he says for having been from a Westmount background, but also to discover the nature of life in "the fire and smoke and sand" (111). This period in his life is one in which he has no plans, and merely moves on from one situation to another.

When he has a brief affair with a married society woman, Lisa, who was once his childhood friend, he realizes that he is actually bored with his current life. "He was tired of wondering why he
wanted her body, or any body" (23). Few, if any, of the women he goes to bed with give him the sense of magic and fulfillment he once believed could be found with them.

In order to more fully evaluate his situation he leaves Montreal and goes to New York. Ostensibly, he is fleeing his mother, but he is also running from the dead-end love affairs he has allowed himself to be caught up in. This is a trip once again as initiation.

In New York he hopes to renew himself and to locate the magic he once had, something with the rightness of the golden metal he once observed in the furnaces of the factory where he worked. He is as appalled with the structures and values of America as he is with those of Montreal. At one point, he views the ugliness of the Hudson River transformed by the sunshine to a thing of beauty, "Could something do that to his body?" is the question of prime importance to him.

He must rid himself of his past before he can find that "beginning" he is always talking about. An incident occurs which activates this process; Breavman witnesses a man being killed. Afterwards, in a gesture which takes on symbolic proportions, he vomits, and it is as if he is vomiting his past.

Puking clears the soul, he thought as he walked away. He was walking with all his body, which was newly light, easy with athletic promise. You're filled with poison, it's brewing in every pouch and hole and pocket of your insides, you're a swamp, then the sickening miracle, sloof! And you're empty, free, begin again your second cold clear chance, thank you, thank you. (155)

In a sense he pukes out the ugliness of the world about him which
he has been observing, but, in so doing, he readies himself for a new beginning. He commences a new life shortly thereafter when he meets Shell, a woman with a difference.

Breavman finds a measure of what he is seeking when he is with Shell. For a long time he does not need to seek others; for a while he is at peace. Shell brings forth the magic for him; she is the liquid gold of molten metal he once considered perfect. At one point he describes how he feels with her as "coming home at night after a tedious extended journey" (169). He achieves a happiness he has never had, and out of their union comes poem after poem.

But even her perfection cannot hold him. As always, he must continue to seek new beginnings, to leave that which might someday encumber him. He recognizes that she alone of all the people he has ever met has the power to draw him back into the regular world. He leaves her because, as he says, "I'm afraid to live any place but in expectation. I'm no life risk" (234).

The summer job at the children's camp where Krantz is in charge serves as Breavman's final attempt to come to terms with society. The camp is a miniature version of the larger sphere. Breavman has as one of his charges a boy named Martin who he decides is the magical child. He identifies with Martin's difference, and refuses to "enjoin the boy to participate in group activities" (221) if Martin does not want to do so. Breavman understands the camp's purpose to treat all of the children the same, to make them conform to rules that later apply in the outside world; but, because he himself feels a kinship with
Martin, he allows Martin to do as he wishes. He outlines his reasons to Krantz:

I enjoy his madness. He enjoys his madness. He's the only free person I've ever met. Nothing that anybody else does is as important as what he does. (221)

At another point, Breavman states that people like Martin actually have much to offer to a society which is mechanical in its sameness.

He was a divine idiot. Surely the community should consider itself honored to have him in their midst. He shouldn't be tolerated--the institutions should be constructed around him, the traditionally incoherent oracle. (207)

This statement is a rationalization as well for the kind of life Breavman is attempting to lead, a life that sometimes partakes of the magic that Martin, as child, is always in harmony with.

Martin's death in a swamp on the edge of camp has many symbolic overtones. The magical child is destroyed by a tractor, a machine of modern society, which, ironically, is creating more camp space for children to play together. Martin's mother, a representative of society, is not unhappy at her "mad" son's death; his "difference" was a burden to her and now that load is lifted. It is interesting, as well, in connection with Breavman, that Martin dies in a swamp. Cohen has twice used the image of the swamp as the confusion, the mess, the ugliness of the world from which Breavman must extricate himself. The child, Martin, dies before he can extricate himself from what society is trying to do to him, but Breavman manages to survive into early adulthood with his "difference" intact.

After Martin's death, Breavman leaves camp telling Krantz that "this isn't where I'm supposed to be--" (232). He cannot
be a part of the regularized concerns of the everyday world; he
must find his own way, to continue Cohen's image, from the bog
to the firm ground of separate self. Martin's death, and Breav-
man's realization thereby, assures that course for Breavman's
life.

All I know is that something prosaic, the
comfortable world, has been destroyed ir-
revocably, and something important guaran-
teed. (234)

He does not know what that something will be; he knows he will
always have loneliness; but, once again he feels the need of
a new beginning. As he writes in a letter to Shell:

I want no attachments. I want to begin
again. I think I love you, but I love
the idea of a clean slate more. (235)

The final scene of the novel, a remembered situation from
Breavman's childhood, parallels symbolically what he anticipates
is his way through life. As children, they enter a yard of
fresh, unbroken snow and in a game create "blossomlike shapes
with footprint stems" (244). The important point is that they
walk away leaving the yard before it gets trampled or anything
becomes permanent to their play. Breavman's future life is to
be of this form, continually happening upon new fields of en-
deavour, making vivid impressions, with someone's help perhaps,
and moving on.

He had once hoped that Shell would be his comrade in the
"knowledge of strangerhood" (141), but ultimately he realizes he
must seek this wisdom alone. He will remember all that he has
been connected with, will write dynamically of it, but he
cannot remain static in its midst. He is perhaps considered
"mad" in the eyes of the world, but this madness is a finer form of sanity.

This search for a finer form of sanity is key to every generation's maturation, but the struggle is much more overt in the 1960's.

The years of the 1960's are turbulent ones for the family in Canadian life and in human society as a whole. These years see the development of "free love", the mobile, hitch-hiking teenager, and the hippie cult. Basic to these creations is the boredom of youth in the face of the mode of living generated by parents and often a total alienation from customary values. Many novels of this period are written in the spirit of separation, though often the time periods of the action occur many years earlier. Indeed, the period of the 1960's is not the only one in Canadian history when youth revolts, but the ferment of the times brings into being a plethora of novels in which that spirit is predominant. Harold Horwood's novel, Tomorrow Will Be Sunday (1966) reflects the anti-cultural bias of 1960's fiction, while its characters act out their destinies in a Newfoundland outport of the 1930's.

Tomorrow Will Be Sunday is another of those novels that has not received the attention it deserves. Perhaps critics are jaded by the over-abundance of Bildungsromane being published in Canada in the late sixties and carrying over into the seventies, or possibly Horwood's straightforward narration results in its being overlooked in favour of the avant-garde and the experimental. In its depiction of the sensuous in nature and human experience, there is not a novel in Canadian fiction to equal it. As well,
it is the classical Bildungsroman in the Canadian tradition before Lives of Girls and Women. Eli Pallisher's "doorways", as Horwood would have it, to maturation open to the reader through a succession of incidents which are both startling in their daring and overwhelming in their intensity.

Caplin Bight, the centre of action in Horwood's novel, is a medium-sized village whose economy depends upon fishing and its related activities. Caplin Bight is very much a "closed" town with all of the values known, all of the sinners pointed out, and little association with the outer world ever allowed to affect it. The community outlined in W. D. Valgardson's fine short story, "Bloodflowers", is the nearest comparison that can be made.

Caplin Bight is, above all, a sternly religious community believing fundamentally in a God of wrath who condemns the wicked to the "second death", rather than the supposed "glory" of ascension to heaven. Horwood outlines the community's beliefs quite fully in the following passage:

The moral code of Caplin Bight was simple and easily stated: sex was sin (except between husband and wife, in bed with their clothes on, and avoiding anything 'unnatural'). Swearing or using 'vulgar language' was sin. Sloth and sensual pleasure were sins. These were all sins against God. There were also sins against man--to wit, murder, stealing, and lying. This about summed up the primitive negative moral code in which Eli was raised. So long as you didn't kill, steal, lie, or blaspheme, and so long as you kept yourself 'pure'--that is, sexless--you walked perfect before the Lord. The only positive commandment was that of hard work.4

The pastor of the community's only church is, as a result of these beliefs, the most powerful man in Caplin Bight.
Parents in this village are perceived by children as figures wielding enormous power by means of their edicts and switches. Children obey or face the consequences. To Eli Pallisher, growing up in this predetermined social environment, his parents are:

Monumental figures . . . who moved through his world like the dim fathers of the gods through Grecian mythology. (4)

This comparison is much like that Breavman makes in trying to state the vast authority of his uncles' world. Parents, by the rights conferred upon them by parenthood and religion, are considered all-powerful and their decisions irrevocable.

