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LA THÈSE A ÉTÉ
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Rhetorical Control
in Relation to Meaning
in the Novels of
Frederick Philip Grove

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Margaret I. Broad

A Thesis submitted to the Faculty of
Graduate Studies in partial fulfilment of
the requirements for the degree of
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ABSTRACT

This thesis presents a rhetorical analysis of Grove's nine novels. The term "rhetoric" refers to elements in the works which clarify meaning or which can be regarded as eliciting a desired response from a reader. Discussion focusses on what the author's meaning is, by what methods meaning is transmitted, and with what skill the methods are used. The major technique examined is point of view, but many devices of overt and hidden rhetoric are analyzed. In addition, what structuralists call "features of discourse" are studied to differentiate between opinions of narrators and those of characters.

There is a separate chapter for each novel. The chapters are grouped in four divisions to allow for comparisons of techniques among or between novels with similar angles of narration.

The three novels in Part I have unobtrusive neutral-omniscient narrators and are arranged in the order of the complexity of their techniques. The narrator of Our Daily Bread (Chapter 1) fails to develop his protagonist in depth but uses many devices to make him real and to reveal him in relation to his family. The narrator of Fruits of the Earth (Chapter 2) attempts more than his counterpart in Chapter 1, revealing his protagonist in relation both to his family and

to his community, and attempting also to integrate documentary material into his story. The narrator of Settlers of the Marsh (Chapter 3) introduces techniques not found in the first two novels. He is skilful in guiding response to his characters and in giving a balanced view of them.

The neutral-omniscient narrators of the two novels in Part II are more visible than the spokesmen discussed in Part I. The narrator of The Yoke of Life (Chapter 1) is irritating at times, intruding unnecessarily into his story and betraying a superior attitude. He is nevertheless skilful in expressing his protagonist's inner conflict in terms of plot structure, and he attempts to present his story mimetically and symbolically. The narrator of Two Generations (Chapter 2) also intrudes into his story but is sensed there as friend and guide. He is more modern than the narrators previously discussed in presenting an extended inner view of his protagonist.

The two fictive autobiographies of Part III are narrated from a first-person point of view. In addition, they use methods not encountered in the novels of Parts I and II. In A Search for America (Chapter 1), the narrator's devices include motif, a double temporal perspective, distortions, and displacements. In Search of Myself (Chapter 2) relies on a similar displacement of fact by metaphor and symbol, on omissions and exaggerations, and on the selection and emphasis of incidents.

The two novels in Part IV are daring in their choice of narrators and innovative in their use of other techniques. The first narrator of Consider Her Ways (Chapter 1) is an editor. He distances the work from the "real" author and is noteworthy for his ingenious use of footnotes. The second narrator is a first-person, dramatized spokesman, an insect whose naive point of view produces irony and humour, invaluable for persuasion. The Master of the Mill (Chapter 2) features multiple narrators. In its handling of shifting points of view and shifting time levels it is the most technically complicated of the novels, and in giving the impression of sustained inner views it is the most modern.

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INTRODUCTION

"A book arises as much in the mind of the reader as in that of the writer; and the writer's art consists above all in creating response; the effect of a book is the result of a collaboration between writer and audience."¹ This assertion is not made by Wayne Booth in The Rhetoric of Fiction (1961), but by Frederick Philip Grove in In Search of Myself (1946). Were he to mistake the comment for his own, Booth could be forgiven. Indeed, in another comment he elaborates on the very points which Grove makes: "[T]o decipher allusions and subtleties is only one form of active collaboration by the reader--and not the most important form at that.... I must work at the height of my powers if I am to experience King Lear. I must make, at every step of the way, extremely complicated responses to extremely complex signs."² These statements of Grove and Booth identify the essential element in a rhetorical approach to literature; that is, that the relationship between writers and readers is one of control and response. Inasmuch as, through the devices of rhetoric ("extremely complex signs") he elicits a desired response from his audience, the writer controls the reader. Inasmuch as he is alert and responsive to the guiding signs, the reader collaborates with the writer. Grove regards the exercise of control over the reader's response as a primary

concern of the artist, whose purpose, Grove believes, "is, of course, to waken an emotional reaction and response, in the largest possible number, to a given set of conditions, data, circumstances, events, and characters."³ Given Grove's views on the goals of the artist, a rhetorical approach to Grove's own work is appropriate.

To study prose as a rhetorical mode is to examine it for those features which, in Booth's words, "can be considered as if aimed at an effect on the reader."⁴ Such an examination of Grove's work is, again, appropriate. Grove himself writes: "But is it not quite true that every artist is primarily concerned with creating an effect?"⁵ Literary effects depend on rhetoric. In this thesis the term "rhetoric" is used in its original persuasive sense for those devices by which a narrator directs a reader's response to the vision of life presented in a work. The term is also used in Booth's expanded sense of "techniques of expression that will make the work accessible in the highest possible degree."⁶ Rhetoric, then, is essentially a means of persuasion and a means of clarification. As Booth puts it, persuasion is "(a gesture, a plea to accept, an imposition by one man on another)"; and clarification depends on "how the author's vision is trans-mitted."⁷

Although the working definitions of rhetoric in this thesis derive from Booth, the object of study is different from his. Booth claims, of course, that in The Rhetoric of

Fiction he shows that his interest is "not in what should be communicated; I ask only that the work communicate itself, that the author 'be as clear about his moral position as he possibly can be.'"⁸ In fact, however, as John Ross Baker demonstrates, Booth's interest is very much in the evaluation of the moral position of a work.⁹ In The Rhetoric of Fiction, the author not only points out what the norms of a novel are, what beliefs, attitudes, and values a work conveys, but also constantly asks whether the agent who transmits the norms can be 'admired.'¹⁰ This thesis is certainly concerned with the vision of life which Grove reveals in his work and which he attempts to persuade the reader to accept. Interest focusses, however, not on what "should be communicated" (emphasis added) but on what is communicated; and evaluation concentrates not on the moral position of a work, but on the narrator's skill in using rhetoric to create responsive readers, convincing characters, and stories which illuminate the human experience.

In addition to harmonizing with Grove's own views on the purpose of the artist, a rhetorical approach allows for a precision which this thesis seeks to achieve in differentiating between the views of a character and those of a narrator in Grove's long prose fiction, and in determining whether a narrator confirms or denies the views of a character. The critical question, then, is: whose values and opinions does a work reflect? Critics who assume that the views are the author's do Grove a disservice. For example, Robert Ayre

simply asserts that the moral values in Grove's novels are the author's own: "Consciously or unconsciously [Grove] takes a moral attitude; the didactic schoolmaster keeps rising up like a spectre." As a result, Ayre finds that the novels, reflecting the author's "obsession with purity," are "a denial of life." He points specifically to the "stiff, childish morality" of Niels Lindstedt in Settlers of the Marsh, never asking himself whether this is necessarily Grove's morality. Ayre also notes that Len Sterner, in The Yoke of Life, kills himself because Lydia has become a harlot.¹¹ Even supposing that the girl's loss of innocence fully explains the boy's suicide, we must ask ourselves whether Grove supports Len's moral stance or reveals a weakness in it. A careful study of rhetorical devices, especially the device of point of view, helps the reader to find satisfactory answers to these questions.

A third reason for adopting a rhetorical approach to Grove's work is that this approach offers criteria for evaluation which have not previously been applied systematically to all of his books of long prose fiction nor exploited fully in the discussion of any one of them. For example, modern linguists have discovered ways of differentiating between the voice of a narrator and that of a character, which are the basis for some analyses in this thesis, and of which critics of Grove have not formerly availed themselves. Grove, of course, has never wanted for critical attention. As Pacey

pointed out in 1969, all Grove's published books were reviewed in newspapers and discussed in academic essays.¹² In the decade since Pacey published his selection of these critical views, interest in Grove has not waned. He has been the subject of symposia, books, articles, and theses. Studies about him continue to appear, those after 1973 perhaps stimulated by Douglas O. Spettigue's revelations in his FPG: The European Years, about Grove the man.¹³ In spite of the critical attention he has received, however, Grove the artist remains a controversial figure. Is he, as Pacey reports, the great author most Canadians believe him to be,¹⁴ or the mediocre writer Margaret Stobie considers him?¹⁵ Just as there are biographical facts about the man yet to be discovered, so there are critical assessments of the artist yet to be made. As a step in the process of assessment, this thesis deals with Grove's technical skill, specifically with his use of rhetoric in relation to meaning. The term "meaning" is used in both its referential and attitudinal senses. It denotes what the narrator tells us of human experience either by direct comment or by the attitudes he expresses indirectly.

In asking whose values, opinions, and attitudes a work reflects, we are not regarding the narrator only as one who gives or withholds rhetorical confirmation of the views of a character, but also as one who is distinct from the "real" author and from the "author's second self" or the "implied author." Modern criticism recognizes a split between the

author as a person, the "real" self which exists outside the book, and the author as maker, the self which creates the work of art. The split occurs in order that a person can acquire the necessary objectivity of a maker to forge--to borrow Mark Schorer's phrase--from the raw content of life the "achieved content" of art.¹⁶ That Grove experiences this creative schizophrenia is evident in his remark in In Search of Myself that "I [the maker] believe I have hidden myself [the person] fairly well."¹⁷

A work derives, however, not from a double personality but from a triune of entities--the author, the author's second self, and the narrator. Kathleen Tillotson informs us that the term "second self" was coined by Edward Dowden, writing about George Eliot, in 1877. Dowden defined this self as "'more substantial than any mere human personality' [with] 'fewer reserves'; while 'behind it, lurks well pleased the veritable historical self secure from impertinent observation and criticism.'"¹⁸ Booth, using the term synonymously with that of "implied author," defines the "second self" as "an ideal, impersonal 'man in general,'" distinct from the "real" author, and varied from work to work.¹⁹ W.J. Harvey's definition is helpful in that it stresses the non-human nature of the entity, calling the "second self" "a perspective and a context larger than that of the nominal narrator."²⁰ John Killham clarifies the concept still further when he speaks of an author, in the act of writing, as transformed and

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"possessed of unexpected resources." He thinks of this transformed or "second self" as "an inner self, even what might be called the ground of the conscious self."²¹ Or what Louis Dudek, writing of Grove, refers to as the "psyche" or "essential self."²²

The position in this thesis is that Grove, the "real" man, provides the raw experience for his books, their content or subject matter. His function in the writing process, however, is merely to guide the pen. He does not, for example, provide the commentary, the description, the dialogue. These are the work of the narrator. Grove's second self, viewing the raw experience from the perspective of "man in general" (a perspective, since shared with all humanity, which gives the work its universality), invents the world of the novel, its characters, its context of beliefs and values, and its narrator. The narrator reveals that world and its values. The structuralist Seymour Chatman defines a narrator's role more specifically. Unlike Booth, Chatman does not insist that every novel has a narrator, but calls an undramatized narrator, such as we find in all but Grove's first-person novel and his fictive autobiographies, the "'author-narrator,'" as distinct from the "real" author.²³ Chatman attributes "direct intrusions, intrusive descriptions, direct statements of what the character is not aware of, metaphors, and so on" to the "'author-narrator.'"²⁴ In other words, it is the author as narrator who makes the rhetorical choices

in the work, or, looked at in another way, who is the sum of the rhetorical choices in the work. For although it is convenient to speak of the narrator as a person, Kathleen Tillotson points out that in fact "The 'narrator'...is a method rather than a person."²⁵ It is the method chosen by Grove's second self for transmitting the world of his novels and his fictional autobiographies which is the main area of investigation in this thesis.

In the rhetorical approach to literature, with its stress on "how the author's vision is transmitted,"²⁶ point of view is of primary importance. Percy Lubbock defines point of view as "the relation in which the narrator stands to the story,"²⁷ and uses the term, as Sister Kristin Morrison observes, interchangeably for the knower, the sayer, or both. Morrison notes that for the knowing center within the narrative, who may also provide the narrative voice, Henry James coins the phrase "central intelligence." Although she finds that in current usage "point of view" may refer to the knower or the speaker, she states that in contemporary criticism the phrase usually denotes the voice within the narrative which relates the story.²⁸

In this thesis, the referent of the phrase "point of view" is the narrative voice which speaks to the reader, and the terminology and definitions used to identify the speakers are those of Norman Friedman. Friedman organizes narrative speakers on a scale ranging from omniscience to drama, in a

progressive surrender of authorial privileges. That is, the range is from the author's frequent comments in his own voice to his utter silence in the narrative. In between these two poles are a variety of narrators: the impersonal omniscient voice; the "I" voices; and the voice or voices, internal or external, of one or more characters.²⁹ Point of view is a major tool for differentiating between the "meaning" conveyed to us by any of these narrators, and the "meaning" conveyed by the implied author. We suspect disagreement between an author and a narrator when we recognize the latter as unreliable. Harvey's definitions of reliable and unreliable narrators clarify the terms succinctly: "Reliable narrators are the trustworthy spokesmen of the particular reality in the world of any novel"; unreliable narrators demand that the reader "introduce a correcting factor of his own into the narrative, to check or counterbalance some particular blind spot."³⁰ In searching for the meaning in Grove's work, we are often required to recognize "blind spots" in a narrator, and we need to be alert for the rhetorical devices which signal the need for correcting our initial impressions.

The rhetoric of fiction is either overt or hidden. The most important form of overt, or what Booth calls "recognizable" rhetoric,³¹ is direct comment by the narrative voice. Because it is an obvious intrusion into the world of the story, such commentary may destroy the illusion of reality in a novel. This thesis neither defends nor rejects "telling"

(narrator comment) or "showing" (dramatic presentation) in themselves. Rather, judgment is based on Grove's skill in "telling." Is the intrusion by a narrator necessary, relevant, discreet, and brief? Does the narrator "tell" without irritating the reader by destroying the illusion of story; by digressing at length, or without interest or style; or by obviously attempting to manipulate the reader's reactions? Grove himself, as a reader, objected to being manipulated. He writes of Galsworthy's The Forsythe Saga: "I resent the fact that my own judgment, which I want to be free, is constantly being directed, constantly being interfered with, by a not very skilful, by a not very scrupulous advocate's plea."³²

There are many devices by which an implied author or a narrator, while seeming to refrain from directing the response of a reader, remains, in Tillotson's words, as "a subliminal advertiser, a hidden persuader."³³ Any device which influences the reader's attitude towards the people, events, and ideas in a work is what Booth calls a form of "disguised rhetoric."³⁴ Is Grove aware of these resources of hidden rhetoric? If so, how does he use them to control the reader's response to the world in a Grove story? This study deals with Grove's use of specific devices of disguised rhetoric in his long prose works. An effort is made to determine whether the structure of a plot directs a reader's reaction to events and characters; whether metaphor, symbol, image, analogy, allusion, and motif reveal meaning or influence

the reader's response, whether description is purely decorative or is suggestive of atmosphere or states of mind; whether irony evokes a certain response from the reader; whether normative words exert their affective powers on the reader's judgment, or juxtapositions subtly sway his feelings or enlarge his understanding; whether antithesis is used, and with what effect. By all of these devices, and others, an implied author, despite his disguise, is present in a narrative, and, as George Levine says, is "pulling the strings." For as Levine rightly contends, a novel, no matter how objective its technique, reflects a personal vision.³⁵ This vision its rhetoric both clarifies and promotes.

Because of the importance of point of view as the basic choice upon which all other choices of rhetoric depend, other questions about Grove's technical skill revolve around the narrator. Is he, first of all, able to establish a rapport with the reader, able to gain the reader's trust and friendship? Does he involve the reader creatively in the narrative by securing that collaboration which Grove values highly? Does the narrator present the characters fairly objectively, giving a balanced view which allows the reader to exercise that free judgment which Grove, as a reader, likes to feel is his? Is the narrator fairly objective about his own opinions, able to conceal a personal bias, able to transpose the material of his life into the material of art? How does the first-person narrator in Grove's work cope with the

problem of self-praise? Is the narrator a skilful craftsman in handling point of view, shifts in point of view, and the transcription of the inner views of his characters? Is he skilful, too, in creating immediacy and verisimilitude in his tale? Does the narrator integrate documentary material into his narrative so that immediacy and verisimilitude, if established, are not destroyed? All of these questions have to do with "how the author's vision is transmitted."³⁶ The major interest in the following discussion, indeed, is in the devices of rhetoric which Grove employs to reveal his vision of the world and to gain for his insights into human experience the reader's recognition of truth.

This thesis deals with Grove's nine works of long prose fiction, with a separate chapter for each book. The chapters are grouped in four divisions which offer opportunities for a comparison of narrative techniques in the books on the basis of their choice of narrator. The three novels in Part I have neutral-omniscient narrators, who remain in the background, colourless and unobtrusive. These works are arranged in the order of the complexity of the techniques their narrators attempt. The neutral-omniscient narrators of the two novels in Part II are more visible than the first three of the author's spokesmen. Each of these more obtrusive narrators creates a sense of his presence in the work, one friendly and helpful, the other at times irritating. Because of this contrast, the two works are an interesting

pair for study. In Part III, the two works are fictive autobiographies. The methods of their first-person narrators differ from those of the narrators of Parts I and II, but are similar in the books under discussion. These two are a useful pair for a technical examination. The works of Part IV feature, in one, a non-human, first-person, dramatized narrator, and, in the other, multiple narrators. With their daring choices of narrators, these two books are a fitting pair to examine for complementary innovations in technique.

The questions to be explored in the following pages indicate that the matter of "how the author's vision is transmitted" is complex. It involves an inquiry into what the vision is, an examination of what techniques reveal the vision, and an evaluation of the author's skill in using the techniques. Indeed, it is towards an assessment of Grove as a craftsman that the following discussion is finally directed.

PART I

CHAPTER I: Our Daily Bread

Our Daily Bread is dominated by its protagonist, John Elliot. He may arouse our compassion or provoke our hostility but, whether vigorously seeding the prairie or falteringly stumbling across it, he imprints his image on our memories. Grove claims Elliot as his own creation.¹ The author invents the character, of course, but the narrator brings John Elliot to life. How the narrator does so, in spite of technical difficulties, is the major concern of the following discussion.

When we first meet the protagonist he is a prosperous farmer of fifty-five, who has already realized "his one great dream of family life";² he has raised ten children. He believes that by multiplying his seed and providing his family with their daily bread he has honourably served God. (pp. 189-90) The story, however, is about the patriarch's second dream, "that of seeing his children settled about him as the children of the ~~Patriarchs~~ of Israel were settled about their fathers" (p. 7). This dream is frustrated. The children rebel against the purposes and ways of the father, and scatter over three western provinces. Only when the family home is in ruins, and the patriarch is dead, do eight of the young Elliots gather around the father on the old homestead.