Eli is depicted, at age ten, as a sensitive, intelligent boy who has learned most of the injunctions laid upon him by his parents and church elders. Deep inside of him, however, is a core of being that is virtually untouched by the habitual manipulations of society. His difference is noted by the community who mark him "as an odd child," and by his parents who are afraid of his "rolling-stone tendencies" (2). He bothers many of the villagers by his perceptive questions and he intently pursues "some private project of his own" (2), rather than playing in the normal manner of village children. He even speaks the language of the educated rather than the local dialect. Without consciously deciding to be different from those about him, Eli illustrates already in childhood the traits Caplin Bight will label "contrary". In this trait, he is like so many protagonists who precede him in the Canadian Bildungsroman; most apparent is his similarity to David Canaan who is marked by his family and community as unique.
In general, Eli learns from his parents two aspects of living. He is forced to participate in the moral precepts of religion and is told that a religious man is a good man. As well, he learns from his father tasks related to woodchopping and fishing. In fact, Eli, when he is very young, is so content working side by side with his father that he accepts physical work as one part of what he will be when he is older. Horwood uses the image of a door to convey this impression.

Cutting and hauling firewood and saw logs by catamaran that winter, Eli, without noticing it, passed through the first of several doors into manhood. His father opened the door for him, and he slipped through gently. Later that year he found the second door. (39)

In many ways Eli's introduction to the world of work and his working companionship with his father is not unlike that experienced by Colin Ensley and David Canaan with their respective paternal figures. There are many other similarities, as well, between the burly, hard-working, God-fearing fathers in the three novels.

Eli at this early stage accepts without equivocation the world of work surrounding him. He does not, however, accept the all-pervasive religion of his parents and begins to discover sham in the actions of the elders and the workings of God. His parents do not offer him love, nor do they realize that he might have emotional needs.

[He] didn't really know the meaning of love or any of the strong emotions connected with it, until he began to turn, after his twelfth birthday, toward people outside his immediate family. (4)

The essential difference between Eli and his father is evident
in their separate reactions to events around them. When they note two eagles, recurring symbols throughout the novel, soaring high above the village, Elias, the father, in line with his superstition and religion, calls them "birds of ill omen"; for Eli, the birds are "free spirits, full of power and glory" (31). In another instance, at the prayer meetings Elias and Martha are overcome by the hypnotic quality of the proceedings, whereas Eli forces himself to break the spell. This scene parallels Eli's subsequent behavior throughout the novel, as he is continually breaking through codified spells that the village has placed upon him from birth.

Horwood delineates Eli's growth in terms of a series of doors leading on to manhood. What he does not indicate is that these doors do not have to be successive; that is, one doorway passed through does not necessarily lead directly on to the next. There may be various kinds of rooms full of opposing experiences, and therefore, the doors may merely be adjuncts to one another, all leading off from the great hallway that is Eli's life. "The wonderful old man [named Joshua Markaday] opened for Eli the second door into manhood" (49).

Markaday is one of the outsiders in the town, chiefly because he will have nothing to do with religion. A former shipowner, quite wealthy, he has retired to Caplin Bight. Eli becomes close friends with Markaday by chance; he happens to be nearby when Markaday's horse and sleigh fall through the ice, and he manages to save the old man and his son. Thereafter, Eli is considered one of Markaday's family. But it is their
hunts together, the gift of a rifle, and much-needed advice, which weld the boy and the old man into a spiritual union.

The journey motif is used to describe the old man's effect on the boy.

Through an accident . . . this great sinner became the boy's spiritual father and started him on a greater journey than he himself had made. (42)

The journey, in its final result, is one leading away from the religious orthodoxy of the village and eventually away from the village itself. It is characteristic of the contemporary Canadian Bildungsroman that the protagonists travel away from home, family, and sometimes provincial values to discover a life more consistent with their soul's yearning.

Eli, at this point, is still under the influence of his religious upbringing, but he does notice that the answers he gets from Markaday tally with his feelings, as contrasted with the vague responses or lack of response he gets from nearly everyone else in the village.

Eli could not discuss openly such a personal problem as sex with the old man, but in spite of that Mr. Markaday's forthright and worldly attitude helped substantially in the boy's lonely pilgrimage, and certainly hastened his choice for the second death. (75)

Eli is gradually initiated into an understanding that a frank, open life with "the second death" as its result is to be preferred to the hypocrisy and prejudiced Christianity of the village.

Mr. Simms, a retired judge, is the only other outsider in the village, again because he is not a religious man; he, too,
becomes Eli's friend and an agent in helping him escape the oppression of community religion. At Simms' house, Eli begins to make full use of his sensitivity and intelligence by becoming engrossed in the wealth of books he finds there. In the same way, Len, Eric, and Neil in earlier novels find book-knowledge in the homes of outsiders to the main community.

Mr. Simms' son, Christopher, who returns to the village as its teacher, by his example and exhortation helps Eli through what might be called the "third door" to manhood.

For Eli, Chris is an example in his unconventional behavior. He swims with the boys, which no other adult would ever think of doing. Like his father, he will have nothing to do with religion. He is the first to break the clothing taboo by going about the village without a shirt, and many other young people follow his lead. He also breaks the taboo in regard to male and female being alone together for long periods of time; he takes Virginia Marks, the daughter of an important church elder, on long walks and sailboat rides. He treats all the young people he meets as important persons and wins their respect and approval; as a schoolteacher, he operates on a creative and friendly basis which brings greater results than the strict teachers of the past. He believes in acting honestly and openly in every instance. Chris never does things out of mere custom, and he will have nothing to do with sham. His creed is that "a man can't live one way and believe another" (140). In Eli's mind, Chris is associated with the eagles they view on their first sailboat trip together. This association
and the fact that Chris generates great change in the village gives point to Eli's father's comment that eagles are birds of ill omen. They presage, through Chris' influence, the disruption of religious unity within the village.

Eli does not change his outward opinions immediately, but Chris' example shows him that another possibility for living does exist and is preferable to that exhibited by his parents. As a result, he begins to frequent more often the places where Chris can be found and where unorthodox ideas have sway. As well, he privately takes up many of Chris' ideas.

The young man not only represented the world outside with its fabulous stores of knowledge and wealth and opportunity, but also opened Eli's eyes to a new level of human relations--a level where people met with complete honesty and trust and made no effort to hide their feelings from one another. Such relationships were almost undreamed-of in Caplin Bight, where all deep emotion was either repressed or sublimated into the transports of religious ecstasy. (116)

Chris exhorts Eli to extend himself beyond the narrow confines and limiting possibilities of Caplin Bight. For Chris, this means that Eli must pursue education as far as it will take him and then leave the village. At one point, Chris says:

You can hardly begin to appreciate how anxious I am for you to keep this fire that has started to burn inside you right up to old age, instead of having it put out during childhood. (141)

Chris feels there is something special about Eli, and he will not allow the people of the village to eradicate that quality. When Eli's father wants Chris to teach Eli book-keeping, Chris absolutely refuses, as he expects a larger future for Eli than clerking. Chris emphasizes time and again that Eli must separate
himself from the aims of his family:

"You'll have to get used to belonging to a different order of life from that of your family and friends. (122)"

With all of the extra-familial influence and advice Eli gets, he is well on the way to forging a unique self, but it is mainly Christopher who shows him the way.

For Eli this was the great awakening, coloured with hero worship and the strange excitement of a boy's first adventure of the mind and heart. No one, before this, had touched him deeply and at once on every level of his being: emotional, intellectual, spiritual. (110)

One area of Eli's emotional being is still left untouched—the sexual. True, like Breavman at the same age, he has already been masturbating, but the sensual contact with another human being has not happened. His sexual awakening occurs when he is on a hunting trip with the church's pastor, John McKim, far from the village. Eli, because of his sense of sin, is at first horrified when the pastor approaches him, but then learns to like the homosexual contact. Like earlier novelists of the Bildungsroman tradition, Horwood uses the trip as an initiatory vehicle. On a similar trip, Colin Ensley of On the Highest Hill becomes an initiate of the outdoors' way of life, whereas Eli's trip readies him for the possibilities of sexual liaison. Many of the mentor and youth relationships, the buddy to buddy intrigues, during growing up have homosexual overtones (the relationship of David and Darcy in A Candle to Light the Sun, for example), but only in Horwood's Bildungsroman is this man to man contact total and explicit.

McKim is a holier-than-thou kind of man. On the hunting
trip he becomes very human and Eli even admires his ability in the outdoors. Back in the village, although he maintains his sexual relationship with Eli, he continues to be the sin-conscious pastor of a sin-conscious people. Eli, as he admits later, is never bothered by the sexual union itself; what upsets him is that McKim seems to deny his sexual acts shortly after they occur, almost as if his sexual participation is unconscious. In fact, McKim, in his jealousy of Eli's friendship with Chris, accuses Chris of the same behavior he himself has been participating in.

A chain of events occur which must be outlined in detail in order to understand why Eli makes a final break with his family and community. McKim publicly accuses Chris and Eli of homosexual transgression, and, with Solomon Marks, a church elder, has Chris arrested and taken to St. John's for trial. At the trial Eli can hardly believe the hypocrisy of McKim and the lies of Marks. McKim continually talks of saving Eli's soul from the devil whom he sees in the person of Chris. Eli finally admits in court that, though he has not had a relationship with Chris, he has been seduced by McKim. No one, except McKim's wife, believes Eli; thus, his testimony does not help and Chris is sent to prison.

Thereafter, Eli takes stock of his situation and feelings.

Eli had learned hatred—not a child's hatred but the deep, bitter, lasting hatred of a man—earlier than it should be, for he would be sixteen that winter. (241)

Only now does he face directly the evil that lurks beneath the surface of many of the Church brethren. This revelation, along
with Chris' suggestions about acting according to belief, results in Eli's break from church and home.

He returned to Caplin Bight after the trial in a sort of numb stupor, nominally in his father's care, though already he had made up his mind that his relations with his family and with Brother John, and the Church of the Firstborn must come to a sudden and immediate end. There could be no more pretense, no more sham, no more lying. (241)

The learning that occurs outside the home is finally viewed by Eli as more akin to his being than that of his family and their church. When he leaves home on his own accord, he becomes a man. He does not realize, then, that in doing so he emancipates himself from childhood concerns, but later, as he reflects upon his actions, he understands their significance.

', . . . but then I was a child. Now I'm a man.' It was the first time the thought had entered his mind that he had crossed the ultimate threshold. But it was true, he realized. The night he had walked out of his father's house he had left his boyhood behind forever. (267)

Indeed, he crosses a major threshold (in keeping with Horwood's door imagery), and it only remains for him to fully explore the room of his choosing. He goes to live with Joshua Markaday, and Virginia Marks, Chris' lover, becomes Eli's closest friend.

On the evening of his removal to Markaday's house, Eli takes a walk in the darkness and the rain. During this walk, a kind of baptism into his new sphere takes place. He agonizes over his separation, but remembers Chris' words that he has to be able to "go to the end of the world alone" (246). Thoroughly wet, and thoroughly relieved at his resolution to find his own guidelines to life, he returns to Markaday's home ready to accept
his new life apart from the village, a member of a different faith.

Throughout the novel a number of situations occur during which baptismal motifs are predominant. In relation to this, it must be remembered that Eli never feels the call to become a member of the Church, to seek conversion to its principles. With Chris, Eli swims in the Mill pond several times; each session is like a baptismal rite, as he is renewed in spirit and accepts the beliefs that Chris expounds and the kind of life he espouses.

Eli's friendship with Virginia is the first example of the kind of life he can lead now that he is not bound by the precepts of the village and the authority of his parental home. Virginia, like Tamara in Lysenko's Yellow Boots, is considered by many of the community as witch-like because of her utter defiance of everything standard that the village respects. With Chris, she overturns many of the firmly-held taboos of the village, and is stopped from leaving Caplin Bight with Chris only because of his arrest. Now, she turns to Eli as the sole person near her age who is counter-cultural like herself:

They used to tell us in church about the perfect liberty of the children of God. But it's the children of the devil who have the real liberty. Once you are damned past all salvation, then you are free. (273)

The swim in the nude that they take prior to their first sexual experience together is a kind of confirmation ceremony in life, an affirmation of their freedom. He now becomes a man in all its meanings.
And in that moment, when the tenderness
and the passion united and were made
one, Eli knew that he had become, finally
and utterly, a man. (276)

In leaving home he crosses the threshold, but now he confirms his
adult status and enters completely the room labelled "maturity".

Chris' return to Caplin Bight much earlier than expected
alters the course of events once again. Virginia and Chris are
reunited, and Eli becomes the disconnected portion of a triangle.
Chris recognizes Eli's manhood and tells him to get on with his
life's work. As Chris says, "We are at a kind of end between
us--and perhaps a new beginning, too" (364). In effect, Chris
releases Eli from the emotional ties that have held him since
he was a young adolescent. Eli, after his final sexual embrace
with Virginia, makes a resolution to leave the area, to seek
that in the outer world which matches the feelings deep inside
him. He recognizes once again the "unreality in this land of
his childhood" and "a sense of a deeper reality, inside him,
growing and replacing it" (368).

His decision to leave Caplin Bight and expand his capacities
for living is best summed up in his words to Chris:

I have to go into the wilderness . . .
and I have to go alone. One of the
hardest things of all is growing up--
harder than dying, I think. You have
to accept such sudden and bitter changes.
Your whole life--everything you've loved--
goes down the drain at childhood's end. (365)

Thus, he learns what Breavman in Cohen's novel knows from an early
age: that if he views his life as being different from that of
the crowd, he must follow that uniqueness to the very end. Eli's
final swim, the only time in the course of the novel that he
swims alone, is rightly labelled by Horwood as "a final cold caress--a baptism of ice" (374). The same day he is to leave to find his individual niche in the larger world.

The religious tone of the final passage of the novel is given an ironic twist because of the self-baptism into separate selfhood it evokes.

So he stretched tall upon the cliff top, washed clean, empty of all feeling except this feeling of cleanness, dipped in the night of the ocean and washed in the blood of the sun. (374)

This fate is much different from the one that would have awaited him had he followed his father's footsteps into the Church of the Firstborn.

Throughout the history of the Canadian Bildungsroman, many of the better novels have males rather than females as their protagonists. In the 1960's and 70's this imbalance is righted, to the extent that the scale may now be tipping in the other direction. This abundance of female protagonists growing up occurs during the period of strength of the modern-day women's movement. There have been feminist organizations and causes at different periods in Canadian history, but none with the force and effect of the activists of the contemporary period. Women today are not content to deal only with issues like job disparity and wages; they want a wholly new ideal developed whereby women will be viewed as equals in whatever sphere of action they undertake, be it economic, intellectual, political, or sexual.

A number of novels published in the 1960's and 70's depict women's concerns about role and function in a continuing male-
dominating society. Novels such as Ethel Wilson's *Swamp Angel* (1954) actually predate the active portion of the current women's movement, but it must be remembered that women writers are often ahead of their time in depicting what women's lives might be like. Earlier women writers such as Sara Jeannette Duncan, L. M. Montgomery, Laura Salverson, and Gabrielle Roy illustrate understanding of the position of women in society, but their novels tend to explore this consciousness in a larger context. In the 1960's a literary and social climate of sufficient flexibility becomes available which will allow a full delineation of women's aspirations, fears, and true stature. True, Nellie McClung in the early part of the century writes about some of these wishes in her non-fiction, but it is impossible to conceive of a Canadian woman novelist before the 1960's depicting a Rachel Cameron urging Nick to put it all into her, or a Del Jordan describing how she feels as Mr. Chamberlain masturbates. Many of the novels of the 1960's with women as central characters both promote and mirror the new quests of women. Into the world that had already begun to accept Hagar, Stacey and Rachel comes Del Jordan, heroine of Alice Munro's *Bildungsroman*.

John Moss in his *Sex and Violence in the Canadian Novel* states unequivocally that Del Jordan is "fully formed from the beginning," that *Lives of Girls and Women* is not about "what makes her but about how she learns to cope, to come into possession of what and who she is."5 Certainly, she learns to cope and to come into possession of what and who she is, but these are part and parcel of her reactions to the people she encounters, the events she participates in. Circumstance both shapes the
self she begins with, "strong-willed" as Moss indicates, and alters her being as she matures; for example, in childhood she supports many of her mother's ideas for the future, but as she watches her mother in relation to the world about them, she discovers that she cannot countenance her mother's world-view. Possibly it can be argued that this tendency to opposition was always prevalent in Del, but her many experiences as she grows could just as easily have brought this trait into being. Given the environment of a more rigid family and society, the strong-will exhibited by Del could have been channeled into community work or family raising, instead of being elevated to the level of separate, inviolate selfhood.

Munro's novel follows many of the conventions of the Bildungsroman. The generational conflict is readily apparent, as is the feature of a highly-creative, intelligent youth growing up in a bleak atmosphere and aiming to overcome its drawbacks. This novel's main connection to the Bildungsroman-proper, however, is the quest motif. The protagonist in seeking answers about self encounters a variety of events, visits, in a sense, a number of available shrines, which point the way to understanding what adulthood is all about. In the Bildungsroman these shrines, institutions, or concepts of the larger society and adult life tend to be family, religion, education, sexuality, and sometimes death. The child cannot come to these "fully formed", to use Moss' phrase, and much maturation depends upon coming to grips with these matters, with forming an opinion as to where one stands in relation to each. The most crucial of these is sexuality, because of the cultural suppression and
circumvention that occur in the area of sexual knowledge. Del seeks knowledge of herself in relation to these larger concepts in a progressive fashion. At least, Munro outlines these aspects of her learning in a consecutive manner: family, religion, education, and sexuality in that order. Del's conception of her family, though given emphasis in the early chapters, runs throughout the novel, while Munro sets up each of the other areas as a separate field of endeavour.

*Lives of Girls and Women* is about the particular attitudes toward life one maturing girl acquires as she touches various stations on her journey to becoming. The single feature that is evident in her from the moment we first encounter her is her need for the exotic, her preference for the fantastic that will lift her beyond the prosaic life which actually surrounds her. Even this feature, however, could have been generated from her mother who is always searching beyond the horizon.

There are many echoes in Munro's novel of D. H. Lawrence's 1915 novel, *The Rainbow*. There are moments when the Garnet-Del relationship takes on the same features as the Skrebensky-Ursula liaison. Similar, as well, is the ultimate rejection of the male "will" in both novels in favour of a female distinct separateness, not wholly defined by each novel's end. Lawrence's depiction early in *The Rainbow* of particular landscapes associated with certain men and women is also appropriate to Munro's novel.