The narrator of Our Daily Bread focusses not so much on the breakdown of the second dream as on the decline of the dreamer. He describes John Elliot's changing role from an autocratic father to one who is at best ignored or considered "queer" (p. 150), and at worst held in contempt by his children. (p. 158) The watershed between the days of the protagonist's authority and those of his decline is the death of his wife, Martha. The narrator indicates the break in several ways. First of all, he provides a corresponding mechanical break in the novel by beginning a new section, entitled "Chaos." This title reflects the patriarch's view of his rebellious family. Secondly, the narrator reinforces the mechanical break with explicit commentary. He notes that after the mother's death the children fail to consult the father about their affairs, begin to live by a set of values different from his, and one by one leave home. They make John Elliot feel that he lives "in a changing world" in which he is "of very little importance" (pp. 148-49). Thirdly, the narrator associates the decline of the father with symbolism of seeding. As Spettigue points out in his Introduction to the New Canadian Library edition of the novel, when Mrs. Elliot is alive, she and her husband sow seed on the land and also fill the house with their seed. After her death, however, the children leave home; that is, "the seed begins to disperse."³ During the first seeding after the mother's death, the father's attitude seems to be directly responsible for the dispersal.

The narrator reports that Elliot becomes "more and more jealous to do every bit of the work himself" (p. 139). With this remark the narrator conjures up an image which both prefigures and provides a cause for the father's future isolation. In addition, the narrator juxtaposes this remark with his account of the dispersal of the children (p. 141), suggesting once again that the break in the family is attributable to the father's attitude towards his offspring. Bent on perpetuating his own ways, he shuts the children out. Lastly, the narrator focusses on the turning point in the protagonist's life by the choice of an epigraph for the novel: "Hic tua res agitur. And his sons walked not in his ways. I Samuel, 8, 3." These words foretoken the causes of John Elliot's deep unhappiness--the break in the family and the broken dream.

The major theme, the conflict between generations, rests on a number of sub-themes which give rise to that conflict: the problems created for a family when a man grows old; the values embraced by a society when an economy shifts from a rural, agricultural base to an urban, industrial one; and the outlook adopted by a generation when an ethic emphasizing hard work, thrift, and future security is replaced by one which affirms leisure, materialism, and present pleasure. These themes of changing conditions accurately reflect the unsettled nature of life just before and after World War I. The themes, then, are universal, although the narrator

develops them in relation to a particular family, the Elliots of Sedgeby, in a particular place, mainly the barren grass lands of Saskatchewan, at a particular time. That is, Our Daily Bread is rooted in a region, but comments on the general concerns of the period in which it is set.

If we are to take Grove at his word, however, the novel was conceived on the level of the particular. The author wrote in 1933 that "in Our Daily Bread I was concerned with nothing but the inner life of the hero."⁴ There are obstacles which prevent full development in the novel of John Elliot's internal drama. One of these is the large cast of characters, the Elliot children and their spouses, all of whose fortunes the narrator continues to account for over the years. With this heavy burden of external life to deal with, the narrator curtails his presentation of the protagonist's inner existence. Indeed, the narrator is more interested in reporting on the external life of the Elliot family than he is in presenting "the inner life of the hero." For example, he dismisses the whole question of John Elliot's religious doubts in one or two brief references; yet he fully dramatizes Elliot's intervention into the worldly affairs of Farmers Limited. (pp. 92-103) A second problem the narrator faces is the duplication of events in the story. Instead of revealing inner changes in John Elliot, the narrator becomes engrossed in the repetitive pattern of the protagonist's external activities. Moreover, it is difficult to move a drama forward

when it constantly moves sideways; that is, when it essentially repeats scenes of domestic strife and poverty played by Gladys and Frank, Isabel and Kenneth, John and Lillian, Pete and Henrietta, Norman and Dorothy, and their faceless children. John Elliot's life becomes fixed in an unchanging cycle. He makes not one series of visits to these married sons and daughters, but two, ten individual visits in all. The narrator, in fact, is so busy moving the protagonist from place to place, accounting for his means of conveyance, and describing the disheartening sameness of the shacks in which his children accommodate him, that the novel suffers from a plethora of detail.

The accumulation of detail seems to be the result not only of the demands of plot and character but also of a certain allegiance to Naturalism. Indeed, Spettigue notes that in Our Daily Bread "the principal literary affinity is with Naturalism insofar as Naturalism proceeds by the accumulation of details for their own sake--they are used to establish the setting, the milieu, the circumstances that have the force of fate in determining character and action...."⁵ The position of this thesis is that in Our Daily Bread details are simply used "for their own sake" and are not determinants of character or action; that is, the novel has elements of Naturalism, but is not based on a Naturalistic philosophy. Spettigue himself does not believe that Grove relies on Naturalism "to reveal the complexity of human motivation," but

that he takes from the school of Zola mainly its "monotonous manner," reserving for himself the right to probe the minds of his characters.⁶

The narrator of Our Daily Bread does not thoroughly probe the mind of John Elliot. Barker Fairley pinpoints the narrator's specific technical problem: "This is clearly a tale in which the time-sense, the sense of things slowly changing, of people getting older, is all-important. We are frequently told of this, but we do not feel it all the time."⁷ We do not feel it, that is, because of the predominance, in the novel, of "telling" over "showing." In Edward McCourt's words, "the steps in John Elliot's physical and spiritual breakdown are often indicated rather than described. [The novel illustrates] The force of V.S. Pritchett's dictum that it is less the business of the novelist to tell us what happened than to show us how it happened."⁸ All of these factors--the large cast of characters, the repetitive external plot, the accumulation of detail, and the reliance on report rather than on presentation--hinder the narrator from fulfilling the author's stated purpose of recording the inner drama of the hero.

Grove chooses to relate his story from what Norman Friedman calls a Neutral Omniscient position. Using this point of view, an author surrenders only the privilege of speaking in his own voice as "I" or "we"; he transmits the story impersonally, in the third person, through his narrator.⁹

(Since the narrator is not dramatized, there is, according to the convention noted by Wayne Booth,¹⁰ no distinction between the author and the narrator in Our Daily Bread.) In the Neutral Omniscient position the narrator's view still dominates; he tends to narrate--to summarize, discuss, explain--occurrences and states of mind in the past tense more often than he presents them as they are happening. Even if he presents settings or people through the eyes of a character in the story, that character tends to be the narrator's spokesman.¹¹ Such a narrator reproduces those thoughts which are orderly and which have been sifted out of the disorganized "stream" of thought, but he rarely renders thoughts as they occur. The narrator of Our Daily Bread, however, in spite of the fact that he tells about thought processes more than he shows them, does come very close, at times, to showing. In fact, at one point he describes, although he does not use, a method with elements of stream of consciousness:

[T]houghts flitted to and fro in John Elliot's brain: thoughts which, through many repetitions in many years, had become so familiar that they were linked by a sort of automatic association and did not need any longer to be elaborated. (p. 8)

This process is akin to "the direct verbal expression of associations and sensory perceptions" in "the fluid and unorganized state of thought" to which Leon Edel refers as stream of consciousness.¹²

Frequently the telling of the narrator, with its past

tense and third-person pronoun, changes to a discourse which is more than mere reporting of John Elliot's thoughts. This change may be signalled by linguistic indicators of time:

If the way he behaved to his children did not suit them, well, they were his children! It was their duty to look for reasons! This morning he had simply wanted to be coaxed to stay, that was all. (emphasis added) (p. 208)

The thoughts expressed in the first two sentences of the above example are reported by the narrator, but the "This morning" of the third sentence is a direct rendering of the protagonist's thought. The change may also become noticeable through the choice of demonstratives referring to space:

He had failed in the achievement of the second dream of his life. Half the purpose of his whole existence was gone. His children were scattered over two provinces of this country. (emphasis added) (p. 191)

From his vantage point, the narrator would have spoken of "that country." Or the change may be evident in a discourse in which the voices of character and narrator fuse:

He thought of the time when his family had still been intact; yes, of the time, resurrected in his memory by last night's discussion, before his children had been born. As they had arrived, one by one, and grown into adolescence, he had been an autocrat, hard to please perhaps, not easy to get along with. But why had he been autocratic? From temper? From a high value placed on his own pleasure? He would not admit it. (emphasis added) (p. 188)

In the above passage, "He thought" designates the first

sentence as indirect tagged; that is, the sentence is reported thought--in the past tense and third person--and is labelled as issuing from "He." Indirect free sentences follow; that is, the thoughts are again reported rather than directly transcribed but, not being labelled, they are attributable either to the character or to the narrator. Seymour Chatman calls the mode in which indirect free sentences are preceded by an indirect tagged statement "sympathetic" or "communal." The occurrence of this pattern is very useful to the critic who wishes to determine whether or not a narrator supports a character, since, as Chatman points out, the mode suggests that "the narrator has not only access to but unusual affinity with the character's mind."¹³ The mode also increases the sense of immediacy in a novel, conveying as it does the suggestion of the character's participation in the transmission of his thoughts. In the quoted example, this participation is evident in the character's "last night's," instead of the narrator's "that night" or "the night before." And because the character has taken over with the time reference, the questions seem to be his, a sense which the use of "his own" reinforces. (p. 188) Another habitual indication of a shift to the inner speech of a character, common in Grove novels, is that of having the character name himself in his thoughts. We find, then, such obvious signposts as the following: "He, John Elliot, had never been in debt" (p. 77); "He, John Elliot, had one Sunday suit" (p. 80); "But to do so

without consulting him, the father" (p. 230). By all of these methods the narrator allows the protagonist to share with him in transmitting the inner speech of the novel. There is actually a great deal of this sharing. The narrator seems to dominate because most of the transmission is in the third person and past tense and because the narrator imposes his rational order on the contents of the character's mind. The narrator is on the verge of dramatizing inner reality, but never completely abandons his post as a commentator.

Even without the vividness and immediacy of the dramatic mode, the narrator has created a living and believable individual in John Elliot. The success of the creation is to a large extent dependent upon a process to which Wayne Booth refers as "The pleasure of collaboration" between narrator and reader. Quoting Henry James, Booth explains the process as "'making the reader,'" by which is meant getting the reader interested enough to do "'quite half the labor.'"¹⁴ "The pleasure of collaboration" is afforded to the reader of Our Daily Bread. The narrator brings John Elliot to life by sometimes supporting, sometimes denying his opinions. This process actively involves the reader in the labour of creation. Unable to take the narrator's confirmation of the hero's views for granted, the reader must always be on the alert for evidence which will help him to make his own judgments. The narrator supplies him with evidence of various types, including explicit comment, suggestion, juxtaposition, repetition, the

views of another character, and discrepancies between the character's own words and his thoughts. With these guidelines, the narrator "makes the reader," in James's sense, the reader helps to make the character, and the character seems more real to the reader than he otherwise would.

We can examine some aspects of the narrator's method in his handling of John Elliot's abrupt departure from his daughter Cathleen's home. Having displayed anger, rudeness, and irritability during his visit there (pp. 176, 177, 183), the father has time for reflection on the long train journey to the home of his daughter Henrietta. He convinces himself that he has done his duty by propagating himself and by tilling the soil, and that it is now the duty of his children to conform to his ways. He repeats his convictions mentally until he is not only sure that he is right but certain that his children have betrayed him. He concludes that they are "rebels in the house of their father: their aims were not what his aims had been. Their lives were evil; their lives were chaos; and through their lives, his own was chaos." Cathleen, with her busy city life, is particularly censured. To her father she is "like a field in eternal fallow. In her, all his children seemed to blend: and all were sterile" (pp. 188-91).

Does the narrator confirm these patriarchal views, condemning the Elliot children as heartless and evil? On the contrary, he explicitly contradicts the father's opinions. He

recalls for the reader that whereas John Elliot always justified his autocratic behaviour on the grounds that everything he did, he did for the good of the family, in fact, "temper and natural disposition had undoubtedly played [their part] in his conduct" (p. 188). Nor does the narrator agree that Cathleen's life is sterile. He will have the reader understand that it is because John Elliot no longer controls Cathleen that he experiences hostility and self-pity. These views of the narrator are explicit, they leave no doubt that the notion of the Elliot children as unfeeling and cruel towards their father must to a large extent be discounted as the father's subjective and erroneous opinion.

The narrator combines explicit and suggestive comment to correct the impression the reader may have gained of John junior from the father's critical pronouncements. John senior disapproves of his son's farming methods, refuses to accept John junior's analysis of the coming change in farming, and predicts bankruptcy for the younger Elliot. (p. 210) The narrator, however, seeks the reader's respect for the son as a businessman, explicitly stating that: "John had after all made more 'headway' than anyone else in the district except his father and Mr. Carroll." There is a suggestion of John's success in (the narrator's casual remark that: "Yet, even for John [junior] times grew harder and harder"; (emphasis added) and another suggestion in the narrator's report that the bank manager will lend money to the protagonist's son-in-law, Frank

Bramley, if John Elliot senior or junior will sign the note.
(p. 227)

It is true that the narrator later reveals that John junior's estimate of himself in his Sedgeby days as a "big farmer" is premature. (pp. 240-41) Nevertheless, although the son is not a financial success by the end of his father's life, neither is he the ruined man his father expected him to become. More importantly, the son proves to be a responsible person. He undertakes to pay off Frank's note (pp. 289, 364), shares with Cathleen the expense of care for his feeble-minded brother, Henry (p. 373), and realizes, to the delight of his father, the advantage the farmer has, whether he owns his farm or not, over the hired labourer in town. The farmer does not necessarily make money, but he is always able to provide "the daily bread" (p. 309). This mature John junior is a reliable channel for the narrator to use for suggesting the limitations of the father in the years when the son was still on the farm at Sedgeby. Truly enjoying the old man's visit to Arkwright, where John junior has established his own farm, the son can speak without rancour about his father's anger towards him when he left the family homestead: "Of course you didn't see and couldn't see all sides of the question." John's reasoned explanation for striking out on his own (pp. 318-19) indicates that the view the reader has had of the Elliot children throughout the novel has been restricted by John senior's perception, knowledge, and passing

moods.

In addition to correcting the reader's impression of John Elliot by means of explicit commentary, suggestion, and the point of view of another character, the narrator undermines a certain self-righteousness in the patriarch by pointing out, with the aid of juxtaposition and repetition, the discrepancy between what the old man says and what he thinks. For example, John junior once accuses his father of measuring his children's success in terms of money: "[Y]ou are unjust to us. Because we are not rich." The father replies that he does not care whether his children are rich or not; he merely wants to be sure that they can provide their daily bread. Juxtaposed with this reply are the father's thoughts. These strongly suggest that for John Elliot, providing the daily bread is coupled with achieving prestige: "Apparently Fred could make that daily bread. Mary still lived in her sumptuous house" (p. 217). When the father visits his children in Faulkner, his thoughts again support his son's accusation: "Others had prosperous farmsteads; his children had not!" As if to emphasize what really matters to John Elliot, the narrator reports these thoughts as the protagonist articulates them to Gladys: "There are prosperous farmsteads all over the country. As prosperous as mine. Why is it that only my children..." (pp. 286-87). With these reported thoughts and speeches, the narrator provides the reader with the means of assessing for himself John Elliot's declared lack of interest

in material gain.

There is one instance of correction in the novel which, rather than disparaging the protagonist, shows that he underestimates his own ability. As stated earlier, one of his dreams is to see his children settled about him. When, instead, they scatter throughout the west, he considers himself a failure as a father. In addition, because they scatter after the death of his wife, he assumes that they do so because of her death. This cause-effect assumption so permeates the novel that, on a careless reading, it may seem to represent the narrator's own view. To understand the fallacy of the assumption, we need to pay careful attention to relevant instances of point of view, direct narrator comment, and indirect suggestion by means of metaphor.

First of all, the assumption is promoted not from the point of view of the narrator but from that of John junior. After his mother's death, and especially just after he is irrationally attacked by his brother Henry, life seems chaotic to John. The narrator reports the young man's thoughts at this time: "'Only a year ago things went smoothly! Why? Because mother was living. She held the whole family together'" (pp. 143-45). Years later, an ~~older~~ responsible John, speaking to the father with whom he is becoming reconciled, still holds this opinion about his mother's role in the family. He voices his thoughts about her death to his father: "'That's where the whole family went to pieces'" (p. 308). The suggestion

here is that the family remained in "pieces," a notion which the events of the novel do not support. Except for Arthur, who dies; Henry, who is feeble-minded; and Mary, who goes with her husband to British Columbia, the Elliot children keep in close touch with one another as the years pass. The facts, then, deny the idea, transmitted from John's point of view, of a permanently broken family. More importantly, the narrator, in a direct comment, denies the father's belief that only the mother held the family together. The narrator asserts that John Elliot "did not make it clear to himself; but the breaking up of the family which, in a sense, was no more than subsequent to [Mrs. Elliot's] death, appeared to him as conditioned by it" (pp. 162-63). With this statement the narrator indicates that the protagonist's belief rests on a post-hoc fallacy.

Most important of all, however, in determining the narrator's own position regarding the break-up of the family, is the suggestion conveyed by an apt metaphor. At the end of the novel, as the Elliot children gather about their dead father, the narrator comments that: "in most of them a feeling rose to the surface that with him the last link had been broken which so far had held the many divergent forces at work within the family together as in a sheaf." The metaphor of the sheaf derives its force from its emphatic position at the end of the novel, from its combination with the narrator's direct statement that John Elliot held the family

together, and from the appropriateness of the comparison itself, symbolizing as it does both the father's binding together of the children and his reliance on a way of life which provided their daily bread. It is after the father's, not the mother's death that the family will no longer be bound together. The narrator tells us that: "Henceforth, their eyes would be focused on their own individual futures." By means of the final image of the sheaf and the final comment in the novel--"But, once more, all but two of John Elliot's family had been assembled"--the narrator emphasizes the extent of John Elliot's achievement in binding his children together. (p. 390)

The devices of rhetoric in Our Daily Bread--explicit comment, suggestion, point of view, juxtaposition, repetition, metaphor, and image--body forth John Elliot in all the complexities but not in all the depths of his changing personality. Laurence Ricou finds the change in the protagonist from authoritarian figure to aged fool "abrupt and unconvincing."¹⁵ Given the care with which the narrator accounts for the decline of the protagonist--his sense of losing his bearings after the death of his wife, his horror over what he considers the thriftlessness of his children, his bitterness over their turning their backs on his ways, his sense of being deserted--his decline seems convincing enough. It does, however, seem abrupt, and the reason is that we are told about it, rather than shown. Dramatic presentation in this novel is mainly

reserved for the problems of the children, for the surface details of their daily lives, and for the father's disapproval of their life-styles. The significant spiritual changes in the protagonist, which result from his encounters with his children, are not dramatized. It is a tribute, then, to the narrator's skill in prompting the reader to evaluate the protagonist for himself, that John Elliot comes alive as a believable individual.

The narrator's skill in individualizing the ten Elliot children has been questioned by some critics, such as a Margaret E. Lawrence, who writes that "Some of the figures are blurred."¹⁶ Barker Fairley finds the "Isabels and Margarets ...hard to sort out."¹⁷ An unsigned review in The New York Times acknowledges such distinctions as those between Isabel and Margaret, but suggests a lack of depth beyond those distinctions:

The individuals are labelled, but there is no development which leads up to the result. Each and every one is tucked into a compartment and exhibited as mean, selfish, stupid, improvident or what you will--so long as it is disagreeable --without being given a chance for life.¹⁸

There is some justice in this complaint. The devil-may-care, romantic young Isabel is easily distinguished from the intellectual, independent young Margaret, singled out by Lorraine McMullen as "Grove's first career woman."¹⁹ Isabel as an adult, however, is not sharply differentiated from her poverty-stricken sisters and sisters-in-law, all of whom

become somewhat sour and humourless. The adult Margaret pursues her career in the city, to become only a vague, background figure. The New York Times reviewer makes an astute comment when he refers to "labelled" characters. In fact, in the manuscript of the novel, Grove, in listing his characters, has a brief notation after each name, Henrietta, for example, categorized by the word "tyrant."²⁰ Henrietta is not, however, to use the New York reviewer's words, "tucked into a compartment." As a grown woman she becomes cold and cruel, and is even instrumental in her husband's death. Yet the narrator depicts her, too, as a pitiable creature, one who knows her own bitter nature and suffers for it. The narrator reports her confession to her father that there is no sweetness in her makeup, and presents a scene in which she weeps convulsively over this lack. This display of deep unhappiness so arouses her father's pity and sympathy that he, supposedly cold and heartless himself, "stroked her hair, uttering little, consoling sounds of which he was quite unconscious" (pp. 200-01). Henrietta is a strong character, and many faceted. Neither she nor John Elliot can be included in the "Each and every one is tucked into a compartment" of the Times review.

One problem in clearly delineating the Elliot children other than Henrietta is the previously noted large cast of characters, which affords the narrator neither the time nor the space for rounding out each individual. In addition, in keeping with the author's purpose, the narrator places the

emphasis on the characterization of John Elliot. Although the narrator fails to dramatize "the inner life of the hero," the drama he does provide is usually selected to render external situations against which Elliot can react, in this way revealing his character. Still another problem is the lack of differentiation in the children's life-styles. Finally, there is the deletion from the novel of the first of the seven notebooks of which the manuscript of Our Daily Bread is comprised. Much of the detailed presentation of the children is lost in this cut. The first chapter of this unpublished material is devoted to one evening in the life of the Elliot family in 1896. Here, the narrator's method being mainly dramatic, with comment in a distinctly subordinate position, the family comes alive. Deletions from the second notebook of the manuscript rob John junior of some of his individuality. Opposite one of the pages of the story text of this manuscript is noted John's "propensities for mischief," which he never outgrows. In this story itself, the mischief becomes, as John grows older, more serious. The youth associates with undesirable companions, drinks, gambles, and once stays out all night.²¹ If the reader of Our Daily Bread knows these facts about John's childhood and early youth, he can better understand John senior's critical attitude towards his oldest son.

In deleting the material covering the ten years of the Elliot's family life before the novel opens, what Grove loses in the fleshing out of his characters he gains in a clearer

focus, a clearer sense of purpose than that in the manuscript. In the notebook which is cut, the Elliots live in town. It is Mrs. Elliot who wants to move to the country, where Mary lives with her husband, and where Gladys and Frank intend to live. John Elliot opposes the idea: "'I don't think you'd be happy... Not a bee, not a bush... Bare, rain-washed, sun-baked hills... It is dismal and dreary.'"²² Since the novel centers on John Elliot as a man of the land, whose driving ambition is to see his children established on the land around him, the novel demands a sense of a continuing farming tradition in the Elliot family. The image of the father as a townsman who becomes a farmer to please his wife destroys that sense, and makes his despair over his children's dispersal from the family farm unconvincing. The image of the protagonist as a man who has spent his life building up that farm is the appropriate one for the patriarchal theme of Our Daily Bread.

Grove's avowed purpose in this novel was to concentrate on the inner drama of his protagonist. As we have seen, there are problems in presenting internal reality in Our Daily Bread. The narrator is burdened with a large cast of characters, restricted by a repetitive plot, and encumbered by many trivial details. Nevertheless, by enlisting the reader's collaboration, the narrator has created a living character in John Elliot. In addition, in spite of the lack of a full and coherent drama of "the inner life of the hero," the narrator,

as previously noted, has supplied some description of the protagonist's thought processes, has allowed the protagonist to share at times in the transmission of his thoughts, and has elucidated those thoughts with commentary. As a result, John Elliot, although not developed in great depth, is more than a flat, externally realized character. The reader has a clear picture of this man in relation to his family, and sees how a preoccupation with his own dreams and his own ways can cloud a man's perception of his children and of his own contribution to family unity.

CHAPTER II: Fruits of the Earth

Whereas Grove stated that in Our Daily Bread he "was concerned with nothing but the inner life of the hero,"¹ he claimed that Fruits of the Earth was "'meant....to be taken as a piece of pioneer history."² As we have seen, the avowed purpose in the former novel gives place to an interest in revealing the external life of the protagonist, John Elliot. Similarly, the intention in the latter novel gives place to an interest in revealing the external life of protagonist, Abe Spalding. For although the narrator of Fruits of the Earth tells about Abe's spiritual wrestling with despair, religious doubts, humiliation, and pride, he does not devote much space to his protagonist's inner life, nor dramatize his thoughts. The narrator's task in Abe's story, however, is more complex than is that of the narrator of John Elliot's decline. The latter narrator reveals the protagonist mainly in relation to his family; the former reveals Abe Spalding as much in relation to the district which bears his name as to his wife and children. In addition, the narrator of Abe's story, conscious of the intention of the author, deals in Part Two of the novel with a large amount of documentary material. The narrator of Fruits of the Earth, then, concerned with unfolding the growth of a personality in public and private life, as well as with integrating into the story

documentary material about the growth of a district, attempts more than does the narrator of Our Daily Bread.

Abe's story is one of achieved ambition, hollow success, changed directions, and faltering new beginnings. In Part One of the novel, Abe is the man of economic vision, whose arena is the material world, and whose antagonist is the land itself. He arrives on the prairie determined to reap vast wealth from it. To pursue these goals he is willing to sacrifice not only close family relationships but all human contacts not directly concerned with his financial goals. For the sake of the future, he is willing to sacrifice the present; to become master of the prairie, he is willing to serve as its slave.

Ironically, Abe achieves his material goals at a time when his system of values is beginning to shift. The private man, needing roads and a school for his children, is becoming a public man in district politics. The farmer obsessed with producing a bumper crop is becoming the father who delights in the company of his young son. The turning point in Abe's life is that son's death. Grief-stricken over human loss, Abe is conscious of the emptiness of material gain. Faced with the permanent nature of death, he is alerted to the transient nature of man and his works. In Part Two, Abe's material aspirations give way to his concern over fundamental spiritual problems and his sense of obligation towards his district and community.

Unconsciously, Abe is more interested in leading than in serving his community, so that when his status as a tax-paying voter is challenged, he cannot survive the attack on his pride. Wounded, resentful, bitter, he withdraws from public life. The private man misses his few friends now, considers his continuing material success as unimportant, and lacks a purpose in life. Again ironically, just when he is becoming resigned to his life, planning to rebuild it on a smaller scale, and living not for achievements but for the joy of doing, the savouring of each separate moment in time, a family crisis forces him back into public life. The disgrace of his unmarried daughter's pregnancy makes him realize that he cannot simply turn his back on the loose post-war morals of the district in general, cannot live in isolation. Once more he enters the public arena, taking command despite his lack of official authority, and unofficially welcomed by the old settlers, while temporarily, if unwillingly, acknowledged by the youthful offenders as the leader of the district.

Fruits of the Earth, then, tells of one man's search for what makes life worthwhile and for what is of lasting value. In his search, Abe is pitted against time and change, and must admit the futility of material goals which cannot survive against these superior forces. Unsure that human love can survive beyond death, he eventually places the highest value on commitment to the needs of others. The novel

offers no guarantee that the old leader of the settlers will be able to deal with the new problems of the post-war-generation, nor that his renewed commitment will withstand any further affronts to his dignity and status. There is in the conclusion, however, a sense that the hero will continue the struggle to give meaning to his existence. The conclusion is thus open, as opposed to the closed ending of Our Daily Bread.

The two novels differ also in terms of theme. Both John Elliot and Abe Spalding have ambitions for material success which both easily realize. Similarly both have dreams of family life. John Elliot, however, regards the family circle, widened to include a neighbourhood of Elliots, as the ultimate goal, so that upon the dispersal of his children he feels desolate and worthless. Abe, too, suffers disappointment because no son of his will take over the magnificent farm he has wrested from the prairie. But Abe is saved from John Elliot's defeat because Abe's interest goes beyond his attempts to control the prairie or his family to his attempts to control his own life. As a result, Abe's neighbourhood expands, finally, to embrace the district. For it is in serving his district that Abe seeks to make of his life something of value.

The plot is governed by these attempts of the hero. Moving forward only to be halted by death, shifting direction, vacillating between private and public arenas, the plot is so

arranged as to evoke in the reader the emotions of expectation and excitement, grief and futility, doubt and hope, apathy and concern, felt by the hero. The plot is arranged also to gain the reader's response to life as the hero sees it: a series of choices to be made, challenges to be met, defeats to be suffered. Above all, culminating as it does in renewed struggle, the plot is arranged to win the reader's acceptance of a vision of life which acknowledges the inevitable triumph of time and decay, but continues to celebrate the indomitable spirit of man.

In Margaret Stobie's opinion, the plot of Fruits of the Earth is "another of Grove's loose, linear narratives in which the years go by like an abacus."³ The analogy provides an inadequate comparison for a plot which reflects the career of the protagonist, a career of climbing the heights of prosperity only to fall into the abyss of grief, of travelling the safe plateaus of isolation only to slip down the hill of disgrace, of beginning again the climb towards social responsibility. In addition, the analogy fails to account for the decided shift in the plot, itself a reflection of the shift in the hero's outlook. Both shifts are represented mechanically, literally, and metaphorically in the novel. The mechanical device, of course, is the division of the book into two distinct parts. The metaphorical device is organic to the story. For appropriately spanning the two divisions, the first dealing with Abe's material motivation, the second with

his spiritual questioning, is the chapter entitled "The Bridge." On one side of the bridge stands the "materialist [who] felt uncomfortable when facing fundamentals";⁴ on the other, the man to whom these fundamentals become the object of an urgent desire to know. The agent of change is Charlie, Abe's eleven-year-old son, whose death in an accident on the literal bridge is mainly responsible for his father's crossing the metaphorical bridge.

D.J. Dooley complains of a broken-back effect in the novel as a result of the shift in Abe's outlook. Concerning the two divisions of the novel, Dooley writes:

Evidently Grove wanted to express something besides the futility of human effort. He could not be sure that the story which he told in the first part of the novel corresponded to the facts of human experience, so in the second half he wrote another story founded on a different basis, namely on the human will counting for something.⁵

Does the narrator change the basis of his story or does he simply demonstrate the change which occurs in the life of the protagonist? The shift is not arbitrarily imposed on the story by the narrator. Rather, the events of Part Two follow logically from the mental state of the protagonist, which, in turn, can be accounted for by the events in Part One. That is, by the end of Part One, Abe has come to feel that he has exhausted the possibilities of one mode of life, the striving for material success. Stopped short by death, he is forced to

reassess his goals. He loses interest in the futile battle to conquer the prairie, and, at the beginning of Part Two, turns his attention to philosophical ideas (pp. 159-63) and fundamental religious questions. (pp. 178-80)

The narrator's handling of the spiritual phase of Abe's life is disappointing. First of all, Abe, who has devoted his early years to material pursuits, is a mere beginner in spiritual matters. M.G. Parks rightly refers to him as "a spiritual pauper."⁶ The narrator cannot sustain interest in the inner life of such a character throughout the whole latter half of the novel. Secondly, the narrator is not only obliged to fill out his story of Abe's inner struggles with details of external reality, but is also committed to the author's documentary purpose of chronicling the history of Spalding District. Thirdly, like his counterpart in Our Daily Bread, the narrator does not use but only describes a technique for reproducing inner reality, that of stream of consciousness. The description of the protagonist's thought processes in terms of this technique is very detailed, and suggests the narrator's awareness of the appropriateness of the method for his purposes.

In his description, the narrator first of all distinguishes between what he calls "definite" and "blurred" thoughts. He describes the latter as being made up of three complexes. The first of these is "composed of such elements of Abe's immediate surroundings as obtruded on his senses"--

hayfield, ditch, trail, and farm, along with the more distant landscape. (pp. 288-89) This complex seems to be the equivalent of what Leon Edel, describing stream of consciousness, classifies as "peripheral" thought, that is, thought "outside the central stream of thought, to which we do not always attend, but which is the 'halo' or 'fringe' of impression described by William James." This peripheral area is, Edel explains, what Edouard Dujardin means "when he speaks of the area 'closest to the unconscious.'"⁷ The narrator of Fruits of the Earth, then, first of all distinguishes between conscious ("definite") and unconscious ("blurred") thought, and recognizes the peripheral area as one of the elements of unconscious thought. This peripheral area (or first complex) embraces both the present and the past, including within its scope not only the great house and barns of the successful farmer, but also the two-, three-, and four-roomed shacks of that striving pioneer who once was Abe. This element of simultaneity, like that of the peripheral thought of which it is a part, is characteristic of stream-of-consciousness transmission. The other two complexes of Abe's thoughts analyzed by the narrator are much too conscious, organized, and selected to belong to the drama of the unconscious. The first complex, however, with its evidence of the narrator's awareness of stream of consciousness, links Fruit of the Earth to Our Daily Bread in terms of the narrator's recognition and treatment of modern techniques. Both novels suggest

that, with only a little daring, Grove could have been an innovator in moving the prairie novel not only from the romantic to the realistic mode, but also from the "old" or conventional omniscient narration towards those types of narration marked by the apparent absence of the author's spokesman.

In Fruits of the Earth that spokesman is a neutral-omniscient narrator whose comments in his own voice are both rare and brief. He is nevertheless present, in some guise, on every page of the novel. It is he, as we have seen, who arranges the plot in a way which reveals Abe's search for value and his final commitment to struggle and service despite his acknowledgement of the inevitable victory of time. It is also the narrator who devises strategies to hold the reader's attention, who is sometimes irritating in his intrusions into the story, and who constantly, if not always successfully, attempts to integrate the documentary and story elements of his material.

One of the most interesting strategies of the narrator is his leading the reader to consider any struggle or problem of the protagonist as the crucial one not just of the moment but of his whole career. For example, the narrator works hard to foster the impression that Abe's achievement of success or surrender to failure in his material pursuits will be the climactic event in the novel. To promote this impression, the narrator involves the reader in Abe's perspective. The

worry and uncertainty which Abe experiences, the reader experiences. Thus the narrator creates interest and suspense in what might otherwise be a dull account of the details of Abe's establishing himself on the prairie. In addition to immersing the reader in Abe's point of view, the narrator uses normative words to heighten Abe's sense of risk. One instance occurs in connection with Abe's purchasing land while he is still financially insecure but while land is still available and still cheap. The narrator, hinting that the protagonist is overextending himself, emphasizes the possibility of financial disaster by means of a collection of mutually enhancing words and phrases. He tells us that Abe is "worried and restless," suffers from "twinges of a lack of confidence," is "living dangerously," and has "harrying" thoughts which cause him to take refuge in "desperate spurts of work" (pp. 32-33). (emphasis added)

The narrator uses the same tactics in telling about Abe's plans for a bumper crop, the culmination of twelve years of hard work. That is, once more he presents the situation from Abe's point of view: it is "the great and decisive year for Abe" (p. 95). The implication is that no other event in the novel will rival, in its impact on the protagonist, the saving or the ruin of the bumper crop. And once more an accumulation of normative words and phrases strengthens the narrator's implication. In fact, in the space of two short pages, the narrator, reporting on the summer in which the crop

matures, uses the word "disaster" or the phrase "major disaster" five times, as well as speaking of "catastrophe" and ruin. In addition, he uses repetition to suggest that Abe may fail to harvest his great crop. Four times the word "unless" introduces into expectations for unheard-of success fears of unpredictable disaster: Abe's material gain will be unprecedented, "unless..." (pp. 113-15). It is the weather, of course, which is unpredictable, and the narrator makes of the weather a formidable antagonist. Juxtaposed with the description of the efforts of Abe and his helpers to harvest the wheat, efforts the narrator interprets as an "orgy" of "panic" and "frenzy," is the description of rain falling "like a warning" and his prediction of more rain to come. (p. 117). The narrator's build-up of threats has ambivalent results. The heightening of the drama does add excitement and suspense to the story, and also ensures that the protagonist, should he be successful, will appear as a remarkable fellow, far above the level of the common run of men. But the technique is far from subtle and displays the narrator at work, manipulating the reader's reactions.

The narrator continues to involve the reader in Abe's point of view when the protagonist's values begin to change. During the period when Abe worries about the weather, the narrator notes a new development in Abe's life, the beginning of that friendship with Charlie which is to become a delight, "an adventure," in fact, to the father. Because the shift

from material to human values is simultaneous with threats of material disaster, connotations of calamity colour the narrator's account of the new relationship. It is not only the weather, but the total content of Abe's life which becomes ominously "almost too bright and clear" (pp. 104-05). The technique of foreshadowing disaster is common in Grove's novels, most notably, in the section of Fruits of the Earth here under discussion, in Settlers of the Marsh, and in The Yoke of Life. This anticipation of the future, or destiny, or fate suggests an adherence to a deterministic philosophy. According to Philippe Hamon, however, foreshadowing does not necessarily signify such an outlook, but is one of the features of realistic discourse. Hamon notes that Northrop Frye also regards prophecies and omens as characteristic of realism.⁸ Frye himself states that portents and omens, in story or drama, are not proof of a writer's belief in fate.⁹ Melodramatic heightening in Fruits of the Earth, like the accumulation of detail pointed out in Our Daily Bread, is indicative of an allegiance to a method rather than to a philosophy.

The first threat of heartbreak in Abe's new relationship with Charlie is the father's discovery of a problem which is never explicitly stated but which appears to be a latent homosexuality in the son. There are indications of Abe's awareness of such a problem both in the novel and in the manuscript, "Abe Spalding, Pioneer." The indications in the novel were first remarked upon by Louis Dudek, and, since he

has itemized them in his essay on the relation of autobiography to fiction in Grove's work,¹⁰ they need not be repeated here. Support for Dudek's contention is supplied by indications in the manuscript. Here we find a character called Ada Laing, with whom Abe falls in love. And here, as in Settlers of the Marsh, where the faces of old Sigurdson and Niels's mother blend in Niels's mind, the figures of Ada and Charlie blend in Abe's mind. The imposition of Sigurdson's face on the mother's suggests to Niels the possibility that physical pleasure is not incompatible with moral purity. The blending of the figures of Charlie and Ada suggests the female nature of Charlie. To Abe, for example, "His boy, Charlie, and the boyish figure on horseback [Ada] seemed to exchange places with each other. One moment the face he saw was Charlie's, the next moment Ada's." And again: "But, Charlie and Ada tended to blend in his mind; till, without knowing it, he transferred much of his feeling, his incomprehensible feeling for the girl to the boy."¹¹ In Fruits of the Earth, Abe's cherished relationship with Charlie is threatened by the father's realization of the feminine qualities in his son, a realization which is confirmed by the veiled words of Charlie's teacher, Blaine. (p. 112) The sadness of the father in acknowledging Blaine's tentative comments arouses the reader's fears for the future happiness of the protagonist.