The women were different. On them too was the drowse of blood-intimacy . . . But the women looked out from the heated, blind intercourse of farm-life to the spoken world beyond. They were aware of the lips and the mind of the world speaking and giving utterance, they heard the sound in the distance,
and they strained to listen.

It was enough for the men, that the earth heaved and opened its furrow to them... that they lived full and surcharged, their senses full fed, their faces always turned to the heat of the blood, staring into the sun, dazed with looking towards the source of generation, unable to turn around...

But the woman wanted another form of life than this, something that was not blood-intimacy. Her house faced out from the farm-buildings and fields, looked out to the road and the village with church and Hall and the world beyond. She stood to see the far-off world of cities and governments and the active scope of man, the magic land to her, where secrets were made known and desires fulfilled.

Looking out, as she must, from the front of her house towards the activity of man in the world at large, whilst her husband looked out to the back at sky and harvest and beast and land, she strained her eyes to see what man had done in fighting outwards to knowledge, she strained to hear how he uttered himself in his conquest, her deepest desire hung on the battle that she heard, far off, being waged on the edge of the unknown. She also wanted to know, and to be of the fighting host.

These separate spheres and ways of living life can readily be related to the distinctions between Del's father and mother and between the Flats Road and the town. Not that Munro had Lawrence's novel in mind (though she may have) when she was writing hers, but that her choice of setting and characters with their particular orientations reflect the universality of experience.

When Del is first encountered at the beginning of the novel, her world is a secure one, one she accepts in all its plainness. Her father is at home in this atmosphere and is comfortable with his neighbours, no matter how crude or ignorant they might be.

Everybody liked him. He liked the Flats Road, though he himself hardly drank, did not behave
loosely with women, or use bad language, though he believed in work and worked hard all the time. He felt comfortable here. 7

Throughout the novel, Del's father exerts very little influence upon her development. He is a congenial, biological father, a figure, as Del grows up, who recedes more and more into the past. He represents in the novel what Lawrence would call "blood-intimacy", that easy connection to the natural environment and satisfaction in ordinary items. Though Del as a child is linked with this life, she slips the clasp and moves beyond it.

Del's mother is the most profound influence upon her. Her mother is not at ease in the farm world of the Flats Road; she is continually looking outward to the world of activity, to the refinements of town and the intellectual pursuits possible there. Because of her mother's attitude, a distinct geographical boundary is developed in Del's mind between the Flats Road where her mother does not want to be and the town where amenities are to be found. And Del as a child looks out to the distant promises that the larger world seems to offer, just as any child would. At this point in time, she is remarkably similar to Ethel Wilson's twelve year old Frankie Burnaby.

Del's mother believes implicitly that women should have separate lives, that women can accomplish tasks in the world of men, that it is important to strive. In many ways she is a Don Quixote in skirts jousting with the windmills of public opinion. She believes fully in the miracles of modern science and the dominion of the life of the mind; she feels that openness and candour are essential to living; and she passes on to Del the
belief that a person with knowledge can conquer all. Del's mother is known in the Jubilee town area as an eccentric, as the woman who writes and talks upon forbidden topics, as the encyclopedia saleswoman.

When Del is prepubescent, she is caught up, as most children are who have a chance to enlarge their world, in her mother's schemes and dreams. For a long while she participates in her mother's quiz games at farmhouses where her mother is selling encyclopedias. As Del indicates, she shares the keenness for knowledge that her mother has. For her mother, these pursuits make her a freer woman; for Del, the excursions into the countryside and into books feed her fantasy life. The world as given is of less interest to her than the world "out there". She owes this characteristic, at least in part, to her mother's similar concerns. This characteristic is to remain with Del throughout her life, pushing her to new experiences whatever their nature.

About the time that Del reaches puberty, she becomes ambivalent about her mother and her mother's ways. Del's change in attitude is partly due to the self-consciousness that appears at that time in everyone's development, but is mainly due to the fact that she begins to see her mother the way others do, especially as her aunts do.

Del's aunts are spinsters who live at Jenkins' Bend with their bachelor brother. They initiate Del into another way of viewing the world; their way is a more formal, less direct one than her mother's. Nor do they approve of the life-style of Del's mother; to them, she is merely outrageous in her conduct. Seen through
their eyes and scrutinized by their sensibilities, Del's mother is, indeed, an example of how not to be. Strangely enough, in their own way they are not so reserved as they appear to be in public; they have developed interesting private lives for themselves, and enjoy themselves immensely in their own secluded sphere. Del discovers that in private her aunts are reckless, sometimes abandoned creatures; in contrast, Del's mother is reckless openly, though repressed in private life. What Del learns is that it is essential to keep the important aspects of self hidden from the world.

But it seemed the thing to do was to keep it more or less secret. . . . The worst thing, I gathered, the worst thing that could happen in this life was to have people laugh at you. (38)

Her mother's way is to wear her hopes, fears, and ambitions on her sleeve for everyone to see. The aunts have similar hopes for Del's future as her mother has, but their admonition is not to let the world know, in which case nothing is ever lost. Because of her new insight into the way her mother is viewed, Del begins to dislike her mother's behavior.

Suddenly I could not bear anything about her--the tone of her voice, the reckless, hurrying way she moved, her lively absurd gestures . . . and most of all her innocence, her way of not knowing when people were laughing, of thinking she could get away with this. (81)

Del realizes that in many respects she is not much different from her mother, but due to her aunts' influence she "concealed it, knowing what dangers there were" (81). This characteristic is added to Del's personality; it is something she has learned along the way, not something innate.

Linked to this new fact for Del is her newly-discovered know-
ledge that always striving to be in the forefront of every situation is not always admirable. To the aunts, "choosing not to do things showed, in the end, more wisdom and respect than choosing to do them" (38). Thus, Uncle Craig is admired because he chooses not to enter politics, and Del's cousin, Ruth, is respected for her decision not to go to university. To alter one's lifestyle just to do what everyone else is doing or what everyone says must be done is sometimes to act foolishly, according to the aunts' principles. The negative example of her mother in this regard and her aunts' positive reinforcement in respect to those who "do not choose" lodges this concept in Del for years to come. Ultimately, her decision later in the novel not to remain with Garnet French has to do with choosing not to live and be as he would force her to be.8

Del at the onset of her teenage years makes an effort to extend her experiences, to understand events beyond the ordinary family ones. As a growing person, she is selecting her future, learning all of the options, and solving the mysteries of adult activities. One of the things that fascinates her at this point in time is religion and the whole idea of God. If her mother had had the same questions regarding religion, she would have openly confronted people till she discovered what it was all about, but Del learns that her own way must be an unobtrusive one. "I did not think of taking my problem to any believer . . . it would have been unthinkably embarrassing" (97).

Del goes to church in the first place as a form of rebellion against her mother who is anti-religious. But the second year Del attends church, she does so to discover God.
I was attracted more and more to the idea of faith. God had always been a possibility for me; now I was prey to a positive longing for Him. He was a necessity. But I wanted reassurance, proof that He was actually there. (96)

The reason she searches for God in other churches (e.g., the Anglican) is because her own United Church is so dull and routine. She discovers the theatrical in these other church services and is delighted. Just as she later feels that sex will be an electric, overwhelming experience, so she believes that faith will strike her this way. "I believed in being saved by faith alone, by some great grab of the soul" (101).

The fact of "God" and the whole concept of faith are things Del has to discover herself; she will not be prescribed to or take other's word. Even then, anticipating her possible conversion, she decides to maintain secrecy. A situation occurs in household science at school whereby one of her silent prayers accidentally seems to get results. For a brief period of time she actually believes in the power of prayer and the existence of God; but, when her brother Owen, trying to follow her earlier example, prays to save his dog from being shot, she knows that it will not work, that God does not exist. God is merely another part of her fantasy life which is overturned when real situations intervene. Thus, Del arrives at a similar position in regard to religion as her mother holds.

Like all protagonists of Bildungsromane, Del has a friend who is both her confidante and someone to compare herself and her yearnings to. In her early teens, Del is caught up in the same fads and preoccupations that her friend Naomi is involved in. They have the usual immature crushes on boys; they
develop a style of behavior and a mode of communication that they alone understand; and they search endlessly for sexual information. The information that they find on this topic in Naomi's mother's medical books is clinical and unsatisfactory; Del prefers the romantic attachments available in various works of literature she stumbles upon. Naomi at this stage no longer cares for books; she wants to be like the other teenagers who imagine themselves as burgeoning adults, and thus, no longer involve themselves in the "childishness" of reading.

Naomi, in fact, has within her all of the signs of a particular kind of conventionality. She gets a job in a local creamery as a typist, and in a short period of time adopts all of the attributes of the single working girl. Naomi becomes the well-groomed young woman biding her time till she can trap a husband. Like many of the best friends of protagonists in Bildungsromane (Krantz and Breavman, for example), Naomi strides in one direction while Del plods along in another. The achievement of one is always measured by the status of the other.

Del, by this time in her life, accepts her difference, just as surely as her mother is vociferous about the necessity of "difference". Del no longer feels comfortable around Naomi and girls like her.