The narrator skilfully creates a sense of impending

disaster without revealing that the tragic event to come is Charlie's death. He observes that Abe, waiting to harvest his crop, feels "as though a sacrifice were needed to propitiate the fates". (p. 113). He warns that time is running out for Abe. He creates some sense of uneasiness by noting that the father, although aware that his happiness is not dependent on material things, that there are "other things," still insists on postponing "all other things" until his crop is harvested. (p. 115) These warnings of the narrator are not as obvious on a first reading of the novel as they are in retrospect, when the reader knows of Charlie's death. In addition, the reader is still under the impression that the climax towards which the narrator is building concerns Abe's ability to harvest his bumper crop before the rains come. The human tragedy, then, shocks the reader. It has a powerful impact on him, and prepares him to accept the complete about-face of the protagonist in the second part of the novel.

The narrator's strategies to hold the reader's attention vary from the subtle use of point of view to the somewhat heavy-handed use of normative words in foreshadowing. The latter may seem unduly manipulative but nevertheless contributes to the interest and suspense of the story. Intrusions in the form of direct comments, when such interference is unnecessary, are merely irritating. One such instance is the narrator's handling of the scene in which Abe is refused the right to vote in his own district. Ironically, because

he pays a promised sum to his wife Ruth as a debt of honour, he cannot then pay his taxes, and is dishonoured, for it is against the law to hold office if taxes are overdue. The dramatic presentation of this major setback to Abe's political ambitions is strong in itself. The narrator, however, intrudes with exaggerated references to Abe as "a tree at the root of which an axe has been laid," and as an "imperturbable giant" in whom emotions no one knew existed are unleashed. He heightens his prose with two sets of emphatic triads to describe Abe's reaction to the realization of his error: "Without a word, without a sound, without a flicker of eye, brow, or facial muscle," Abe retreats from the polling station. The narrator's excessive solemnity here is reduced to a ridiculous level by the absurd image of "flickering" brows and muscles. Finally, the narrator overdramatizes Abe's situation by using an entirely inappropriate comparison. He equates Abe's loss of votes with his loss of Charlie. Both situations, he announces, confronted Abe with "an unalterable fact. The first time the hand of God had advanced the fact, this time it was the hand of man!" (p. 202)

It is true that the exposure of his default is a humiliation for Abe. As a result of it, he shuts himself away from the district, and lives with his own bitterness for years. The narrator's task, however, is to set the incident in perspective. He has that perspective, for he notes that many years later Abe could laugh over his temporary defeat.

(p. 204) The drama the narrator creates with his exaggerations would be appropriate only as a product of the protagonist's own mind, at the time his pride is hurt, in an interior monologue or stream-of-consciousness transmission. In order to give the proper weight to the incident in retrospect, the narrator needs to detach himself from the protagonist's temporary feelings.

Similarly annoying are those intrusions in which we detect the narrator's own bias. In The Rhetoric of Fiction Wayne Booth points out that: "Most of the great storytellers of all periods have found it useful to employ direct judgment, whether in the form of descriptive adjectives or extended commentary." Booth warns, however, that "signs of the real author's untransformed loves and hates are almost always fatal."¹² Booth's dictum applies particularly to novels transmitted from a neutral-omniscient position, since the author who chooses this post of observation forfeits the privilege of speaking in his own voice. When he writes of the "orgy of spending" for "gramophones and similar knick-knacks" (pp. 278-79), the narrator of Fruits of the Earth shows his disapproval of the post-war morals of Spalding District only indirectly. Here his own values, revealed in the connotations of contempt, are less likely to jar on the reader as are the personal values which he delivers in his own voice. Such direct intrusions are rare in Grove's novels, but one instance in Fruits of the Earth occurs in

connection with this same evaluation of Spalding District.

We read that:

Girls wore silk stockings, silk underwear, silk dresses; and nothing destroys modesty and sexual morality in a girl more quickly than the consciousness that suddenly she wears attractive dessous. (pp. 278-79)

The narrator's stepping out of the story world to address the reader directly is indicated here by the shift in tense from the past "wore" of an utterance referring to exterior reality, to the present "wears" of an utterance referring only to the subject of the discourse. It is a shift from observed facts to personal opinions, from report to judgment.

The narrator's personal bias is also noticeable in his discussion of the Consolidated-School issue. In this case, in reporting the argument about graded as opposed to ungraded schools, the narrator does not give his own assessment directly, but presents the issue from Abe's point of view. What arouses the reader's suspicion of a personal bias is the fact that the narrator gives Abe's arguments against consolidation in detail, but avoids any mention of the arguments against which Abe is fighting. This suspicion is reinforced by the narrator's admission that the real issue is not consolidation at all, but the future leadership of the district. (p. 192) This admission puzzles the reader, who might regard the expanded discussion of the school problem as merely gratuitous did he not know that the "real" author,

having taught in a consolidated school himself,¹³ would have strong views on this subject.

Because the material about consolidation is introduced as an issue of concern to Abe, it is well integrated into the story. It is, however, singularly dull. The narrator makes Abe's struggle to fulfil his material ambitions exciting, but he fails to arouse much interest in Abe's attempts to fulfil his political ambitions. Although the leadership of the district is at stake, the old and petty rivalry between the candidates, Spalding and Wheeldon, is too slight an affair to appeal to the reader's imagination. What could capture attention here is the issue of moral slackness in the consolidated schools, and more particularly the moral problem illustrated by the case of Abe's own high-school daughter, Frances. By arranging events in chronological sequence, the narrator presents a general, impersonal issue before the specific case, and thus loses that human interest which alone could make of consolidation more than a dry academic problem.

Most documentary material in Fruits of the Earth, however, is not only well integrated but also, because briefly dealt with, informative without drawing attention to itself. For example, information about making drainage ditches (p. 26) is fitted naturally into the story as an operation which interests Abe and Hall. There is a great deal of this kind of information, in fact, reminding us of the author's wish to

call the book "The Chronicles of Spalding District," and of his original intention: "My task was to infuse a dramatic interest into agricultural operations and the attendant rural life of an emerging settlement."¹⁴ Thus we find details on the naming of the area (pp. 61-62), the choosing of a teacher, (pp. 66-68), the kind of settlers the District attracted (pp. 100-02), and its topography. (pp. 161-63) All these particulars, of course, are the very substance of a chronicle. But presented as they affect Abe, they appear not merely as facts about a pioneer settlement but as part of the dramatic pattern of the life of an individual settler.

Details about the prairie landscape are transmitted in an interesting way. The narrator steps out of the world of the story, in which events are completed and past, to deliver his impressions in his own voice, signalled by the present tense. (pp. 163-65) And yet the whole passage is integrated into the novel because the impressions seem to be Abe's. This effect is produced by the narrator's making of his little essay merely a continuation of Abe's thoughts, and by his concluding his observations with the comment that the landscape just described is beginning to impress itself on Abe's consciousness. The essay is interesting in its own right. It includes the idea of man as an interloper on the prairie, a central image in prairie literature, as Ricou has demonstrated.¹⁵ It notes how the prairie stimulates thoughts about life, birth, and death, thus foreshadowing the major themes

of W. O. Mitchell's Who Has Seen the Wind. And its impression of the melancholy prairie landscape (pp. 163-65) foreshadows Grove's own description, in In Search of Myself, of the landscape of the Siberian steppes, to which he compares the hills and plains of western Canada.¹⁶ These are the images and thoughts of the narrator of Fruits of the Earth, but they are woven into the story as if they are Abe's.

The major function of the narrator is the characterization of his protagonist. Among the variety of devices employed for this task--direct comment, reported action and speech, reported thoughts, irony, juxtaposition, metaphor, and the comments of other characters--the most economical is a series of three images which clearly convey Abe's change of perspective in the course of the novel. In the first image, Abe, as a pioneer bent upon the conquest of the land, keeps his eyes upon the furrows and sees only the land at his feet. The second depicts Abe after his renunciation of economic for human values, and gives him a position above the prairie, where "his mind seemed to hover over the landscape as in flight." Here his vision widens to embrace an understanding of his place in the total prairie landscape. For he surveys the prairie not only in space but in time, when buffalo roamed the grass lands, and even before that, when the area was the bottom of a lake. (pp. 160-65) Abe's Homeric story, from this point of view, becomes dwarfed in geologic time and cosmic space, and suggests the author's

vision of the insignificance of man and his works. The third image is drawn after Abe's period of isolation following his defeat at the poles. Again, Abe makes a survey from a height, but this time he sees neither land nor landscape, but the course of his own life: "His mind hovered over his life as the marsh hawk hovers over the prairie lifted to the sky" (p. 289). This is an image of integration, man fusing with nature, and nature fusing with eternity. The religious overtones are even more pronounced in the second draught of the manuscript, in which the prairie is "lifted closer to the sky like a giant altar."¹⁷ This third image, in its serenity, with the effortlessness of the hawk which "hovers" and the prairie which is "lifted," connotes Abe's surrender, his retrenchment, his freedom from the need to conquer.

The narrator is at pains to present his protagonist as an epic figure. To the objective information that Abe is six feet, four inches tall are added the attitudinal phrases "extraordinarily tall" and "physical superiority." From the point of view of the women of Spalding District, Abe is "a huge figure...resembling the hero in a saga" (p. 95). From the narrator's own point of view, his hero is "huge, towering," (p. 192), with a "massive face" (p. 220). The narrator also presents the protagonist as engaged in a series of epic battles. In his struggles with the land, his work requires "almost superhuman exertion" (p. 118). In his struggles for leadership of the District, he reacts to the political tricks

of his opponent with almost superhuman anger: "As if he were reaching out into the universe for a cosmic weapon to strike his opponent down" (p. 201). The narrator describes the building of Abe's palatial home with the epic overtones of Genesis: "When the foreman asked a question, on Abe's answer depended some thing akin to creation" (p. 134). This project culminates in the creation of light in the darkness, the installation of electric lights which, in the night, flood the farm "as with daylight" (p. 138). Finally, the narrator even supplies a chorus to give the reaction of the District to Abe's trials and achievements, "the crowd at Nicoll's corner [who] laughed an Homeric laugh" (p. 136).

The presentation of Abe as an epic figure satisfies the desire of the "real" author to body forth the hero he imagined when, on a drive over the prairie, he saw a farm "such as to suggest a race of giants" ("Author's Note," p. vi). Primarily, however, the care with which the narrator establishes Abe's heroic proportions seems designed to lead the reader towards the particular vision of reality revealed in Fruits of the Earth. Abe must be big enough to represent the collective pioneer prairie farmer. He must be big enough to endure all the trials, both material and spiritual, which beset the founders of a pioneer country; big enough to set against the huge landscape which epitomizes that country; and big enough to emphasize the insignificance of even a giant among men in the universal context of the processes of

the death and decay of man, the weathering and levelling of his works.

The narrator's building Abe as a giant among men may also indicate the influence of Naturalism on the novel. According to Malcolm Cowley, American Naturalists strove for "bigness" both in size--physically large backgrounds--and intensity--"big" emotions.¹⁸ There are other precise indications of Naturalistic tendencies in the characterization of Abe. One of these occurs in his explanation to Ruth of the necessity of his coming out of seclusion to serve the District. He must, he says, cancel the impression made by McCrae "That a man can do as he pleases, living the life of the beast within him" (p. 334). The same phrase is used in the manuscript of the novel, in Abe's complaint that the law will not punish McCrae, but will grant immunity to "the beast that lurks in all men."¹⁹ The theme of "the beast within," Cowley tells us, is a favourite of the Naturalists. Similarly, a phrase which recurs frequently in Naturalistic novels is that which designates an individual as "a pawn on a chessboard." In Cowley's view, the phrase reflects the "pessimistic determinism" of the Naturalists, their pessimism based on their belief that men and women cannot shape their own destinies, but are in the power of "abstract forces."²⁰ In Fruits of the Earth the analogy is to gambling rather than to chess, and the deterministic outlook is Abe's rather than the narrator's: "Abe feels as though he were staking his

whole existence on a single throw" (p. 95), and "the plan had dawned on [Abe]...to put his whole area under crop, staking a decade's work on a throw of the dice" (p. 114). Indeed, references throughout the novel to luck as the key to Abe's success do not represent the narrator's viewpoint. It is the protagonist who believes that up until the year of his bumper crop he has been "lucky," and that "he must count on his luck to continue" (p. 89), and it is his neighbours who regard his success as "unnatural," and Abe himself as "possessed of superior powers" (p. 283). The narrator does not sanction this way of thinking. He shows that Abe is in control of his own destiny. In 1899, Abe "had simply shown ordinary sagacity in the choice of his location" on the land, and in 1912, he had shown initiative, determination, and energy in saving his crop by stacking it. It is for these reasons that, in the latter year, he had the only crop in the District. Abe's "sagacity" and "foresight" illustrate the exercise of what the narrator refers to as "the right of every human being to determine his own course of action" (pp. 283, 118, 324).

Whereas the narrator seeks to present Abe, by the means just discussed, in a favourable light, he is detached in introducing Abe's wife, Ruth, into the story. Initially he leaves her vague. He presents her, in contrast to Abe and his usual whirlwind of activity, just sitting, waiting, "looking on," with "A somewhat empty smile [on] her lips" (p. 23). In his questions, he divorces himself from her, waiving

his omniscient privilege of entering her mind. Why does she just sit there? he asks. What is she thinking about? What is the matter with her? (pp. 23, 24, 38) It is not until two chapters farther on that he explains Ruth's feelings: her resentment against Abe for his authority over the children, who are so much with her that they take her for granted; her rebellion against her isolation and her daily routine tasks; her anger against her husband for providing the hired man with a better house than her own. (pp. 41-43) For Ruth, like the wives in Sinclair Ross's prairie stories, would prefer a decent life now to the far-off possibility of riches in the future.

The narrator's presentation of Ruth is not entirely fair. Early in the novel he chooses not to reveal what the young wife thinks, thereby giving the impression, bolstered by the phrase "empty smile," that she does not think at all. The narrator, in fact, joins forces with Abe, in a passage in the sympathetic mode, to disparage Ruth. Having noted the Vanbruiks' reservations about her as a suitable wife for Abe, the narrator reports that: "The worst of it was that Abe himself had his misgivings when he pondered the matter." The tagged clause, "he pondered," precedes an indirect free sentence, attributable to Abe or the narrator: "The conclusion could not be evaded that he had been in love with a face and a figure rather than a mind or soul" (pp. 7-8). In participating with Abe in expressing this opinion, the narrator

shows his bias against Ruth, a bias he displays again in a remark of his own. He reports objectively enough that when Abe asks Ruth if she is coming to help him in the fields, she replies, "Might as well." But he adds his subjective judgment: "Might as well!" he echoes. "Yet every bit of the work was Abe's" (p. 24).

If the reader is irritated by this show of bias, he is even more irritated, late in the novel, to learn something about Ruth which shows that as a young wife she was not merely the uncooperative and apathetic character at first depicted by the narrator. He tells us at last that when, in the early years of her marriage, Ruth rebelled against Abe, "she had felt that she could never fulfil his expectation of her. She was not what he had thought her to be; thence had sprung a devastating jealousy of an ideal in his heart" (p. 311). This delayed revelation is evidence of an obvious attempt by the narrator to manipulate the reader. He withholds the information until Ruth is trying desperately to save Abe from learning of Frances's pregnancy, revealing her feelings only to make her past attitude towards Abe consistent with her present love for him.

There is another reason, however, for the narrator's distancing himself from Ruth early in the novel. By so doing he avoids arousing sympathy for her. His rationale here, in turn, is explained by events outside the novel. In "Abe Spalding, Pioneer," one of the characters, as previously

noted, is Ada Laing, with whom Abe, although married and a father, is in love. Abe says to Ada, in fact, "if I were free, I should ask you to be mine." And his big house is doomed, even before it is built, because he wishes he were building it for her.²¹ In order to make Abe's interest in Ada acceptable to the reader, the narrator disparages Ruth. Thus Abe is shown to be attracted to Ada by what he misses at home--the desire to please, and the slight figure which appeals to his love of beauty. Ruth, on the other hand, "cared nothing for his ambitions, dreams, and spiritual needs," so that he endures "a suffering resulting from the repression of physical and spiritual needs," as his marriage deteriorates.²² Ada Laing, of course, disappears from Fruits of the Earth; but Ruth remains, and she carries with her those unattractive attributes which justified Abe's desire for another woman.

As the novel moves forward, the narrator seems gradually to forget Ada Laing of the manuscript, and his attitude towards Ruth softens. By giving an inner view of her, he makes it possible for her to appeal to the reader's sympathy. We discover that she is not unaware of her own shortcomings, but is careless about her appearance because she feels "'driven'" (p. 44). In addition, the narrator blames Abe for some of the Spaldings' marital problems. Abe knows how to gain Ruth's cooperation in taking her place in the community, but he cannot bring himself to show even the little affection

which would win her. (pp. 45-46) He knows he is undermining her authority with the children, but is so exhausted striving to realize his material ambitions that he has no energy left for human relationships. (p. 42) In one instance the narrator even takes Ruth's part against Abe by enlisting the aid of Abe's sister, Mary. She has always been loud in her praise of all Abe's achievements during his six years on the prairie. In order to free him from the constant complaints Ruth makes about the shack she has to live in, Mary announces that she will visit Ruth and try to get her to understand her husband's priorities. But even Abe's staunchest ally, seeing the crowded conditions in which the Spaldings exist, has to admit that "Ruth is right" (p. 53). In siding with her sister-in-law, Mary acknowledges that Ruth, as well as Abe, faces trials and crises as a prairie settler. And through Mary the narrator conveys not only the vision of the pioneer farmer struggling to settle the land, but also that of the pioneer woman struggling to make life bearable.

In his Canadian Literature: Surrender or Revolution, Robin Mathews posits that Abe Spalding, in the conclusion of Fruits of the Earth, engages in "an act of conservative protest, not of social regeneration." Abe has "'borne the banner thus far,'" in the manner of the Canadian tragic hero, who accepts the fact that "'others would carry it beyond.'"²³ In the conclusion of "Abe Spalding, Pioneer," we find the hero not as the representative of community responsibility

but of what, in Mathews's terms, is typical of a hero of the culture of the United States--anarchist individualism.²⁴

Abe, bent on social justice, takes the law into his own hands. McCrae, who has allowed "the beast within" to rule him in his seduction of Frances, must be punished as an example. The law will not make an example of him, and so Abe is determined to do so. Late at night he goes off with a loaded gun over his shoulder; the next day McCrae is found shot, and Abe has disappeared.²⁵ On hearing the news, Ada comes from the city to Spalding District. "She was greatly excited... She even seemed almost elated." Indeed, one of her functions in the manuscript is to act as a voice of fate, foreshadowing future excitement. On her first meeting with Abe she feels that: "There was something about him which suggested that there was a fate in store for him." She later sees in him a man "bound, sooner or later, to be caught in the whirl of a drama which might lead him to anything--conquest, ruin, yes death." There is a strange fatalism in Ada's premonition, and it is echoed in Abe's reflections on the initial stage of that drama, his killing McCrae. Having done the deed, Abe is no longer sure of his right to have done it. "Yet it did not trouble his conscience.... He had given effect to a sentence passed by his unconscious self." As he had said earlier to Ruth, in explaining to her that there are higher than man-made laws: "My course is marked out for me."²⁶ The outlook of the protagonist of "Abe Spalding, Pioneer," is

conspicuously deterministic.

It is melodrama, however, which reigns over the final scenes of this manuscript. In the grey of dawn, one of Abe's fields is surrounded with cars and people. Ada, on horseback, is dashing about in the background. A plane circles overhead. Suddenly, the hero reveals himself, raising himself to his full height on the top of a haystack. The plane has not spotted him. He drops to the ground and runs among the haystacks towards a line of advancing men, firing above their heads, and waving a letter at Ruth, which he then sticks in his hat. (The letter commands Ruth to let the proceeds of a sale of hay go to McCrae's widow. The salve for Abe's conscience is not one of his costlier purchases.) Ada waves and waves at Abe, in her enthusiasm for a man who dares to do right. And Abe, in a fine exaltation, aims his gun between Wheeldon and another man in the advancing line. Immediately two or three shots ring out, and Abe falls. Ruth and Mary wring their hands. Ada shouts, "My hero! My hero!" And a scene worthy of Waco comes to a close. ²⁷

The narrator of Fruits of the Earth is more sophisticated, mature, and restrained than his counterpart in the manuscript. This latter spokesman seeks a response to mere heroics rather than to heroism. The narrator of the novel, on the other hand, seeks the reader's approval for a character who, although he does pass judgment on another, is more concerned with passing judgment on himself: "I had

withdrawn from the district; I did wrong; and this [McCrae's seduction of Frances] has risen up against me" (p. 334).

Spettigue notes that:

The revision of "Abe Spalding, Pioneer" into the published form of Fruits of the Earth shows a transfer of emphasis from the personal triumph in heroic death to the rededication of the aged leader who, though he has been rejected by his apostate people, must take up again late in life the burden of leadership that is naturally his. It is another new beginning.²⁸

Whether or not Abe is to cross the threshold of the "new beginning," he has at least arrived there. His search for happiness has led him from the need to conquer the land, to an appreciation of his place in the landscape, to an evaluation of self, and at last to a concern for others. The progression itself indicates the narrator's vision of the highest good, of happiness which is not the product of conquest but of surrender, not of self-serving but of service to others. Even the attempt to take up the struggle once again is more ennobling than the "heroic death" of "Abe Spalding, Pioneer."

The narrator of Fruits of the Earth leads us along the path which Abe followed. Our guide is occasionally irritating. By becoming involved in Abe's point of view, he is not always objective in his portrait of the protagonist. By initially distancing himself from Ruth, he too long deprives her of our sympathy. The narrator sometimes indulges in melodramatic effects, or by other means conspicuously

manipulates our reactions. At one time he unfairly withholds information; at another he fails to exploit the dramatic interest of his documentary material. He does integrate this material into his story, however. And on the whole he is a discreet and efficient guide. His intrusions are restrained, his editorial comments brief, and his judgments mainly disguised by such rhetorical devices as plot structure, metaphor, point of view, repetition, imagery, attitudinal description, and allusion. By all these methods he helps us to evaluate Abe Spalding as the protagonist makes his choices and endures their consequences. More importantly, the narrator defines the concept of happiness and the means by which it can be achieved, as they were formulated in the mind which directed him.

CHAPTER III: Settlers of the Marsh

Settlers of the Marsh is linked thematically to Our Daily Bread and to Fruits of the Earth, but develops its theme according to a more complex design than do either of the other two novels. For comparative purposes, bare outlines suffice to reveal the three basic designs. In Our Daily Bread, the protagonist moves from material success easily won to the realm of human relationships. Here he makes little progress in understanding others, and is, in fact, an old man before he learns to appreciate his son John or to find in Pete Harrington a kindred spirit. John Elliot never understands himself. In Fruits of the Earth, the protagonist moves from material goals achieved while he is still in his prime to that same realm of human relationships. Here he forges a bond with his son Charlie which, when broken, paradoxically imprisons the father for a time in his own despair. But Abe Spalding's road, in spite of detours along the way, climbs upwards towards an understanding of his wife and an understanding of himself in his public and private roles. In Settlers of the Marsh, the protagonist, Niels Lindstedt, also moves from material ambitions realized in his youth towards the realm of human relationships. Here his failure to understand others or himself leads him downhill to initial mistakes and subsequent disaster. From this nadir, the protagonist

begins his climb upwards, to develop his capacity for expressing his love for another human being and for understanding and accepting himself.

The structural complexity of Settlers of the Marsh derives from the intertwining of two different types of patterns. The design outlined above reveals the skeleton of a "pathetic" plot, favourite of naturalistic writers. According to Friedman, the protagonist of such a plot must suffer, because of his limitations, until circumstances overwhelm him.¹ In this novel, however, the protagonist, having paid his debt to society, emerges redeemed to begin his life afresh. There is, then, a symbolic pattern of sin, suffering, atonement, and redemption in Settlers of the Marsh.² That this pattern co-exists with the mimetic, and that the two are not strictly concurrent, can lead, as will later be discussed, to critical confusion. For the story is not merely "representational," that is, an attempt to duplicate reality; it is also "illustrative," that is, symbolic of an aspect of reality and dependent upon traditional patterns of ritual.³

In addition to the complexity of its patterning, Settlers of the Marsh takes more advantage of rhetorical devices than do Our Daily Bread and Fruits of the Earth. For example, the narrator of Niels's story makes use of ellipsis, a device not exploited in the other two novels, and relies more than do the narrators already discussed on the persuasive

powers of description. The visual and aural imagery in the descriptive passages of Settlers of the Marsh are unmatched in Our Daily Bread or Fruits of the Earth. The story of the marsh is also characterized by such devices as: paradigmatic imagery, a clever use of inference, a skilful manipulation of time, so that scenes selected from the flow of the years reveal character or clarify the pattern of events, a subtle handling of a naïve point of view with its attendant irony, an impartial presentation of the main characters and their opinions, juxtaposition, normative words, contrast, and analogy.

Settlers of the Marsh is set in the Big Grassy Marsh District of northern Manitoba. At the beginning of the story the narrator describes this area as wild bush country, uncleared and unsettled except for a few scattered homesteads. The narrator introduces the protagonist in an image in which this young immigrant, newly arrived from Sweden, is battling his way through the bush with his friend Nelson in a raging snow storm. Because of the force of the gale, the two are unable to converse, and must plod on and on into the night, cold, numb, each in his isolation.⁴ The image prefigures Niels's story: his physical isolation in the large house he will build; his lack of communication with the wife who will live in it with him. Indeed, this initial journey, in all its harshness, towards a vision of warmth and shelter (p. 14), is symbolic of Niels's harsh life-journey from isolation

towards a vision of family. It is also symbolic of the development of the prairie settlement which is the constant backdrop for the story. The settlement grows, too, from a handful of isolated farms in a harsh environment, to the prosperous community through which Niels walks on his way home from prison seventeen years later. (pp. 304-07)

The movement of the plot is not the linear one suggested by the journey paradigm, but is, in fact, cyclical. At the end of his life-journey Niels envisions a home and family. This dream is at first vague but becomes a specific ideal when he falls in love with Ellen. Niels journeys towards the fulfilment of this ideal until he meets Clara Vogel. In marrying her, he journeys away from his ideal goal towards an ironic distortion of his original vision. Only after many years and many trials does Niels once more direct his steps towards that early vision and begin to realize its fulfilment. Antithesis is the impetus behind this cyclical pattern. In the major Niels and Ellen-Niels and Clara antithesis, Niels is attracted by Ellen, tempted by Clara, obsessed with dreams of Ellen, but, Ellen proving unresponsive, infatuated with the image of Clara. Niels, the narrator reports, is "torn between two desires," between two women. "One of these women had seemed to demand; the other to give. Yet one was competent; the other, helpless. One was a mate; the other, a toy" (p. 80). The narrator stresses the polarities here in the antithetical structure of

his sentences.

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Within the Niels-Ellen relationship, antithesis determines the direction of the plot. Because of Ellen's aloofness, the love story is at first static, but love begins to blossom when Ellen smiles and speaks to Niels. When she draws back again, the relationship withers. Innocent and inexperienced, Niels is incapable of reviving it. In addition, even when Ellen is friendly, Niels's desire to marry her is curbed by what are for the reader quite incomprehensible delays. The pattern of the love story, then, is one of longing/restraint, closeness/distance, dread/hope. Within the Niels-Clara relationship, antithesis characterizes not so much the actions as the personalities of the couple. Once married, Niels and Clara are depicted as young/old, innocent/experienced, naïve/artful, bewildered/aggressive, awkward/urbane. From such polarities spring the motivation for Clara's provocation of Niels, his blind violence towards her.

The antithetical elements in Settlers of the Marsh reflect the vision of life held by the protagonist. Niels classifies experiences, persons, qualities in terms of polarities, particularly in terms of the ideal/the base. This view is naive and leads him to disaster. The narrator's own vision is suggested by an image in which the face of old Sigurdson is superimposed on that of Niels's mother. In this image, spiritual and sensual qualities are not mutually

exclusive, but, like the faces themselves, seem "to blend, to melt together" (p. 328). The gradual integration of these qualities in this image in Niels's mind fortokens a gradual change in Niels's outlook on life. The narrator shows that when the protagonist is able to integrate the spiritual and sensual sides of his own nature, he is released from guilt and shame. He can accept his feelings towards Ellen and seek her as his wife.

To tell Niels's story, Grove has chosen a neutral-omniscient narrator whose most outstanding quality is fairness. Despite an obvious bond of sympathy with Niels, he views his protagonist with detachment. The drama of Niels's disastrous marriage with Clara provides the most important example in support of the narrator's objectivity. Gently but insistently the narrator makes it plain that Niels must share the blame for the continual deterioration of the relationship. At one time, for instance, the narrator intrudes directly into the novel to remark of Niels, as he becomes aware of his wife's artificial means of disguising her age, that "not always, these days, was thought as charitable as it should have been" (p. 202). This remark is reinforced by the narrator's noting that Clara, at last confronting Niels without any make-up on at all, was "a woman driven to extremities" (p. 254). The implications of "driven" are clear. Clara may be playing havoc with Niels's sensibilities, but Niels is the agent of his own unhappiness. He is the one who "drives."

Feeling his marriage to be "almost an indecency," (p. 189), he shuts himself physically and spiritually away from his wife. From his position of isolation he calls her by name so rarely that, when he does, she smiles "brilliantly, gratefully, as if expanding under a caress" (p. 198). The narrator's interpretation here suggests what might have been, had Niels been capable of feeling and showing affection for Clara.

What Clara wants from Niels is not only affection, but firmness. We cannot rely on her own statements to this effect--"I waited; oh, so anxiously I waited for you to scold, to get angry, to beat me if need be....Just to show that you did care"; "I wanted you to say no"; "I wanted you to question me; or to get angry" (pp. 240-41). (Grove's ellipsis) Clara is attempting here to justify her behaviour and to imply that had Niels reacted differently to her, he could have won her love. The narrator never supports Clara's claim that she loves Niels, and never suggests that Niels could love Clara. He does suggest, however, that if Clara were forced to submit to Niels's authority, some sort of partnership between the two would be possible. He reports that Niels once sensed, early in his marriage, the need to proclaim himself master, but that it was only "Later, much later [that] he understood that such a course might have righted much that was wrong between him and his wife..." (p. 221). (Grove's ellipsis)

Niels is too intimidated by Clara to exert the authority necessary for such a reconciliation. (p. 221) Surely it is useless for the narrator to speculate on the possibility of a partnership dependent upon a total change in the personality of the protagonist. Similarly, it is surely naive for him to entertain the idea that even if Niels could suddenly become a forceful person, could express affection for Clara, and could acquire instant maturity, his marriage would be saved. For the narrator himself has shown the couple to be basically incompatible. He has demonstrated this, in one instance, by juxtaposing a scene of a dull evening in the Lindstedt home with comments on Clara's high spirits and her expressed longing for the excitement of the town. (pp. 207-08) The narrator does gain the reader's respect, however, by his balanced presentation of Clara and Niels. He depicts Clara as coarse, vindictive, and adulterous, but he makes it clear that Niels must bear his share of responsibility for the absolute horror of their marriage.

The confidence inspired by the narrator's objectivity towards his major characters is somewhat undermined by his obvious attempts to manipulate the reader's response to the story. One example is the statement, "something dreadful was coming, coming..." (p. 125) (Grove's ellipsis), clearly an effort to heighten a sense of doom. As noted in the discussion of Fruits of the Earth, foreshadowing is a technique of naturalism, indicating a method rather than a philosophy.

In the above example, the obvious bid for attention is more likely to annoy than to excite the reader. Another attempt to create suspense is the narrator's interpretation of Niels's words to Bobby four days after Clara's arrival at the White Range Line House as Mrs. Lindstedt. The words provide no justification for the interpretation. Niels, the reader is told, merely gives Bobby directions for the day in a softer voice than usual. The narrator claims, however, that Niels "sounded as if he wished to conciliate an ally in a struggle to come..." (p. 188). (Grove's ellipsis) It may be easier, and is certainly more economical, to suggest the beginning of a dramatic conflict between the newly-weds by comment than by scene, but this unfounded comment draws attention to the narrator meddling with events. The narrator seeks to manipulate reader response once again when he arouses interest in "that mysterious second room" upstairs in Niels's house. About this locked room, Clara is never curious. (p. 208) The reader is. But the reference is gratuitous, only another attempt to heighten dramatic effect, so that the reader's curiosity is left unsatisfied.

Sometimes the narrator spoils a dramatic scene by intruding openly into it. The wedding supper of Lars Nelson and Olga Lund provides one example. Niels is summoned by Clara Vogel to sit by her side. The narrator intrudes to describe Niels's state of mind: the protagonist feels "as if he were entrapped"; he is conscious of the foreboding of

disaster." As if he has not been explicit enough, the narrator then steps out of the time frame of the story completely, taking the reader with him, to warn that a "terrible destiny" awaits Niels. (p. 71) This manoeuvre illustrates a situation which A.A. Mendilow calls "the solecism of the two presents," the "fictive present" of the story and the actual present of the writer. Jolting the reader out of the "fictive present," as Mendilow points out, destroys immediacy and the illusion of reality.⁵

The narrator creates the sense of doom he strives for in a vivid image of Niels and Clara. This image contains the essential elements of the destiny awaiting them. The two are pictured sitting in shadow, cut off from the rest of the wedding party by the reddish glow of the setting sun, which slices through the room. They seem thus to be in "a side-play, acted in a niche and off the stage..." (p. 72). (Grove's ellipsis) The image suggests the hellish quality of the marriage to come. In addition, the theatrical analogy connotes the falseness and artificiality of Clara. These qualities of the woman are emphasized throughout the wedding-supper scene by the diction. The narrator calls attention to Clara's "sidelong glance," her "falsetto laugh," the pretence with which she looks away, "as if" suffering embarrassment, and the over-all "mockery" of her attitude towards Niels. (pp. 71-72) Only a skilful narrator could build a scene as rich as this one in imagery, diction,

analogy, and foreshadowing. The amount of direct intervention, by the narrator, however, weakens the effect achieved by suggestion. The narrator has been far from subtle in his efforts to control the reader's response to Clara as a sinister figure and to Niels's situation as dangerous.

In spite of his obvious attempts to heighten the dramatic effect of his story, the narrator of Settlers of the Marsh is, on the whole, discreet. It is true that he frequently intervenes directly with interpretations which betray his presence, but these usually help the reader to understand character or situation, are always brief, ranging from a few sentences to single words, and are economical substitutes for scene in matters unworthy of drama. In order to establish Niels's chastity and Nelson's coarser nature, for example, the narrator comments on Niels's reaction to his friend's use of the word "flirt" in connection with Ellen: "This word seemed indelicate. It opened a gap between Niels and his friend; it would take time to bridge it over..." (pp. 52-53).

(Grove's ellipsis) Sometimes the narrator's comment is disguised as mere suggestion. One instance is his remark about Olga, entering with Nelson, blushing, with "a red mark, as from a lover's kiss, on her throat" (p. 37). Only the "as from" differentiates this inference from a direct report; yet it plays down the narrator's omniscience. Another instance of clever inference introduces the narrator's report of Clara's account to Niels of her past life: "What she had

told him of her former life, was this" (p. 194). In one short sentence the narrator both implies that Clara has not been strictly honest, and creates a situation of dramatic irony, the reader knowing of Clara's prostitution, Niels being at this time ignorant of it.

A narrator's presence is always indicated, of course, in any interference with natural time order. Chatman has classified the major manipulations as those of "impression," "expansion," "anticipation," and "flashback."⁶

- The narrator of Settlers of the Marsh uses them all, and usually to good advantage. In fact Rudy Wiebe considers that the handling of time, "always a difficult technical matter in a work covering more than a decade," is "superbly" managed in this novel, and "proves [Grove] a very experienced novelist indeed."⁷

Those events which in reality fill most time, Niels's hard work in establishing his homestead, the narrator compresses into summary, merely to show the passing of time and the progress being made. (p. 81) When event throws light on character, explains motivation, reveals a state of mind, or foreshadows things to come, however, the narrator often expands his material into scene. The attack of Lund on Mrs. Lund with the pitchfork and her wresting of the implement from him are presented scenically for several reasons. In Niels's thoughts about it, it presages the future: "Could marriage lead to that?" (p. 85) In fact, it touches off a

train of thoughts in Niels, presented not quite in the stream-of-consciousness manner but with elements of that method, the discourse sliding back and forth between the narrator's comment and reported thought. This passage is important because it reveals Niels's sympathy for the adverse condition of the Lunds, his feeling that chance is an important factor in life, and his apprehension about the future.