Well-groomed girls frightened me to death. I didn't even like to go near them, for fear I would be smelly. I felt there was a radical difference between them and me, as if we were made of different substances. . . . Nor would my coarseness ever be translated into their fineness; it was too late, the difference lay too deep for that. (179)

Del does make a single attempt to be a part of the life any
"normal" girl like Naomi would lead. She attends a dance with Naomi, but after an abysmal evening which they spend in the company of two young men, Del decides that Naomi's way is not her way. This decision is the same one Breavman arrives at when he leaves Krantz and the children's camp rigidity behind.

Del will not play a role to be part of a "normal" life she abhors.

What was normal life? It was the life of the girls in the Creamery office, it was showers, linen and pots and pans and sil­verware; that complicated feminine order; then, turning it over, it was the life of the Gay-la Dance Hall, driving drunk at night along the black roads, listening to men's jokes, putting up with and warily fighting with men and getting hold of them, getting hold--One side of that life could not exist without the other, and by undertaking and getting used to them both a girl was putting herself on the road to marriage. There was no other way. (194)

Del does a great deal of thinking about herself during the period of time she and Naomi are going in different directions. Del does not envisage herself as the kind of a girl a boy would bring home to Momma. For one thing, she does not wish to make the effort to conform to the standard feminine ideal that Naomi quickly accepts; besides, Del is not willing to disregard the part of her nature which is intellectual. She will not camouflage her intellectual potential nor be subservient to men just to find a husband.

Del wants a sexual liaison, but she does not want it at the price Naomi and her friends are willing to pay. Del wants to maintain her aspirations for a bounteous future (what she labels "glory"), but she wants to be sexually-alive, too. She
does not wish to emulate the one-sided cerebral position her mother takes; in fact, she longs for sexual experience partly to spite her mother who does not find sex necessary to a woman's life. Like Morag Gunn, Del's nearest literary kin, in Margaret Laurence's *The Diviners* (1974), Del wants to be loved, but is not willing to sacrifice her sense of self to do so. The option that Naomi falls into, seemingly as a matter of course, is one Del learns to avoid.

The marriage ideal itself is an institution that Del has been examining throughout much of her later childhood and early teenage years. Her verdict is that marriage is not made in heaven, as it were. Her father and mother, though having some type of understanding, show little emotional need for one another, both living conceptually in different worlds. Uncle Benny's marriage to Madeleine, whom he meets through a newspaper advertisement, is an early example of what demonic forces can be unleashed within relationships, if the total situation is not carefully considered. Del's unmarried aunts are a further example of how happy and healthy women can be if not burdened by marriage. Her other aunt, Aunt Moira from Porterfield, seems to Del to be so much less a person for having married.

Not much could be said for marriage really, if you were to compare her with her sisters, who could still jump up so quickly, who still smelled fresh and healthy. (40)

Naomi's parent's relationship is not much of an example either, as they merely co-exist in the same house, her father entombed with his religious fanaticism in his separate room and her mother encapsulated by her gossip. Fern Dogherty, Del's mother's
boarder, leads a cheerful single life and her comments upon marriage also inspire Del.

I was just having too good a time. I knew enough about marriage to know that's when your good times stop. (172)

Del takes in every word in preparation for her own encounters with men.

That Naomi gets married—mainly because she is pregnant and lacks something better to do—is an action repugnant to Del's inner nature. If the whole of her being can find dignity and breathing space within a marriage, she will possibly oblige, but all of her experiences indicate that marriage is not rewarding.

One of Del's main aims throughout her teenage years is to become famous, to achieve glory. She does not know how this will come about, but for awhile in her high school years she attaches herself to the educational ideal. She loves books and has always found her subjects easy to master. Her mother's goal for Del is that she should be a university-educated individual, after which all the world will be at her call. Del at first accepts these ambitions, partly because she believes in them, but also because she has very little else to do with her time. Unknowingly, Del reacts toward education the way Naomi reacts toward marriage.

Alice Munro sets up Jerry Storey in the novel as an external equivalent of Del's intellectuality. After the defection of Naomi to the work force, Jerry, genius and budding scientist, becomes her companion, but their friendship is not very exciting for either of them. What Del admires about Jerry is his total
acceptance of himself as a misfit in anything but intellectual matters; she also respects his total commitment to his future in the higher-education field. Often, however, she is dismayed that he represents, without worrying about it, the stereotypical intellectual. Del can almost anticipate his every move, and thus, describes him as "pure, impressive conforming to type" (201). It would not be out of line to state that she is bored with Jerry, though, by necessity, she needs him as a companion to shore up the intellectual leanings within her. There is no one else she can talk to about a future in education, about studying, except her mother, and Del by this time is no longer discussing such topics with her mother.

If Del had continued to be a competent scholar and pursued higher education, she might have found a suitable vocation. The novel makes it clear, however, that Del is just putting in time with her schooling, just as she tolerates Jerry because of his availability, however dull. With nothing more exciting to do, Del tries to make the best of an ordinary situation.

The pursuit of education and the anaesthetic relationship with Jerry come to an abrupt halt because her body sabotages her. The importance of good grades diminishes inversely as the needs of her body are satisfied. When Garnet French, a young labourer, offers her sexual love which she has been desiring for several years, all of her plans and all of her mother's ambitions for her are overturned. Finally, Del has an experience that possesses her, that fulfills the fantasies that have been her antidote to the ordinariness of her life. Just as Jerry represents the intellectual side of Del's being, Garnet
fulfills the sensual portion of her nature.

Sexuality is the one area of adult life about which Del has incomplete knowledge. In her early teenage years, she is entranced by sexual escapades which she encounters in reading, though the descriptions are never full enough, being understood rather than detailed. She and Naomi analyze the specialized information the medical books have to offer, but Del feels only disgust. Later when she reads Fern's pamphlets describing sexual devices and methodology, she comments that "the whole business seemed laborious and domesticated, somehow connected with ointments and bandages and hospitals" (166). Her instincts tell her this is not so, but for a long time she has no personal experience in sexuality to convince her otherwise.

As a young teenager, Del is continually imagining herself as a sexually-alive woman. When Art Chamberlain, Fern's beau, describes situations in other countries in which girls no older than Del are sold in the streets, Del immediately considers herself in the same light. Involved in a prostitution fantasy, she goes upstairs and undresses, putting on her mother's black rayon dressing gown and imagining herself in a sexual role.

I rubbed my hipbones through the cool rayon. If I had been born in Italy my flesh would already be used, bruised, knowing. It would not be my fault. The thought of whoredom, not my fault, bore me outward for a moment; a restful, alluring thought, because it was so final, and did away with ambition and anxiety. (154)

Del wants to know about and experience sexuality from the earliest moments of her teenage years, but the opportunities to discover its pleasures take a long time coming her way.
Del's first sexual contact turns out finally to be less than she desires. For sometime Del has been imagining Art Chamberlain, Fern's man-friend, as a possible lover, and she is delighted when he stealthily "feels her up". Thereafter, she provides the opportunities for him to caress or grab her.

He went straight for the breasts, the buttocks, the upper thighs, brutal as lightning. And this is what I expected sexual communication to be--a flash of insanity, a dreamlike, ruthless, contemptuous breakthrough in a world of decent experiences. (162)

Unfortunately for Del, Art Chamberlain's sexual flirting with Del is just that, flirting. He understands that she wants sexual experience, but he is not willing to give it to her; perhaps, he is not willing to give any woman the "gift" of his body. When he picks Del up a second time and drives into the country, she is ready to have sex with him. Even the landscape of the countryside seems to her to be "debased, maddeningly erotic" suiting her mood. But Chamberlain merely masturbates in front of her. On the way home, the landscape is "post-coital, distant and meaningless" (171), again matching Del's mood. Thus, sexuality with her as part of it is denied her, and she must wait several years before another opportunity presents itself.

What she does learn from the exaggerated example of Chamberlain and his act is that many men do not consider women as having much investment in the sexual act. The young men Naomi is trying to capture treat the women of Naomi's group in much the same way. These young women are not cared for in themselves, but for what they can provide for the men, a receptacle in which to empty themselves. They might as well masturbate in
the open air.

Del's subsequent attempts to find a sexual partner are just as futile. Del is dismayed many times during her quest. After the Chamberlain episode she reflects that:

Perhaps nowhere but in daydreams did the trapdoor open so sweetly and easily, plunging bodies altogether free of thought, free of personality, into self-indulgence, mad bad licence. (174)

A single night on the town with Naomi and her friends convinces Del that she will never find the ecstasy she covets in that crowd, nor do her experiences with the anaesthetic Jerry refute her argument. A secret hope resides within her, however, that somewhere someone exists to fulfill her sexual dreams, to welcome the gift of her body.

When Del encounters Garnet French for the first time, she experiences exactly what she has always felt sexuality to be--a mutual fire, a great grab of the soul and the body. What she learns about sex in experiencing it with Garnet is totally unlike the jaundiced view of many people around her. It is not the common Jubilee view of one person surrendering herself to a conqueror or the Gay-la Dancehall belief that women exist solely for a man's brief pleasure.

Sex seemed to me all surrender--not the woman's to the man but the person's to the body, an act of pure faith, freedom in humility. (218)

She has always wished to have faith in something, and with Garnet she discovers the faith of the body.