The "anticipations" of this narrator are among his less successful tamperings with time. It is when he looks into the future that he is likely to become, as noted earlier, heavy-handed in the manner of the naturalists. We read, for example, of that scene with Niels and Clara at the Nelson-Lund wedding, that for Niels "the memory of this feeling [of distaste] was to come back to him, many years later, when his terrible destiny had overtaken him" (p. 71). Taken alone, such a threat may stimulate the reader's interest and concern; its capacity to irritate is in direct proportion to its repetition. In the use of flashback, the narrator is his retiring self again. He hides behind the character who remembers, usually Niels, thinking, for example, of his childhood (p. 50), and on one occasion Bobby, thinking of Niels. (p. 278)

The intrusions of the narrator of Settlers of the Marsh, then, are generally brief, pertinent, and discreet. The reader cannot complain of irrelevant wanderings or long-winded pontificating. Indeed, instances of the narrator's

speaking on a level outside the world of the story are so rare as to attract attention. One instance of an utterance of this nature occurs near the end of the novel, as the narrator contemplates Niels's difficulties in adjusting to life on his farm after his return from prison:

These things settled, Niels went at the work of seeding his field. And now, for the first time, he faced the day alone....

It was not an easy task. To drown one's thought in labour is very difficult on the farm: everything is conducive to contemplation. No high ambitions lead you away from the present; and yet those ambitions which are indispensable, the lowly ones, are really the highest on earth: the desire for peace and harmony in yourself, your surroundings.... (p. 323)
(Grove's ellipses)

It is obvious that this utterance shifts to a different level after the word "task." It moves from the plane of story to that of the narrator's own reflections. This shift is marked by precise linguistic indicators, classified by the structuralist Tzvetan Todorov as those of tense, status, and mood. The tense becomes what Emile Benveniste refers to as the linguistic present, that is, the present of the moment of the discourse;⁸ the "status" is indirect style; the "mood" is that of an autonomy superior to the level of story. That is, the utterance is a representation in itself, without the exterior imaginary reference to which the first three sentences are tied.⁹ This is a very rare instance, in both its relative length and its "mood," of the

narrator's speaking in his own voice. The brevity and relevance of this general comment, however, are characteristics the narrator displays in all his utterances throughout the novel.

A technical feature of Settlers of the Marsh which some critics deplore is the use of ellipsis. Stobie comments that "Grove's obsession with ellipsis marks, a fashion that he took up for a time, is a constant irritation."¹⁰ Thomas Saunders, in his Introduction to the New Canadian Library edition of the novel, agrees with Pacey that this device gives the story an episodic character, but feels that this is appropriate, and that ellipsis effectively indicates the passing of time.¹¹ W.J. Keith, in turn, agrees with Saunders, noting also that ellipsis does not necessarily indicate cutting.¹² Indeed, an examination of the original manuscript of the novel shows that in a majority of instances no words have been deleted from the original version but ellipsis has been added to the novel. It has been added, then, for an effect. Sometimes it is difficult to determine what effect the narrator wishes to produce, and the device seems merely gratuitous. At other times ellipsis does indeed show the passing of time, but it is not limited to that function.

There are three instances of ellipsis in the narrator's description of Niels and Ellen just before the storm scene. All have been added to the published version of the

story, although only the third represents a cut at the end of a sentence, the deletion of a series of adverbial modifiers. In the first instance, the narrator informs the reader that: "In the smile with which she greeted him there was something hunted..." (p. 139). The manuscript reads: "In the smile with which she greeted him there was almost a suggestion of embarrassment."¹³ In the light of what Ellen is to reveal of her childhood, "hunted" seems the better choice. The ellipsis after "hunted" has little impact in itself. Added to two other instances of the device in sentences immediately following, however, it contributes to a cumulative effect suggesting the hesitancy of the couple as they approach a crucial moment in their lives.

There is a plethora of ellipses in the scene in which Niels first visits Nelson's shack in the bush: "It looked like a fairy dwelling, untouched, virgin, and immeasurably lonesome.....Bush all around..." The ellipses here give the reader a sense of the vast emptiness of the environment of the novel, allowing his thoughts to wander out into the wilderness, rather than containing them within the enclosure of the hut. In addition, these ellipses produce the effect of an unspoken threat in the description, a threat with which the scene seems to impress Niels. For he is seized with "a sense of longing for his own old home, for his dead mother..." (p. 55). This ellipsis forces the reader to stop, to think with Niels for a moment before rushing on.

Thus the narrator almost imperceptibly, imprints on the reader's mind these two essential facts, the importance to Niels of home, the centrality in his thoughts of his mother. One set of dots in the scene merely replaces a dash in summing up a list; another set is redundant. It indicates the passage of time, but this is successfully suggested by a double space between paragraphs. And although yet another set does produce the effect of a long, monotonous winter of work--"Henceforth [Niels's] life consisted alternately of work in the bush and driving, driving...."--its effect at this stage in the scene has been nullified by the overuse of the device. (p. 56) As long as it is not overdone, however, the device of ellipsis does influence the reader's response to the novel, adding to the dimensions of time and space, and to the sense of hesitancy, fear, or revery.

Inasmuch as description reflects mood, reveals mental states, or in any way creates an impression which persuades a reader to accept a narrator's view of his story world, it is rhetoric. The narrator of Settlers of the Marsh uses description in these ways. For example, one of the crucial times in the novel is that in which Niels feels that he can achieve his dream of home, wife, and children if he can win Ellen. The intensity of his passion is reflected in the narrator's description of the bush as Niels sees it:

Morning and evening he walked over to Sigurd-
sen's place for water, milk, or eggs--a

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distance of a mile and a half. These walks became something of a ritual. Always, in going, his look was fixed on that gap in the green-gold forest--gilded by rising or setting sun--where the trail led north, across the old bridge put up by the one-time fuel hunters who had become settlers; the bush in which Ellen lived. (p. 67)

The poetic devices in this passage are appropriate to its theme of love. There is the repetition of consonant and vowel--"that gap in the green-gold forest"--which, even without the "going" or the "gilded," makes the phrase sing. There is the sense of romance in the far-distant places suggested by "where the trail led north," and in the long-ago past recalled by "the old bridge put up by the one-time fuel hunters." And all of these evocations are gathered up to make rich and romantic that final, isolated phrase: "the bush in which Ellen lived."

Similarly evocative is the description of nature on the day when Niels accompanies Sigurdson to Ellen's house, and for the first time the girl is relaxed with the young man, blushes, even, at sight of him. The narrator conveys Niels's feelings by showing how the world looked to the hopeful lover at that moment:

The song of the softly rustling leaves, just sprouted on the poplars overhead, held a new and perturbing note. The stars in the heavens were eyes and smiled at him. The sound of his horses, champing in the stable, munching their hay, had a strangely home-like, sheltered, protected ring. A whip-poor-will whistled his clarion call in the bluff..." (p. 101). (Grove's ellipsis)

The cliché of the visual imagery here represents Niels's immature point of view. The aural imagery moves from the initial wonderment of the lover--the "new, perturbing note"--to a sense of the secure, the familiar, a sense of home. This description helps us to imagine Niels's state of mind as he proceeds to inspect the site for his house, the foundation dug, logs, lumber, and stone piled ready for building.

In another example, the narrator uses poetic description not to reflect Niels's mental state, but to suggest it by contrast. Niels has been thinking of his wife, Clara, and feeling ashamed of the lust with which he has responded to her, both on "the night of their union" and later. The very juxtaposition of the following description with these thoughts makes the description powerful:

And as he rode the plow, in those days of
 the Indian summer: those days that before
 all others are reminiscent and chaste:
 when the light of the sun seems to be
 floating in the air like millions of bronzed
 little powdery particles--one day that mem-
 ory crystallised. (p. 210)

The power derives not only from the repetition of phrase in the paragraph itself, nor from the long, rhythmical sentence, evocative of the long, Indian-summer day. The power derives also from the contrast between the preceding "lust," and "ashamed," and "night," with "chaste" and "the light of the sun" (p. 210). In this instance, the beauty of the description helps to convey Niels's deep sense of corruption.

The storm scene in Settlers of the Marsh is an outward manifestation of the state of mind of Niels and Ellen. Once again, description in this novel is not mere embroidery but is related to meaning. W.J. Keith points particularly to the use of the present tense in this description:

The switch from past to present tense is one of the most elementary tricks of style, obvious to the point of being hackneyed, yet it succeeds here, like so many of Grove's effects, because its very obviousness is appropriate to the subject. Ellen and Niels must return to the present and face up to the future; how could the point be made more economically?¹⁴

The present tense also indicates the involvement of the narrator in the scene. The very immediacy with which he presents it suggests that he himself feels the intensity of passion in the storm--"the lash of the wind comes down"--and the intensity of passion in the couple--"Up rises the girl" (p. 147), the inversion seeming utterly right for the emphasis it produces. The switch from past to present tense is indeed appropriate; the switch back to the past is similarly so. The narrator retains the present tense throughout the storm scene and on into the dialogue which conveys Ellen's insistence that things remain as they are. He shifts to the past, however, when Niels's hopes for the future are dashed. (pp. 146-49) The storm scene is like all the other descriptive passages in Settlers of the Marsh. They are not only beautiful--even if somewhat stylized--but they play their

part in eliciting from the reader a desired response: condemnation, pity, sympathy, understanding.

The narrator's skill in characterization has been questioned by critics of Settlers of the Marsh. Isabel Skelton blames the author behind the narrator and his inability, as a European, to fathom the feelings of prairie folk.¹⁵ Edward McCourt agrees that the author does not understand men and women, adding that not only is so sexually naive a character as Niels unbelievable, but also all the characters tend to be symbols more than human beings.¹⁶ Stobie supports McCourt, finding the characters "often wooden and ludicrous" because of their creator's obsession with their symbolic importance.¹⁷ For Dick Harrison the figures of Ellen and Niels, at least, are not so much individual beings as generalized, a "'boy and girl' [in] a timeless archetypal drama of youth."¹⁸ Rather than looking at the characters as finished products, it may be useful to examine the making of character, that is, to focus on the methods of the narrator as successful or unsuccessful attempts to reveal character and meaning. The logical character for a detailed analysis is the protagonist, Niels Lindstedt. Keith regards the way in which the novel is controlled "so that the reader, while limited to Niels' viewpoint, is invariably ahead of Niels in understanding [as] a very impressive achievement."¹⁹ Keith does not explain just how this effect is produced, but the methods include the reporting of Niels's thoughts, and the

use of irony, juxtaposition, allusion, scene, narrator comment, normative words, imagery, and analogy.

Niels's downfall hinges on the choice he makes in marrying Clara. His yielding to her is understandable, but his marrying her must be made equally so. The narrator, in his attempts to convince, reports Niels's thoughts. After spending a night with Clara, Niels offers to marry her, and does not understand her astonishment over his proposal. "As if there could be any question about the marriage!" he thinks. Accepting her word that she has loved him for seven years, he concludes that "Everything was plain and simple" (pp. 189, 190). The irony in this view draws attention to the simplicity of the protagonist himself, so that his decision to marry Clara seems plausible. The reader is not limited to Niels's thoughts, however, for an understanding of the situation. In the reader's mind, the narrator's description of Clara is juxtaposed with the description of the whores of Minor. In these descriptions, the elements selected to characterize the widow and the whores are the same: high fashion, powder, and paint. (pp. 127, 130, 177)

Once married, Niels and Clara find chasms opening between them. At threshing time, for instance, he is completely absorbed in the work of his farm; she is "outside of things, an onlooker" (p. 205). When it comes to reading, Niels is the outsider. Clara suggests that he read Madame Bovary. He finds the novel incomprehensible, and seeks for

books which deal with "problems which were his." The reader looks at Niels from the outside, through Clara's eyes, as she hands him Flaubert's novel with a "peculiar look" (p. 207).

Perhaps Clara, like the reader, wonders if Niels will recognize the "problems which were his." As the marriage deteriorates, Niels limits his reading to one chapter in the Bible, the Song of Solomon. Through allusion to Niels's favourite verses, the narrator conveys the hopelessness and indifference of the protagonist as a married man. (pp. 266-67)

The difference between Niels as romantic dreamer and Niels as husband is conveyed by selected scenes buttressed by the narrator's comment. In one of these scenes, the protagonist is showing Ellen the house he has built, and is as proud of it as he is happy in the new ease of his relationship with her. Ellen is obviously impressed with Niels's achievement. The narrator captures Niels's state of mind by means of interpretative verbs. He tells us that Niels, responding to Ellen's admiration, "swelled with pride," and, with a new authority, brushed aside her hesitation about entering the house.

"'But nonsense,' he ruled. 'Go in'" (p. 114). As a very successful farmer, Niels is also self-assured in his dealings with men. To the offer of the bank manager in Minor, for instance, that should he ever need a loan the bank would probably be pleased to arrange it, Niels replies that it is against his principles to borrow. Briefly and firmly he restates his position to each of the manager's suggestions.

(pp. 131-32) Juxtaposed with the scene in which Clara complains that Niels fails to understand that women like to be conquered (p. 130), the bank scene makes the protagonist a believable character. It is highly probable that a young man who has built a large house, cleared many acres of land, and accumulated a sizeable bank account should be self-confident and joyous with the girl who seems to favour him, sure and unswerving in matters of business, yet awkward and embarrassed with an experienced, slightly mocking older woman. The narrator does not paint a flat picture of Niels, but moulds him into a living being.

Niels cannot sustain his feeling of confidence when Ellen is inexplicably cool towards him. The narrator shows the change in him by means of a scene in which the boisterous Nelson is dominant. In addition to revealing Niels's depression by the contrast of personalities, the narrator intervenes with normative words to reinforce the contrast. Niels, we read, "asked wearily" and "replied monosyllabically" (pp. 173-74). In a later scene, despondency changes to anger when Niels, married to Clara, questions her about her trips to the city, alone. Describing the confrontation between husband and wife, the narrator overdoes the normative words, obviously chosen to reflect both the intensity and the debased level of the quarrel. Niels feels "red anger"; Clara's voice is "ice cold." Niels "snarled" at Clara; Clara "laughed contemptuously" at Niels. (p. 235) These obvious effects draw

attention to the narrator's efforts to influence the reader.

More effective are the narrator's covert intrusions, when attention focusses on Niels and his feelings. The scene in which Niels shoots one of his Percherons is an example. Earlier scenes prepare for the shooting. In the first of these, Niels traces the steps leading to his marriage, seemingly convinces himself of the rightness of his decision, but then thinks of Ellen. With this thought he suddenly swings his whip over his Percherons, Nellie and Jock, "the first time he had ever done so" (p. 190). This act signals Niels's decline. It is followed by a second act, which reflects his turmoil and confusion. Night after night Clara has been appearing before Niels "as no woman could show herself to any man but her husband," at the same time behaving as if all were well between them, or as if Niels simply were not there. (pp. 253-54) Under this strain, the protagonist, once "considerate in the highest degree" to his horses, breaks. He hits Nellie with the hayfork, and is then aghast at this sign of his own disintegration. (pp. 256-57) It is after murdering Clara that he shoots the gelding, Jock. The destruction of the gelding is the narrator's ironic comment on what Niels, through his marriage to Clara, has become. It also represents Niels's image of himself, and is, finally, an act of self-destruction. In these three scenes, with their ironic overtones, the narrator presents the story of Niels's fall. His return to

grace is signalled by his approach to Nellie after his prison term, "hand outstretched," as if for pardon. (p. 307)

The narrator reinforces the message of the scenes with imagery and analogy. As Niels nears the climax of his spiritual disintegration, he is seized by "an irresistible compulsion" to spy on Clara. He is described in terms of a predatory animal as he "crouched" behind a thicket to watch for her. He sees her in what the narrator relays to us as an appalling image. She is locked in another man's embrace, but above his head is staring, with wide-open eyes, derisively, at Niels. (pp. 268-69) Shocked, Niels stumbles away. He is now described as an animal "wounded to death," acting "blindly" and "instinctively," and "crouching in an agony of misery" (p. 283). The idea of animal instinct is picked up in the narrator's analogy of a tightly wound spring to represent Niels's inner tension. (p. 289) This analogy connotes the mechanistic nature of Niels's final violence towards Clara. It suggests that his actions are mere reflexes, the release of a rage first provoked by Clara's confession of adultery. Niels, in this analogy, is not only instinctive animal but also amoral robot.

Despite his stunned interlude of moral lethargy, Niels is the character around whom the central moral issue of Settlers of the Marsh revolves. He marries out of a sense of moral obligation; yet in Clara's view, his marrying her without love is a crime. "You prostituted me" she accuses him.

(p. 237) Trying to work the problem through, Niels comes to a different conclusion. The crime for him is the cause, not the result, of the marriage. As he sees it, the cause was his yielding to lust. The next question for him is not whether, having yielded, he should marry, but whether, having married, he should pretend to love. He decides that to keep up such a deceit would be to prostitute the marriage. (p. 247) His assumption that he must marry thus leads to the paradoxical position that Niels married Clara only for moral reasons, and therefore Niels is immoral.

What is the view of the narrator on this issue?

There are two areas in which to seek for indications of his stand. The first is a direct comment, made after Clara's revelation to Niels of her adultery on her trips to the city. "It never occurred to him yet not to blame his wife for doing what it was her nature to do, not to judge her and to find her guilty" (p. 246). This remark may merely imply that Niels will come to think this way in the future, but there is no further reference to this view of things when Niels, in prison, reviews the past as he tries to work out his redemption. (p. 303) It seems more likely that the view is the narrator's own. Certainly the tolerance it expresses is in keeping with his balanced presentation of Clara. The remark suggests that the narrator does not see morality served by Niels's having married Clara. The second indication of the narrator's stand is his report of Niels's thoughts at this

same time of Clara's confession of adultery. The thoughts are designated as Niels's by an introductory sentence which states that: "he [Niels] went to work, unconsciously, at finding a new path through the tangled labyrinth of his life." The question immediately following--"What was the problem?"--and the long passage representing the working through of the problem, can thus be assumed to be Niels's. There is no sign of support by the narrator for this train of thought. Rather, the wording is designed to make it exclusively that of the character: "Had he, Niels, wronged the woman intentionally or not?" And a demonstrative, "this," is organized around the central point of reference of the discourse itself, that is, around the thinker of these thoughts, Niels. (p. 246) The narrator, looking back, would have used "that."²⁰ The usual signs of the presence of a narrator, the past tense and the third person, seem here to indicate the narrator in the role of mere recorder, since he has already taken his stand, outside the discourse, with Clara. As the wording and the demonstrative show, the thought of the discourse is Niels's. Thus the moral view in Settlers of the Marsh seems to be reflected in the narrator's sympathetic attitude towards Clara as opposed to his reaction to the rigid code of Niels.

Not only the moral issues of the novel but also the attitudes towards fate center in Niels. An important part of the meaning of Settlers of the Marsh is the point of view on determinism. That is, does the novel picture man as subject to

the circumstances of his external environment or of his intrinsic nature rather than as responsible for his own actions? A few examples will illustrate the attitudes exhibited in the novel towards determinism and show whose attitudes they are.