Perhaps Del's sexual need is intensified as an offshoot of her teenage rebellion against her mother's ideas and life-style.
Del has a need to challenge her mother's version of the rules of living; she has a need to discover some area in which her mother is wrong or some field in which she can surpass her mother. That region turns out to be the sexual one, likely because of her mother's antipathy to sexual needs. The truth of this is evidenced in Del's need to tell her mother about the blood on the ground at the side of the house, even though she couches the defloration in other terms--a tomcat tearing a bird apart. It is almost as if Del wants to brag about her new adult status; it is almost as if she wants to tell her mother that she, Del, has had sex. Del's drive to sexual completion is in direct opposition to the kind of woman her mother is.

And yet Del retains some of the dictums her mother has been preaching. When Garnet alters the sexual situation to one of sexuality as preamble to marriage, Del remembers that she still has plans for her life. Her mother does not want her to become encumbered, and Del is determined not to let it happen to her.

In a sense, her need for physical sex almost draws her into a situation which she does not want to be in. She wants to exist in that other world with Garnet, a world beyond everyday concerns, a world where words are their enemies; however, when he crosses the boundary with their love into the court of conventional behavior, Del has no choice but to resist. To do what most of the young women of her own age are doing, to be baptized, in the metaphor of the novel, is anathema to the future of her total self.
I felt amazement, not that I was fighting with Garnet but that anybody could have made such a mistake, to think he had real power over me. . . . it seemed to me impossible that he should not understand that all the powers I granted him were in play, that he himself was--in play, that I meant to keep him sewed up in his golden lover's skin forever. (238)

At this point, what begins as a leisurely night-time swim becomes a miniature life-game. They are struggling naked in the creek with Garnet striving to make her give in, to allow herself to be baptized, and ultimately to be subservient to him as his wife. When she finally frees herself by kicking him in the lower extremities; she is striking a blow against sexuality, at least of the sort that would bind her. Sex is counter-cultural in its free forms, but attached to marriage can become cultural and restrictive, and Del must reject this particular extension of their love. Such a rejection would not have occurred had Garnet not linked marriage and obedience to male whims to their flourishing sexual life. Del, on the other hand, still wishes to achieve the integrity of a whole, total self, though she never tells him that.

Perhaps Del's mother's horror stories of the agony of living on a subsistence farm (which would have been Del's lot had she married Garnet) have some part in Del's decision. During the several weeks of her heavy sessions with Garnet she makes a visit to her father at the Flats Road farm, and he says something which links him and Garnet together as being of the same landscape; this recognition has a subliminal effect on her decision. As well, she learned some years before that people do not have
to let things happen to them, that one can "choose not to do". She chooses not to allow one side of her nature to finally direct what her life ahead will be.

When she is struggling with Garnet in the water, she remembers having thought "that he might drown me. I really thought that. I thought that I was fighting for my life" (238). In a sense, she is fighting for her life, the life that is still ahead of her in which she will seek to give free expression to her total self. The self that Garnet knows is not all there is to Del. To reach the fulfillment of her quest, like Breavman, she must forget for awhile the sexual ecstasy linked to a particular body and get her whole being back on its life course.

As happens throughout the novel, after having expected or participated in a euphoric experience, she is brought back to earth by the hard facts of reality. When Del leaves Garnet, she awakens as if from a dream.

As I walked on into Jubilee I repossessed the world. . . . Unconnected to the life of love, uncoloured by love, the world resumes its own, its natural and callous importance. This is first a blow, then an odd consolation. And already I felt my old self--my old devious, ironic, isolated self--beginning to breathe again and stretch and settle, though all around it my body clung cracked and bewildered. (241)

She learns shortly thereafter that she has not won any scholarships, and thus, a university career is out of the question. Actually, having escaped from Garnet's demands and having lost her chance at a university education, Del is freed to search among the many possibilities that life has now thrown open to her. Del's experiences are vivid, and yet she is able to leap beyond them into that larger sphere so hoped for by her
Throughout the novel, there are hints that Del will use her experiences to become a writer. This vocation as a possibility for Del is not as obvious, however, as John Moss indicates. His argument depends on an equation being created between a mature Del and Alice Munro, the author, an altogether untenable critical position. Del, following her mother's lead, determines to exist in the larger world in exactly the same way men do, and if she chooses to pursue the creative interests which she has hidden throughout her growing years, success will likely follow; but, it is not guaranteed. What is guaranteed is a freedom to choose.

The novels discussed in this chapter are not all of the Bildungsromane available for the period stretching from the late 1950's through 1971. This period is one that is remarkable for its output of novels delineating some aspect of growing up. A resurgence in nationalistic concerns and new-found publishing freedom converge at a particular time in Canadian history to explode a wealth of fiction into being, and encouraged by the countercultural forces of a political youth, fiction becomes more daring in nature and form. Novelists begin to write about "real" young people who are struggling with their sexual fears, death wishes, and parental genocides, topics that were not central to the Canadian Bildungsroman till at least the late 1940's. The novels of the 1960's bring the hitherto hidden or buried lives of young people into sharp focus, and for the first time, they are viewed as capable of assessing the structures of the society surrounding them and opting for something
George Woodcock in his essay, "Possessing the Land," states that:

The indications are many that during the past twenty years the literature of Canada has gone through a process of maturing into a self-consistent entity.¹⁰

Del Jordan, Lawrence Breavman, Eli Pallisher, and a host of similarly-oriented protagonists from the 1960's period are key figures in the argument that Canadian literature has come of age. The break with traditional experience patterns as evidenced in these youths' emergence is part of the process. Until characters in the Bildungsroman achieve free status (thus, reflecting similar freedoms in society at large), other aspects of life-story novels remain relatively static. The lives of the protagonists in the novels of the 1960's having been released into a non-circumscribed future means that novelists themselves have been released from the inhibiting forms of the past. Major novels of similar kind in the 1970's will be less orthodox and predetermined by pattern because of these forerunners. The novels studied in this chapter illustrate through the emergence of the protagonists that open-ended features are possible in this mode of fiction; and, as the concluding chapter demonstrates, there are no destinations apart from this, only elaborate sophistications of what the Bildungsroman of the 1960's has already shown.
NOTES TO CHAPTER FIVE

1 Vera Lysenko, *Yellow Boots* (New York: Bouregy and Curl, 1954), p. 17. All subsequent references will be from this edition and will be incorporated into the text.

2 Leonard Cohen, *The Favorite Game* (New York: The Viking Press, 1963), p. 6. All subsequent quotations will be from this edition and will be incorporated into the text.

3 It is strange, indeed, that a study such as John Moss' *Sex and Violence in the Canadian Novel* (Toronto: McClelland and Stewart, 1977) does not include this novel, which is so rich in Moss' themes.

4 Harold Horwood, *Tomorrow Will Be Sunday* (New York: Doubleday, 1966), p. 4. All subsequent quotations will be from this edition and will be incorporated into the text.

5 Moss, op. cit., p. 61. See also p. 32. Moss, in effect, is arguing on behalf of the influences of heredity over environment, a position the novel does not support.


8 Other ramifications of Del's ultimate rejection of Garnet will be discussed later in this chapter.

9 Moss, op. cit., p. 60.

CHAPTER SIX: NO DESTINATIONS APART FROM THIS

I move surrounded by a tangle of branches, a net of air and alternate light and dark, at all times; that there are no destinations apart from this.

--Margaret Atwood, "Journey to the Interior"

Only one novel of the entire period from 1908 to 1971 defies categorization: Mordecai Richler's *The Apprenticeship of Duddy Kravitz* (1959). In tone and general intent, Richler's novel fits well with the novels of the late 1950's and 60's. Duddy is a rebel of sorts striving to make his way in the world. In his efforts to overcome his background and be somebody in the world, he, like many of the protagonists of *Bildungsromane* of the contemporary period, does not care who he tramples on. Self and its needs are more important to him than the friendships he has made or the trust others have placed in him. Yvette, Duddy's *shiksa* girlfriend, is almost correct when she says, "There's not a decent sentiment in your body."¹

Duddy's father, Max, sums up Duddy's progress as follows:

Even as a kid . . . way back there before he had begun to make his mark, my boy was a trouble-maker. He was born on the wrong side of the tracks with a rusty spoon in his mouth, so to speak, and the spark of rebellion in him. A motherless boy . . . but one who thrived on adversity, like Maxim Gorky or Eddy Cantor, if you're familiar with their histories. You could see from the day of his birth that he was slated for fame and fortune. A comer. (318)

Warren Tallman in his otherwise perceptive study, "Wolf in the Snow," accepts this evaluation of Duddy at face value;² to do so, however, is to overlook the judgment that Richler is making
of Duddy's behavior. Richler is not always "at one" with his protagonist, and thus, Duddy is often shown in great anguish in regard to his actions. He can discard Yvette, though even this action troubles him, but the disdain of his zeyda is a blow that he can hardly handle.

Unlike Cohen's *The Favorite Game* and Horwood's *Tomorrow Will Be Sunday*, in which a one-sided sympathy for the protagonist is in effect throughout, Richler achieves a balance between views. Duddy is a reprobate, receives his comeuppance, and perhaps becomes a success. The novel, however, leaves us with a feeling of uncertainty about Duddy's ultimate fate. And this is why *The Apprenticeship of Duddy Kravitz* is a finer artistic achievement than Cohen's and Horwood's respective novels; Richler's novel has within it a tension between the individual and the forces surrounding him, in which occasionally the individual's efforts on behalf of self come up short. Richler's novel has an implied criticism of the individual who separates himself from those surrounding him, whereas other lesser novels are true to their avowed purpose. Cohen and Horwood could be accused of being heavy-handed in regard to the quests of their protagonists; Richler gives fair play all around.

It could be argued, as well, that though Duddy uses what he calls "unorthodox" (317) methods, and though he becomes an unorthodox individual, he is actually not much different from a host of entrepreneurs and speculators. That his manner of operation is "shady" does not matter to a large portion of society, as his methods are expected and tolerated by society as indices of the surge to "get ahead." Duddy, in effect, becomes a junior
version of Dingleman, the conman so revered by Duddy's father. Duddy rejects the style of becoming appropriate to his family and accepts another level within society's boundaries. As Chaviva Hosek illustrates in his "Romance and Realism in Canadian Fiction of the 1960's,"

Richler is portraying a moral bankruptcy in which the only images of what is desirable that are available to Duddy come out of his father's legends or the movies. Duddy sacrifices whatever possibility he had for being a mensch and takes the place of his former hero in his own and his father's imaginations. At the end of the book Duddy is totally deluded; the reader, however, is enlightened at his expense.3

In a sense the novel calls into question Duddy's whole mode of operation, just as in some way the novel affirms his individuality. Even the sense of happiness at the end of the novel is undercut. In becoming another boy-wonder, though not crippled physically like Dingleman, Duddy is crippled emotionally, as he can only deal with people in one way: use them. The razor's edge of detachment Richler as author brings to the depiction of his protagonist keeps the novel true to life. The novel's internal criticism of its own metaphysics4 derives from the way Richler structures the experience.

Viewed one way, the ambivalence of the novel carries it back in time to Buckler's The Mountain and the Valley and other novels of mid-century; considered another way, Richler's novel is part and parcel of the opening up of experience pattern of the Bildungsromane of the 1960's. If Duddy's final response, "you see," is accepted as a shucking off of the anxieties that have beset him and a depiction of the optimism of a separate self, then the novel is clearly in tune with The Favorite Game and other
novels of the period. Richler's novel is much more subtle than this, in that Duddy's "you see" can lead the interpretation in several directions. Thus, *The Apprenticeship of Duddy Kravitz* defies easy placement along the historical continuum of the Canadian Bildungsroman. Often, the more genuine a work of art is, the more difficult it is to attach to a tradition.

J. H. Buckley, in his *Season of Youth: The Bildungsroman from Dickens to Golding*, indicates that after the dynamic opening up of experience in British growing-up novels in the period just prior to the 1920's, a kind of pause occurs. When the Bildungsroman emerges in Britain once again in the 1950's as a vital form, it has not changed much in pattern. The social ethos has new determinants, the initiations and rebellions are fiercer and more explicit, but generally the basic patterns are unchanged.

The same condition is prevalent in the Bildungsroman in Canada in the 1970's. There is some technical innovation, but familiar motifs and devices are merely revitalized and the conventions of the form are recapitulated in varied ways. Several of the novels since *Lives of Girls and Women*, nevertheless, testify to both the persistence and the vitality of the genre in our time. So numerous has the Bildungsroman been that Clara Thomas has declared the life-story novel to be "oversubscribed."6

In his preface to *The Lark in the Clear Air* (1974), Dennis T. Patrick Sears states:

> It may be argued, with cause, that any novel is, after a fashion, autobiographical. In that sense the episodic nature of *The Lark in the Clear Air* reflects slices of life as I knew it from that part of my boyhood spent growing up in Ontario.7
How much autobiography actually goes into the finished Bildungsroman is a moot point. The main thing is that the reader must feel that the life has been rearranged, that incidents have been selected for artistic purposes rather than to suit the times, and that one-to-one correspondence between the author and protagonist is at a submerged level. We know that Morag Gunn's experiences are somewhat based on Margaret Laurence's own life; in fact, Laurence comments upon this situation as follows:

I'm going to have a hell of a time convincing anybody that this isn't autobiographical. Here I am, forty-seven, publishing a novel about a forty-seven-year-old woman novelist. But the characters are you and not you at the same time. They're aspects of yourself--but there are so many aspects to any human being.8

When we read the novel we are caught up in Morag's story, not Laurence's. The Diviners (1974) comes as close to autobiography as any of the Bildungsromane, except perhaps Cohen's novel, but it also succeeds as a novel with a separate life of its own.

The early part of The Diviners, in its depiction of the growth of Morag Gunn to maturity, has many similarities in content to Lives of Girls and Women. So much of Morag's development, if not duplicating, certainly parallels that of Del Jordan. It is not an exaggeration to state that Laurence and Munro are writing out of the same universe and from similar background materials. Del Jordan and Morag Gunn typify the intellectual, covertly-sexual, aspiring small town girl. Even Eva Winkler, Morag's best friend, resembles Del's cohort, Naomi. The major difference is that Morag eventually strives to become like the establishment of the town, denying her background of poverty and ridiculous surrogate parent figures, whereas Del feels no
great urge to conform. Jules Tonnerre, a métis friend of Morag's youth, realizes this conventional aspect of her being when he says, "You'll do okay." What he means is that she wants success and position so badly that somehow she will obtain them. Del also wants to make something of her life, but, unlike Morag, will not follow the directions to assume a happy housewife heroine role. Only much later does Morag realize the mistake she has made; in leaving her husband, home, and established way, she seeks to recapture the freedom and vitality of her earlier life.

In Alden Nowlan's fictional memoir, Various Persons Named Kevin O'Brien (1973), the narrator claims that "when you're very young there's music in the air you breathe." This condition is true of childhood in most of the Bildungsromane of the period 1908-1971. This euphoria in regard to childhood begins to break down in the 1960's. The Bildungsromane of the 1970's are even darker in vision and emphasize a further shattering of the rosy, glassed-in, childhood portraits. No longer is there room for the idyllic family happenings of Who Has Seen the Wind and The Mountain and the Valley. The novels-of-development of the 1970's bequeath a family and parental set which is depicted as negative, totally restrictive, and abhorred by the growing individual. Along with Sylvia Fraser's novel of childhood, Pandora (1972), Audrey Thomas's Songs My Mother Taught Me (1973) and Margaret Atwood's Lady Oracle (1976) contain the best examples of this type of parent.

The history of the twentieth century Canadian novel of childhood—a related form of the standard Bildungsroman—
illustrates that similar patterns of development (paralleling those patterns evident in the *Bildungsroman*) can be detailed. Marian Keith's *Little Miss Melody* (1921) and W. O. Mitchell's *Who Has Seen the Wind* (1947) are examples of earlier childhood novels whose protagonists illustrate in youth a conformity to accepted standards. At the end of *Little Miss Melody* the young minister declares:

> What a perfect woman, nobly planned, she would make some day, provided ambition, the love of pleasure, and all the allurements of the world left her as she was, sweet, and true, and unspoiled.\(^\text{11}\)

The outline of little Janet's doings throughout the novel indicate that she will indeed remain sweet, and true, and unspoiled. Brian O'Connal in *Who Has Seen the Wind*, after some initial setbacks, readily learns the good behavior his parents expect of him and his teachers set out for him; but, by the time he is twelve years old he has lost that inner emotional response to certain individuals and experiences that he calls "the feeling". In losing "the feeling", he is well on the way to being grown-up, but in making this progress his imaginative world shrinks. Though he is going to get a chance later to go to university and hence become a "dirt-doctor" on his beloved prairie, he is going to be much more like his respected father than like the outcasts of the town who remain child-like in many ways.

There is a great change from the worlds of Cherry Hill, Ontario (*Little Miss Melody*) and Crocus, Saskatchewan (*Who Has Seen the Wind*) to the sinister worlds displayed in Timothy Findley's *The Last of the Crazy People* (1967) and Sylvia Fraser's *Pandora* (1972). In the latter novels adulthood is viewed as a
grim and horrific state. Hooker, the protagonist in Findley's novel, decides, chiefly because no one will tell him the truth about things like sex and because adulthood seems sordid and boring, that he does not want to get old. At the novel's conclusion, Hooker shoots his aunt and his father and mother, as if to say that the adult generation is of little value to him. He would rather remain a child without cares and guilt. Pandora Gothic's early years as described in Pandora are even more terrifying. She is treated viciously by her father, particularly because her nature is not passive and all-succumbing like that of her twin sisters. Despite her parents' severe restrictions and cruel punishments, Pandora continues her individualistic behavior and causes great discord in the family. Already, when she is only eight years old, her parents realize that she will never accept their way of life; thus, they provide for her difference by putting money away for what her mother tells her is "Another Sort of Life. You don't seem very happy with the sort we can provide."12 Pandora, the novel emphasizes, will direct her life toward the fulfillment of "Another Sort of Life."