In the first example, the adverb "tonight" denotes the linguistic present, the present which is "contemporary with the moment of discourse."²¹ The following utterance is thus designated as Niels's. The narrator, reporting on what is, to him, the past, would have said "that night": "But to-night something had happened which he [Niels] did not understand: he was a leaf borne along the wind, a prey to things beyond his control, a fragment swept away by torrents" (p. 78). In the second example the narrator writes of Niels that "he was he; he could not act or speak except according to laws inherent in him" (p. 248). Nothing within this sentence marks it as anything but the narrator's opinion of Niels. From its context within a long passage of Niels's thought, however, we can attribute its decidedly deterministic point of view to the protagonist himself. Both the substance and the circumstances of the transmission of this example are repeated in the question: "Are we we? Or are we mere products of circumstance?" (p. 257) Here we can assume a repetition of the protagonist's stance.

In the previous examples there is no definite indication of the narrator's position. He may or may not accept a deterministic outlook. The next example, however, suggests that he does not seek, at least not consistently, to reveal an

underlying pattern of determinism in the novel. He tells of Clara's ploy to display herself nightly to Niels, scantily clad, yet without make-up, so that she can save face if her husband is not tempted. The narrator intervenes with what is obviously his own comment: "Had [Niels] made a single motion towards her, had he said a single word, even though it had been a word of forgiveness instead of desire, perhaps the worst might still have been averted; fate might have been stayed." The implication, of course, is that Niels is not the pawn of fate he believes himself to be, but is in charge of his own destiny. In addition, the narrator goes on to say that "In him, however, all sexual instincts were dead" (pp. 253-54), making it plain that Niels is not ruled by the inflexible structure of his own nature, ~~but~~ by changes wrought in him by experience.

Thoughts on the futility of life are reported to us by the narrator, but whether he shares them or not we cannot always be sure. In the first example, he makes it clear that the thoughts are Niels's. Niels is keeping watch by the dying Sigurdson, and asks:

Why did it have to be to-day? When life was hard to bear as it was....

What was life anyway? A dumb shifting of forces. Grass grew and was trodden down; and it knew not why. He himself--this very afternoon there had been in him the joy of grass growing, twigs budding, blossoms opening to the air of spring. The grass had been stepped on; the twig had been broken, the blossoms nipped by frost....

He, Niels, a workman in God's garden? Who was God, anyway?...

Here lay a lump of flesh.... (p. 152)
(Grove's ellipsis; emphasis added)

This passage is organized around the present moment of discourse of its speaker, the "He himself" of "today" and of "this very afternoon," the "He, Niels" to whom the "lump of flesh" is "Here," and not "there" on "that very afternoon" or on "that day," as it would have been for the narrator.

Although the narrator could, nevertheless, share these sentiments, he explicitly divorces himself from the philosophy of futility in the following extract from Niels's thoughts after Amundsen's death:

A sense of oppression was weighing on him....
The apparent futility of all endeavour was almost more than he could bear. Amundsen's impeccability in life, his trivial vanity, his slow deliberation and accuracy: where had all these taken him? To our common goal, the grave.... (Grove's ellipsis)

As if to disclaim this view and similar thoughts which follow it, the narrator sums them up by remarking: "That was the circle of [Niels's] thoughts" (pp. 91-92).

On the basis of these examples and others like them, the position of the protagonist in Settlers of the Marsh is deterministic. Niels believes he is governed both by the laws of his own nature and by some vague force outside himself. The narrator, while possibly sympathetic to Niels's view, never explicitly embraces it. He does, however,

explicitly reject the idea that Niels is a pawn of fate, and carefully attributes to the protagonist the pessimistic outlook which a fatalistic philosophy engenders. Even the structure of the plot, which seems at first to support a naturalistic outlook, does not, as has been pointed out, consistently do so. Settlers of the Marsh, then, has naturalistic elements, but is not consistently worked out on naturalistic principles.

Most of the support for a deterministic view of man is found in Niels's reported thoughts. If these were always in direct tagged speech--that is, transmitted in the first person and present tense, and labelled with Niels's "I said" or "I thought"--or in the stream-of-consciousness mode, the line between the position of the protagonist and the narrator would not be the hazy one it sometimes is. In addition, the narrator does not indicate a shift from his own comments to those of Niels by any change in style. A close study of the modes of transmission in this novel reveals, however, that much of what seems like narrator comment represents Niels's thoughts. Upon these the reader is dependent, to a large extent, for his understanding of the characters and viewpoints of Settlers of the Marsh, and through these he is aware of Niels as a striving, suffering, changing human being.

There is a basic inconsistency in the characterization of Niels, however. He is depicted as a young man with unusual powers of observation and insight. Watching and listening to

Amundsen, for example, Niels makes astute inferences about the man's character (pp. 19-20); carefully scrutinizing the Lunds, he is conscious of their feelings on their daughter's wedding day, and of the insincerity behind Lund's cordiality (p. 70); his understanding of Mrs. Lund is based on a remarkable empathy which allows him to grasp "far more than [her] mere words" (p. 41). Niels, then, is unusually observant and sensitive. It is incredible that a person with his gifts, who can translate gestures and glances and tones of voice into traits of character, should be as obtuse as Niels is about sexual matters. It is difficult to reconcile his detailed observation of the houses and people in his district with his ignorance of who the district whore is, where she lives, or who goes there. His precise understanding of Mrs. Lund is similarly difficult to reconcile with his failure to recognize in the whores of Minor parallels with the clothing, cosmetics, and glances of Clara Vogel. (pp. 127, 130, 177)

Keith believes Clara is as much a puzzle to Grove as to Niels, an unconvincing character to find in a bush settlement or anywhere else.²² Although it does seem incredible to find this character in this place, the narrator makes the character herself credible. He selects scenes in which Clara's actions derive logically from her nature and her situation. Her opportunism in seizing upon Niels's offer of marriage is quite understandable. The offer represents security to a

woman whose looks are fading, and no doubt appeals, as well, to her sense of vanity and her delight in irony. After the marriage, her revenge against an indifference which is new and insulting to her, and her rebellion against an ethic which is completely foreign to her nature seem inevitable. Once she has set herself against Niels in frustration, boredom, and anger, she is carried along on the sheer momentum of her own rage.

If there are problems with the credibility of a character, they arise in connection with Ellen Amundsen more than with Clara Vogel. Ellen's negative attitude towards sex seems plausible enough in itself, given her particular childhood experiences. What strains belief is that a male protagonist with Niels's complete ignorance of the married state should be teamed with a female protagonist with Ellen's vivid awareness and consequent rejection of that state. In addition, Ellen is a less fully developed character than Clara. She is introduced as Niels sees her, a girl whose "forbidding scrutiny seemed to hold him at a distance"; even his thoughts of her seem to him "like the violation of an inviolable privacy" (p. 65). She is thus remote from Niels, a symbol of the woman in his romantic vision. Because it is largely through Niels that the reader knows Ellen, for him, too, she is somewhat remote. For his understanding of her he has, in addition to Niels's limited view, only her own carefully composed account of her childhood and a few selected

scenes. The narrator chooses and stages these scenes so well, however, that Ellen, although always distanced from the reader, makes a strong impression, first as a fiercely independent young girl, later as a woman who has grown in understanding and compassion.

The narrator is less successful in his characterization of Mrs. Lund. He suggests the importance of this pioneer farm wife by using her name as the title of the first chapter of Settlers of the Marsh and by devoting a great deal of space to her. Yet her significance is limited. Initially, she provides Niels with a pattern for living which is in sharp contrast with that which he observes at the Amundsen farm. That farm is well ordered and fairly prosperous, but human relationships there are cold and sterile, and Mrs. Amundsen finally gives in to despair and defeat. The Lund farm is a place of disorder and poverty, but although the relationship between husband and wife lacks stability, there are strong bonds between mother and children. Mrs. Lund has had a hard life, and her dreams are unfulfilled; her indomitable spirit thus impresses Niels as he sets his course for the future.

The narrator, however, displays an ambivalent attitude towards Mrs. Lund. The scenes and details he selects and the comments he makes reveal her courage and hope in the face of adversity but also give the impression that she is not what she appears to be on the surface. Her clothes are impressive

only under a cursory inspection; her furniture looks presentable only in twilight; and she lies to preserve her pride. (pp. 28, 38, 47) The narrator draws attention particularly to the animals on the Lund farm. They are all old, lame, or deformed. Juxtaposed with the details of these beasts is the narrator's reference to Mrs. Lund's "air of a great lady" and manner of a duchess. (pp. 33-35) The effect of this association is to suggest some deformity of spirit beneath the surface manners. This suggestion is strengthened by Niels's reservations about Mrs. Lund. The narrator reports that "everybody agreed in declaring Mrs. Lund to be 'a mighty fine lady,'" but adds: "In a way Niels agreed with that verdict" (p. 85).

Niels's "In a way" may be the result of his having witnessed a quarrel between Mr. and Mrs. Lund, a quarrel she began with her angry shouts and accusations, and which degenerated into a physical battle. (pp. 83-84) Niels's hesitancy about the woman may stem also from the way he sees her treat her husband. On one occasion she belittles Lund in front of Niels, revealing to the young man details of her financial affairs, and blaming Lund's laziness for the family poverty. Niels, the narrator reports, is "immensely embarrassed" by these personal revelations. (p. 103) There are times when Mrs. Lund shows tenderness towards her husband (pp. 59-60); yet when he disappears, the narrator's account suggests that it matters very little to her:

For a few days the excitement was great.
Everybody helped in the search....

Then....Well....Mrs. Lund went to
Odensee and opened a little store. (p. 120)
(Grove's ellipses)

Years later, Mrs. Lund seems to have forgotten all the things for which she used to upbraid her husband--his lies, his laziness, his begging--and refers to him as "the best husband, the very best" (p. 315). Neither the discrepancies in Mrs. Lund's character nor her prominent place in the novel is clearly accounted for. The scenes devoted to her are not justified by the significance of her role, and the conflicting impressions about her are never woven into an integrated personality.

The narrator exercises better judgment in his handling of a very minor character, Mr. Bates. In Book Two of "Latter Day Pioneers," entitled "The White Range Line House," there is a considerable amount of irrelevant information about Bates: the arrival of his wife in the community, her pregnancy, their settling in.²³ Since the major characters in Settlers of the Marsh provide a good picture of pioneer life, and since the Bates have no specific function in the story, these irrelevant details about them have been deleted. The novel mentions only the feature about Bates not illustrated by any other character, that he is a city man who finds that farm work has "'burned [him] out'" (p. 267). It is interesting to see that Grove cut Settlers of the Marsh to an acceptable size for publication by

deleting large chunks of material, not by paring down sentences and paragraphs.

Another passage which was cut is the original "Epilogue." This section of the manuscript summarizes the forty-year marriage of Niels and Ellen with their three children. The narrator of the manuscript admits that the married life of the Lindstedts "forms the topic of a different story," and in the published version wisely refrains from ending one novel with the introduction to another. The "Epilogue" shows, however, that what is often referred to as the "happy ending" of the novel was not originally conceived of as a closing but as an entrance into a continuing flux of experience. The "Epilogue" suggests that the marriage of Niels and Ellen leads to the expansion of their moral experience as they face future tribulations. The eventual outcome is nevertheless to be a happy one.²⁴

In the typescript of Book Two of "The White Range Line House," the "Epilogue," reduced to one paragraph, follows the sentence with which the novel ends:

As they go, a vision arises between them, shared by both.

They are sitting together in a small room, at winter time, the winter of life. The wind is howling and stalking outside: the wind of the world. In the stove nearby a fire is roaring, radiating its genial warmth. A lamp sheds its homely light from above over head and shoulders. And as they look at each other, they listen to the pitter-patter of little feet sounding down from above where the children are

romping for a few minutes before they bolt
into their beds....(Grove's ellipsis) ²⁵

The description is not only stylized; the details of the vision described have appeared several times within the novel. The narrator is wise to delete this passage.

Because of the happy connotations surrounding that dream, the final sentence of the published novel suggests an eventual happy ending for Niels's story. Although Thomas Saunders complains that such an ending "detracts from Settlers of the Marsh as an artistic entity,"²⁶ most critics find the conclusion appropriate. Harrison believes that to end with the murder would be to end with a fall from innocence; Niels must go on to an acceptance of man in his fallen state.²⁷ Ricou also feels it is necessary for Niels and Ellen to go on to an acceptance of the inevitable tragedies of life,²⁸ and Thompson regards the couple as "exalted by the final acceptance of compromise." The predictable "tragic" ending would, for this critic, have been "artificial, melodramatic, and clichéd."²⁹ Stobie approves of a happy ending for "a cosmic comedy";³⁰ while Moss considers the ending "positive" and "the inevitable consequence of a cathartic encounter of innocence with ignobility, of ignorance with the brutality of experience."³¹

Disagreement over the artistic appropriateness of the ending may stem from the double pattern within the novel. The mimetic plot calls for the final overwhelming of the

protagonist by circumstances; the symbolic pattern needs the completion of atonement and redemption. The two patterns are not concurrent, however, so that Niels's suffering, which follows only the initial stage of sin in the symbolic pattern, is not immediately recognized as anything but the penultimate stage of a "pathetic" plot. It is significant that the narrator insists on going beyond a "pathetic" conclusion. Niels, when he at last realizes what Clara is, announces, in his thoughts, that: "His doom had overtaken him, irrevocably, irremediably; he was bond-slave to a moment in his life, to a moment in the past, for all future times..." (p. 211). (Grove's ellipsis) The narrator's ending the novel as he does is an emphatic denial of this deterministic position of the protagonist.

The narrator of Settlers of the Marsh has proved to be, in the main, an efficient guide for the reader's journey through the story. He has at times strained credibility. He has occasionally intruded too noisily with melodramatic effects or with interpretations obviously designed to persuade. Generally, however, his appearances have been discreet, brief, and relevant. In addition, by presenting his story world from a post he shares with his protagonist, he has achieved a sense of immediacy and authenticity. And in spite of his strong bond of sympathy with his chosen spokesman, he has managed sufficient detachment to produce a fine sense of irony and a balanced view of his characters. He

creates memorable paradigmatic images; scenes rich with devices for vividness, suggestion, and emphasis; and descriptive passages which help to illumine his characters and guide our response to them. He is a narrator who can fully and fairly present the moral views and philosophic outlook of his protagonist, and yet convey, in a variety of subtle ways, the lack of his own commitment to these views of life. Perhaps that is his greatest achievement--to stand back from his characters in a position of cool assessment, and yet always to present them with tolerance and compassion.

PART II

CHAPTER I: The Yoke of Life

Set in the same grass lands as Settlers of the Marsh (1925), The Yoke of Life (1930) is similar to the earlier novel in technique. In both--as, in fact, in all his prairie novels--Grove delegates the telling of the tale to a neutral-omniscient narrator. In both, the narrator usually distances himself from the characters and their opinions; yet he meddles in the story--again, as in all the prairie novels--by means of blatant foreshadowing. The narrator of The Yoke of Life is more irritating than his counterpart in Settlers of the Marsh because he intrudes into his story not only by the indirect methods of rhetorical devices but also by direct comments. Some of the latter, being unnecessary, insult the reader's intelligence. Other comments expose the narrator as a rather didactic fellow who looks down on the protagonist as an intellectual inferior. Although a reader usually welcomes a narrator who compensates for the limited perceptions of a character, he is unlikely to welcome one who reveals a superior attitude. Finally, in both Settlers of the Marsh and The Yoke of Life, the plot can be interpreted not only in mimetic but also in symbolic terms. This linking of representational and illustrative patterns within these two novels

forges a link between them.

There are, then, connections between The Yoke of Life and the three prairie novels discussed in Part I of this thesis. Similarly, there is a bond between The Yoke of Life and the autobiographical novels to be studied in Part III; for Grove's creative embodiments of self are not limited to those books which he designates as autobiographical. Len Sterner, for example, the protagonist of The Yoke of Life who wants to master all human knowledge, is another version of the ambitious youth of In Search of Myself, as is Len's teacher, Mr. Crawford, whose boyhood ambition was "to leave the impress of my mind upon the age."¹ The mature Crawford is another version of Grove the writer of novels and of It Needs To Be Said. For Mr. Crawford reiterates such Grovian platitudes as: "It is the road that matters, not the goal"; it is the striving that counts, not the unattainable achievement. (pp. 80, 45) We catch an echo of Abe Spalding here, Abe who understands, by the end of Fruits of the Earth, that happiness lies in the doing, not in the fruits of realizable ambitions.² And we are reminded of the words of Grove the essayist: "But it is also one of the fundamental tenets of my creed that an ideal realized would be an ideal destroyedThe aim, the ideal, to be of value as a guide, must be unattainable."³ When Mr. Crawford tells Len that although man can never attain his highest goal, he must continually strive after it (p. 45), we hear behind him the protagonist of In

Search of Myself, saying: "I was bound to fail; but the attempt had to be made."⁴ In addition, old Mr. Crawford's attitude towards machinery--"Pretty toys. To create them we have made half the world of men into slaves"--(p. 321), is a reflection of Grove's own attitude: machines, he tells us, lead men to the "exploitation of nature and of our fellow-men."⁵ Both Mr. Crawford and the Grove of In Search of Myself believe men can be free only when they live, in Mr. Crawford's words, in "voluntary poverty and simplicity" in the wilderness. (p. 321)

There is no reason why an author cannot incorporate his own beliefs in his novels, but objections may be raised to his method of presenting his opinions and attitudes. As Wayne Booth posits: "The emotions and judgments of the implied author are...the very stuff out of which great fiction is made." He warns, however, in words already quoted in the discussion of Fruits of the Earth, that "signs of the real author's untransformed loves and hates are almost always fatal."⁶ In The Yoke of Life the author's prejudices sometimes strike the reader as being "untransformed," in spite of their being articulated by a character in the novel, Mr. Crawford. A more general form of this complaint appears in one of the early reviews of the book, which states that Grove has used his lumber-camp material "only as a background for his own reflections on life." The reviewer blames the stilted dialogue of the lumberjacks, who "think in words which philologists would envy."⁷ The problem in the more

specific case of Mr. Crawford is more deeply rooted than this. It is not merely that the school teacher's dialogue is also rather wooden, but that the dialogue is almost all there is of Mr. Crawford. In spite of a few scenes presenting him in his professional role, he exists in the novel less as a living being than as a disembodied voice. Grove seems to feel that because he has interposed an undramatized narrator, as well as a character, between himself and the reader, the distance thus achieved will divorce the implied author from the opinions expressed in the novel. This assumption is valid when Grove uses fully developed characters to transmit the opinions in his novels, and when those opinions are compatible with the spokesman's philosophy and actions.

The neutral-omniscient narrator of The Yoke of Life does distance himself from his material when he uses characters other than Mr. Crawford as agents of transmission, and when he defines his themes by means of structure as well as by comment or dialogue. Because the presentation of the themes creates a pattern which both elicits sympathy from the reader and clarifies for him the dilemma of the protagonist, it is useful to analyze the themes before discussing the attitudes revealed in them. The major theme is Len's struggle between two strong desires, one pulling him towards books, towards learning about life, one urging him towards love, towards life itself. The narrator develops this conflict in terms of Len's intellectual aspirations ("to learn all there is to be learned and be a


great man") (p. 75), as opposed to his physical desire for Lydia and his sense of moral responsibility towards his family.