Critics of the Canadian novel, such as Margaret Atwood, Doug Jones, Eli Mandel, John Moss, William New and George Woodcock, are all aware of the changes in its nature and form in the past twenty years. The critic whose understanding of the history of the Canadian novel is closest to that expressed in this study is Ronald Sutherland. In The New Hero,13 Sutherland looks at three Canadian novelists who have been writing novels over a period of time: Sinclair Ross, Adele Wiseman, and André Langevin. He notes the tremendous change in the underlying
philosophy, the social determinants, and the nature of the main characters in their recent fiction. The protagonists in their earlier novels are plagued by conscience, wracked by guilt, and imprisoned by a highly-structured social system. Their later novels published in the 1970's display characters acting freely according to individual need, obeying the dictates "of [their] own instincts."^{14} Sinclair Ross' Philip Bentley as contrasted with his Doc Hunter and Adele Wiseman's Abraham as contrasted with her Hoda are cases in point. Sutherland's three categories, descriptive of the hero and his fate in relation to society, are instructive: 1. The Land and Divine Order 2. The Breakup of the Old Order 3. The Search for Vital Truth. These stages in their broad outlines have an affinity to this study of the protagonists in the Canadian Bildungsroman, particularly Sutherland's final section which is similar in intent to the opening up of experience pattern outlined in chapter five of this study. In growing away from parents and the values associated with home, the protagonists of Bildungsromane seek to find something better, strive to understand the truth of their life on this earth, a truth not associated with what everyone else believes is the right way to live.

Eli Mandel in "Images of Prairie Man" tries to account for the great number of children and growing up figures in regional fiction, and concludes that:

From the adult's point of view the child's vision is a vision of innocence, of a lost Eden; another way of putting this is that the child's vision--again from the adult's point of view--is of home . . . the overpowering feeling of nostalgia associated with the place we know as the first place,
True, Mandel is searching for an understanding of regionalism, but because the Bildungsroman has a strong regional base, his reasoning applies equally well to this sub-genre. The Bildungsroman is written precisely to rediscover "the first clarity of things" that is lost in the process of becoming an adult. Many people (even writers, as Mandel has shown in "Writing West: On the Road to Wood Mountain") in seeking their adult future turn their backs upon what they once were and strive to restructure their identities in new places, only to find they have been short-changed. Writing a Bildungsroman is like searching for roots, is shaping in fictional form what one once was, in order to understand the direction one's present life has taken.

A common outcome of the youth's difference, whether he finally blends with the aims of the larger culture or not, is some type of artistic pursuit. Occasionally, earlier in the century the creative pursuit is set aside in favour of a more regular way of making a living. These protagonists like Elizabeth Gordon, Neil Fraser, and George Battle of Sallans' Little Man do not have the tenacity to pursue this form of separation. But many do: David Canaan, David Newman, Lawrence Breavman, Morag Gunn, Isobel Cleary (Songs My Mother Taught Me), and Joan Delacourt (Lady Oracle) as writers, and Mimsie Ross and Lillie Landash as singers. George Battle and Ludar Prentice of Costain's Son of a Hundred Kings (1950) choose the profession of newspaper reporting when their creative efforts come to naught. Though many protagonists pursue education to prepare themselves for
the future, only Anne Shirley and Christine of Gabrielle Roy's *Street of Riches* (1957) become teachers.17

Christine's dilemma in regard to her future is representative of many decisions facing protagonists as they ready themselves to leave home. Initially, she decides to be a writer, but because her mother insists that the life of a writer is lonely and lacks security, she opts for teaching to support herself. Because she listens to her mother's advice, "For the mere fact that you live, you must pay," Christine's life becomes a compromise.18 She will continue to write, but will perform a function within society by teaching. She wants both worlds and gets them. She is the only character in the Canadian *Bildungsroman* to successfully bridge both worlds—the creative and the occupational.

Several protagonists as they emerge from adolescence have not decided upon a future course for their lives. Frankie Burnaby will likely attach herself to a conventional livelihood, but characters like Eli Pallisher and Juju Stone are not linked to specific futures beyond their need to discover something to suit their sense of separation from group concerns.

The creative role for the protagonist is more likely to occur in the recent *Bildungsroman* than in the earlier novels in this sub-genre.

A creative function is viewed by young people as more akin to their feeling of being apart than a regular occupation. They are probably drawn to artistic careers because of the possibility of expressing the self, of doing in their art form what they themselves feel about the world surrounding them.
If they are at odds with their culture, they can depict this disjunction in their work, a feat that is not often possible in a job which is part and parcel of the culture. Another reason that the role of an artist is considered as a life-choice is the lack of regimentation supposedly associated with writing. There are no time clocks to punch, no bosses to listen to, no deadlines to meet, and no conformity to adhere to. Whatever is accomplished is a result of self-discipline rather than imposed from without, and this situation is what they have been seeking throughout their growing years. Whether or not they make an adequate living in their chosen role remains to be seen. More than likely for the first few years they barely subsist, but if they believe in their genius, their integrity, and their "difference", they are willing to accept fewer comforts than the rest of society.

With Bildungsroman-type novels having been produced by Audrey Thomas and Margaret Atwood, many of the important authors of the contemporary period in Canada have had their try at this sub-genre. Hugh Hood has recently entered this field with his The Swing in the Garden (1975), and Oonah McFee's Sandbars (1977) indicates the attraction the Bildungsroman continues to hold for younger writers. Moreover, throughout the twentieth century the Bildungsroman and its related forms are central to the visions of several Canadian authors. From L. M. Montgomery's Anne to her Emily of New Moon is no giant step, despite the respective protagonists being fifteen years and several provinces apart. Everything Ernest Buckler has written, except The Cruelest Month, owes its generation to his penchant for reminiscence. Much of
Mordecai Richler's work, including parts of St. Urbain's Horseman, is in the growing up vein. A great deal of Margaret Laurence's work and nearly all of Alice Munro's output engage in the fictional depiction of aspects of emerging youth.

The fact that Canadian literature has produced so many Bildungsromane has much to do with the continual reinterpretation that must occur in individual lives as the larger society becomes increasingly complex. Canadians recreating the selves that they have developed into do not ask "who am I?"--the old identity question--but how do I say who I am and how can I express that inner being which is so different from the mass around me?

From an early age young people have a sense of who they are: what they must discover is not Northrop Frye's "where is here?" but their own "Is there a here?". That is, is there some place, some mode of operation, some group of people that will allow an outlet for their particular orientation to the world?

The early Bildungsromane in the Canadian tradition state unequivocally that there is no sanctum for the difference of being many growing youngsters feel. To survive, their emerging selves have to comply or go underground. Just prior to mid-twentieth century a number of novels appear which permit the search for that other Jerusalem of the soul that young people feel can exist. David Canaan tries, but fails; Colin Ensley succeeds and yet fails. The authors of these novels are uncertain, are ambivalent about the growing individual's ability to forge an entirely separate way. These authors around mid-century could not yet answer the question, "Is there a here?".
In fact, their answers slide toward the negative pole.

With the advent of the 1960's, "here" becomes a definite possibility. More attention begins to be paid to the dynamisms of individuality as opposed to the all-encompassing moral status quo. Characters such as Jerome Martell and Duddy Kravitz have their day. Moreover, they have their moments of glory and continue to demand our attention as characters of importance. These literary figures and their unity with self's desires shape the fiction of the 1960's and early 70's. From Duddy Kravitz to Joan Delacourt, individuals grow up in conflict and often opt for the dangerous zones outside "civilization," as it were, rather than take cover in the implied safety of defined social roles. The society is viewed as growth-inhibiting, and the "here" that is being created or discovered is a distinctly-separate, growth-promoting one.

What is the prognosis for the future? Bildungsromane will continue to be written, but they will develop their stories within the larger concentric circles of the foregoing patterns. New locales and unique contemporary characters will be shaped to meet the literary needs of a new generation. There will be more technical experimentation in the manner of the House of Anansi titles, and perhaps with the science fiction explosion of recent times, important Canadian Bildungsromane will cross boundaries into this genre. Once awakened, and once having created "here", the protagonists in the Canadian Bildungsroman can locate many routes to adulthoods worth living.
NOTES TO CHAPTER SIX

1 Mordecai Richler, The Apprenticeship of Duddy Kravitz (Don Mills: Andre Deutsch, 1959), p. 300. All subsequent quotations are from this edition and will be incorporated parenthetically into the body of the chapter.


7 Dennis T. Patrick Sears, The Lark in the Clear Air (Toronto: McClelland and Stewart-Bantam, 1978), preface.

8 Quoted by David Staines, "Introduction" to The Diviners (Toronto: McClelland and Stewart NCL, 1978), p. xii.


11 Marian Keith, Little Miss Melody (Toronto: McClelland and Stewart, 1927 [1921]), p. 300.

12 Sylvia Fraser, Pandora (Toronto: McClelland and Stewart, 1976 [1972]), p. 252.

14 Sutherland, p. 10.


17 I know Gabrielle Roy is a French-Canadian writer, and therefore outside of the concerns of this study; but, her works have a wide audience in English Canada, and consequently may have influenced English-Canadian authors of the Bildungsroman.


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