The sub-themes, closely related to the major theme, are also presented in terms of antithesis. The role of the woman on the prairie farm, for example, is contrasted with that of the man, and is defined not only by the narrator's comment on farm wives in general (p. 6), but also with specific reference to Lydia and to Len's mother. Initially Lydia distracts Len from the pursuit of learning by inviting his embraces and yet rejecting, for the immediate future, his proposal of marriage. She refuses him not simply because she looks forward to richer conquests, but also because she abhors the life of women in the bush. The narrator informs us that if she married Len, she would have to make the living for the family, during the first ten years of her marriage, by helping on the farm. Her husband's job would be to create capital by clearing the land. By revealing Lydia's aversion to the hard work on the farm, work she has seen her mother forced to do, work that ages women before their time, the narrator sharpens the reader's awareness of the plight of the prairie wife. (pp. 152, 160)

The narrator's account of the situation of Mrs. Kolm, Len's mother, similarly alerts the reader to the hard life of women in the bush. His mother's predicament is another factor which distracts Len from the pursuit of learning. Mrs. Kolm, three days after a miscarriage, is out in the fields with the men, tugging at the roots on a newly cleared strip of land.

Her wan appearance gives Mr. Crawford the opportunity to call attention to the appalling number of miscarriages and infant deaths in the district. (pp. 51, 47-48, 56) The district, of course, is Settlers of the Marsh country, not far from the Lund's old place and the farm where Mrs. Amundsen slaved during her pregnancies. Mrs. Kolm, like the farm wives in Sinclair Ross's short stories, wants to quit the land and move to town; her husband, like Ross's farmers, is willing to strive, year after year, waiting for the farm to pay. (p. 210) It is this desperate situation at home which causes Len to veer from the quest for learning to the toil which will provide the sustenance for life, work in a lumber camp.

Len's journey from the lonely bush country to the camp is a journey from innocence to experience, a second sub-theme of the novel. It, too, is closely related to the major theme, because the loss of innocence is mainly responsible for Len's turning from books to life. Len feels the first stirrings of sexual awareness before going to the camp, but they are virginal in nature, described by the narrator as "The first wing-reaches of this awaking" (p. 67), and taking as their object a girl who, in the adolescent mind, is idealized and mysterious. At the camp, however, Len's knowledge of the world widens. He hears coarse stories, witnesses the drunken behaviour of Joseph in the brothel, and begins to be aware of "iniquities which he half divined in the constitution of things male" (pp. 122-3, 130, 140). Images of Lydia as a mysterious



ideal are replaced by carnal thoughts of Lydia as a flesh-and-blood woman; adoration is replaced by passion. (pp. 139-40) Len longs to leave camp, not to sit at the feet of Mr. Crawford and learn of books, but to visit Lydia and learn of life.

A third sub-theme is the tension between town and country. This material is also closely tied to the major learning-life conflict. Len as a country boy lacks the educational opportunities afforded to city children. Because he has had to help on the farm, he is years behind in school, so that his adolescent awakening coincides with his struggles to complete his elementary education. These conflicting urges towards life and learning are frustrated by the poverty of the Kolms. Len must leave both books and Lydia to work, first in a lumber camp in the bush, later for a coal firm in the city. Len's problems, then, derive from his lack of "equal opportunities with the people who live in cities" (p. 240). That Grove regarded this inequality as the primary source of Len's dilemma is suggested by the original title of the novel, "Equal Opportunities."

Even when the attitudes apparent in these themes are peculiarly Grovian, unlike the opinions voiced by Mr. Crawford they do not intrude as authorial views, but are well integrated into the story. In connection with the focus on woman's lot, consider the scene in which the narrator depicts frail Mrs. Kolm tugging at roots with her "wan smile," "ghastly pale," as opposed to her "giant" husband, with his "enormous chest,"

swinging his pick to loosen an "enormous stone" (pp. 48, 56, 47). Sympathy for the woman is elicited not only by means of contrast but also by the narrator's normative words. Yet as an integral part of the pictorial representation, the words do not call attention to the puppeteer in the wings. This scene could nevertheless follow a statement in In Search of Myself, of which the second sentence is appropriately anti-thetical: "A pioneering world, like the nomadic world of the steppes, is a man's world. Man bears the brunt of the battle; woman is relegated to the tasks of a helper." Grove goes on to say, "My sympathies were always with the women."⁸ Even with the shrewish Mrs. Kolm.

As we have seen, the second sub-theme concerns the loss of innocence, in sexual terms. Frank Birbalsingh contends that the sexual attitudes in The Yoke of Life are Grove's, at least to the extent that Grove, like Len, idealized women (the prostitute in In Search of Myself, glimpsed through the open door) and, in all probability, found that the idealization "was contradicted by actual experience." Sexual frustration, Birbalsingh believes, explains

why there are scarcely any happy sexual relationships in the novels or why [Grove's] women are drawn without subtlety, either as wicked and promiscuous like Clara Vogel and Lydia Hausmann, or as saintly and virginal like Ellen Amundsen and Alice Patterson; for, as in his main themes, Grove is not so much giving an objective portrait of credible human relations as expressing unbalanced,

unstable and probably uncontrollable retaliatory feelings born of his own frustrations.

Because Grove gives vent to "his own frustrations," his novels are, for Birbalsingh, unduly subjective.⁹ Birbalsingh's comments, antedating Spettigue's revelations in his FPG: The European Years, show great insight. Nevertheless, if we were going to accept all the statements in In Search of Myself as those of Grove, the writer, we might choose to recall not, as Birbalsingh does, the opinion of woman as "something almost divine,"¹⁰ but the words of the seventeen-year-old protagonist. Far from being sexually frustrated, in his affair with Mrs. Broegler he was sexually satisfied: the relationship "settled and canalized my whole emotional life. I was no longer inwardly burning. It is true, the vision of my mistress was never absent from my mind; but physically I was at rest."¹¹ We realize, however, that within the context of the autobiography, the Broegler affair may only be an attempt to find in art a fulfilment which was denied in life. It is to Spettigue's work that we must turn, as Birbalsingh could not, for a more reliable episode, Felix Greve's affair with Elsa, the architect's wife.

Any valid conclusion drawn from Grove's own experience with women relative to Len's sexual problems must be based on facts about Greve. Spettigue tells us that this young man left university in 1902 because, as he wrote in a letter, "'I have not only myself to think of now.' He could

not afford a bride and university too."¹² If there is anything of Grové's personal experience in The Yoke of Life, it is this learning/life conflict. Indeed, it plagued the novelist all his life. Note, for example, his comment in Part III of the autobiography that, after seven years in Canada, "I had allowed myself to be side-tracked [from writing his books] first by a task, then by marriage."¹³ Grové himself continually grappled with the learning/life conflict; Len Sterner never matures enough to deal with it. The author's personal experience has been transformed into art.

A similar transformation underlies the third sub-theme in The Yoke of Life, the tension between town and country. This tension reflects a stance familiar to the reader of Grové's novels. Town is equated with industrialism and commercialism; it is the arena of the consumer, the parasite whom Grové deplores. Country is the arena of the producer, blessed in providing all men with their daily bread. The narrator's use of point of view rescues the novel from the subjectivity which the presentation of these attitudes might have produced. It is Len who finds the people he meets in the city--Pennycup, Greig, the registrar at the University, the librarian--snobbish and uncooperative, and who regards them as parasites. He is proud to think of himself as one of the homesteaders on whom the parasites depend for food. (p. 254) Similarly, it is through Len's eyes that the reader observes Kolm's metamorphosis from an equable country fellow

into an irascible city pedlar. Kolm is usually good-natured and kindly, even when confronted by his scolding wife. But in town, trying to get a good price for his potatoes, he is driven to cursing those who take advantage of him. Len, never before having seen Kolm dejected and moody, concludes that his step-father is "out of place in town: he needed the bush and the fields for his background" (pp. 90-94). In Kolm's case, town corrupts. In addition, town is opposed to country in the unequal economic opportunities of urban money-lenders and rural borrowers. Kolm is used as the agent of transmission for attitudes towards these inequities. After a hail storm devastates his crops, he mutters:

"Why don't [the money-lenders] say, We've got a common stake in the country, you and I. You give the work; we give the tools; we shall share the profit and the loss! But the hail doesn't hit them. I lose all; they nothing."
(pp. 60-61)

Like Len's, Kolm's point of view rescues the material from subjectivity.

The basic conflicts of the novel are apparent not only in the themes but also in the antithetical arrangement of the plot. Events swing like a pendulum between the poles of learning and life, and set up a corresponding emotional oscillation in the adolescent hero. It is a plot designed to gain the reader's sympathy for the youth whom circumstances toss from one conviction to its opposite. As a pupil of Mr. Crawford, Len finds his most wonderful experience in his

awakening mind, the realization of his intellectual capacity causing him to shiver with exaltation. (p. 46) As a youth of eighteen, he still wants to grasp all human knowledge. (p. 75), but his awakening sexuality suggests to him other than intellectual fulfilment. In the lumber camp, education seems to him a fraud, "a mere bauble"; "Over against it stood Life," for which he has "an immense curiosity" (pp. 120, 121, 124). In order to win Life, he must win Lydia, and to win her he must make money. Len returns to learning, but only as a stepping-stone to life. Studies are "inconsequential"; passion is all-consuming. (p. 177) Although, when he is academically successful, Len is still capable of exaltation, his rejection by Lydia plunges him into despair. For a time, not only is love destroyed for him, but with it, learning. At work in the city, however, he finds his enthusiasm for learning rekindled. He forgets Lydia, learns quickly, and believes again in the possibility of becoming a professor. (pp. 184, 243-47) Then a night on the town with Joseph so inflames Len that he is once more convinced of the futility of learning, and wants only life (p. 254). Thus Len's restless tossing on "the sea of life" (p. 304) begins long before he reaches the Narrows. Indeed, the overall structure of the novel is gathered up in the final image, in which Len's frail craft is buffeted by currents in the great lake of his dreams, where it sinks at last. Both structure and image make their appeal to the reader on behalf of the adolescent who is unable to

find an equilibrium either between learning and life or between ideal love and physical passion.

The narrator of The Yoke of Life, ~~as~~ discussed thus far, has attempted, although not always successfully, to transmit opinions and attitudes so that they seem to originate from the characters, has reflected the conflicts of his story in both theme and structure, and has won the sympathy of the reader for the confused and immature adolescent who is the protagonist. This narrator is a constant presence in the story. Although in his more oblique appearances--such as through iconography and setting, to be discussed later--he controls response to his tale without arousing resentment, at other times he is irritating in his intrusions.

The most annoying instances of the narrator's interference are those in which, having reported Len's thoughts and opinions, he points out their limitations. The effect of these comments varies. The reader may feel that the narrator does not consider him intelligent enough to be aware of Len's deficiencies, may be vaguely irritated by the narrator's condescending attitude to the protagonist, and may find that the illusion of reality has been destroyed by interruptions which do not justify shifts from reported or direct thought to narrator comment.

There are only a few transcriptions of the direct thought of a character in the novel, but a variation of the sympathetic mode is sometimes found. The following illustration

begins with what are very likely three sentences of indirect free thought, expressing the content of Len's mind. Sentence 5, a tagged sentence ("He answered"), implies an initial but missing tagged sentence (He asked himself):

[He asked himself:] (1) If she [Lydia] had chosen the wrong path, the path of evil, whose was the fault, (2) Is it the fault of lambs that wolves devour them? (3) Was the thing he had seen in the north-east quarter of this city the fault of the women? (4) He was not clear-headed enough to see that any social evil is necessarily the fault of both parties to the bargain, the victims as well as the victimisers. (5) He answered that nobody was to blame but the men. (p. 281)

The shift from what the implied tagged sentence designates as the sympathetic mode of the first three sentences to the reported thought of sentence 5 is acceptable enough. But the additional shift in sentence 4, in which the narrator breaks in with his own discourse, is jarring. It destroys the illusion of reality provided by the immediacy of the preceding mode, and in so doing prejudices the reader against the superior attitude of the intruding mind. In addition, the interruption suggests that to the narrator, opinions themselves are more important than what opinions may reveal of a character. A narrator with a less didactic frame of mind would not feel compelled to impose the "correct" viewpoint on his hero's thoughts.

A narrator's correction of a character's way of thinking is sometimes a necessary feature in a novel and, subtly

done, often a fascinating one. As we shall see, it is a feature which gives zest to Consider Her Ways. In The Yoke of Life, however, the narrator's frequent corrections of Len are usually unnecessary. For example, the narrator allows us to see city life through the eyes of his young hero, who has just arrived in town and is amused by "the seeming futility of most of its pursuits." What does the narrator gain by adding: "he had not yet become critical enough to see their serious side"? (p. 232) He gains nothing; Len's opinion speaks for itself. But he loses immediacy as he shifts the emphasis from story (Len's opinion) to discourse (the narrator's general comment). The loss is even greater when the narrator attaches a painfully obvious comment to an utterance which youthful exaggeration and the use of a demonstrative indicative of the linguistic present have made peculiarly Len's:

One day [Len] 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. If only Mr. Crawford continued to teach in this little school, he felt sure of his help. He could hardly know as yet how comprehensive his ambition was. (pp. 33-34) (emphasis added)

The narrator makes a similarly unnecessary and unwelcome entrance into the story in connection with Lydia's letters to Len. Len, the narrator tells us, recognizes but cannot name the three stages of Lydia's development as

revealed in what she writes. In spite of presenting lengthy extracts from the letters, the narrator insists on providing the reader with an analysis of Lydia's phases. If this commentary does not irritate the reader in itself, surely he will be annoyed by its constant emphasis on Len's naiveté; Len "had no names for them; or he might have called the first [of Lydia's phases] the romantic stage" (p. 133). "Had Len been critically trained, he might have called this [second stage] her worldly phase" (pp. 134-35). "Had he known the world, he might have called [her third stage] the materialistic phase" (p. 136). A similar attitude to his hero is shown when the narrator reports that "though [Len] could not have expressed what had dawned upon him, he was dimly aware" that Lydia was "Eve indeed, but after the fall" (p. 162). In view of the conclusion of the novel, the narrator needs to establish that Len's grasp of things is more intuitive than logical. And yet this constant emphasis on the youth's intellectual limitations both undermines the contention that Len is "judicious beyond his years" (p. 83), and makes the narrator seem unpleasantly, if unintentionally, condescending.

When the narrator "disappears" from the story, at least in obvious ways, the reader feels that he is getting to know the protagonist for himself. This is the case on the Sunday afternoon when Len goes to look for his young brother Charlie, whom he suspects of escaping from the Sunday

visitors in order to go off with the sixteen-year-old Helen. A sense of immediacy is first of all established by the use of the sympathetic mode in the presentation of Len's thoughts:

Len^cthought of Charlie's words, spoken a few nights ago on the load of hay. [Indirect Tagged] Those two were undoubtedly growing towards each other. [Indirect Free; thought may be attributed either to the character, the narrator, or both.] Come to think of it, there were only two astonishing things about the affair. [Truncated syntax and present tense of the character (Len) whose thought this is]

Joining Len in his present moment, we seem to be taken along with him as he decides to spy on Charlie and Helen. We see the situation as it unfolds for him, and through his eyes: "Helen was sitting on the usual seat of wanderers in the bush, a fallen log; Charlie was lying on his back at her feet." These sentences are the narrator's report, of course, as the slide to the past tense indicates. His presence, however, is scarcely noticeable, especially when he, too, is so involved in the present moment of the discourse that he tells us: "Neither boy nor girl were [sic] self-conscious now" (pp. 219-20). (emphasis added)

The narrator is equally successful in bringing Len to life by means of presentation. We see, rather than hear about, Len's growing sense of his own role in the family circle in a scene in which the youth, instead of following his custom and siding with his mother in a parental argument,

supports his step-father. Even the comment on Len's interference seems to be more a report of his own reaction than the imposed opinion of the narrator: "Len shrank. Not that he was afraid of his step-father. He shrank from that in himself which had driven him to interfere; he had judged; and his judgment had driven him to act, like a man" (pp. 205-06). Oddly, it is not a scene but the report of a scene which is most satisfying for the reader. This is the description of Joseph holding the prostitute on his knees. In the first place, the reader sees Joseph through Len's eyes:

The man who had taken [Len's] arm, pushed him forward.

Within the room, the most striking sight was a woman.

In the second place, the narrator allows the scene to stand without comment. The reader is left to imagine for himself Len's sense of shock and disgust. The narrator is content with the understatement of "Len veered and slipped out" (p. 130).

In presenting Lydia, the narrator, by a variety of devices, creates for us a character as real as Len, and manages, without undue intrusion, to make her conversion from a self-seeking to a self-denying role acceptable to us. He builds up his picture of Lydia by such means as direct comment, juxtaposition, presentation (scene), the point of view of other characters, and allusion. Thus we have the

narrator's word for it that, in her adolescent days in Odensee, Lydia both craves and permits caresses from any who will offer them, until she realizes her "market value" (p. 189). We share with Len his vision of Lydia in the bush, offering herself to him with a look, juxtaposed with his vision of the prostitute in Joseph's arms. (p. 168) Even so did Niels Lindstedt at last recognize the similarity between Clara Vogel and the whores of the town. We witness through Len's eyes the scene in which Lydia carries on a flirtation with Dick Jackson, whose back is turned to Len, while brazenly fastening her eyes upon the protagonist. (pp. 169, 171) Even so did Clara Vogel, in the arms of another, stare unabashedly at Niels. It is suggested to us by allusion what Lydia has become since her journey to the city. She is described, in excessive language, as looking "centuries old, contemporary with the sphinx and the women of Babylon" (p. 284).

The drastic change in Lydia's attitude to Len is credible because the narrator allows the reader to watch how her ~~hardness~~ melts away when she sees the youth desperately ill. Lydia's reported thoughts increase the plausibility of the change. The reader learns that when Len first declares his love, Lydia discovers that she will be able neither to laugh at his pompous speech nor to toy with him as she had planned. She realizes that "at this moment he exercised an almost supreme power over her" (p. 157). Later, when she is

preparing for flight from the bush, she wants to laugh at the memory of Len's astonished face as he watches her contemptuous dismissal of her rustic suitor. But again she is disturbed by an awareness of Len's importance in her life. (p. 192) The narrator does not belabor the point, but with admirable restraint makes it plain that the agent of change is love.

The climactic chapters of the novel would benefit from the same restraining hand. Unfortunately, the narrator does everything in his power to heighten the drama of the final scenes rather than relying on the power of understatement. He is determined, it seems, to bring home to the reader the tragic dimensions of his tale, and attempts to do so by dramatic and repeated instances of foreshadowing. The foreshadowing, in fact, begins early in the novel. In the chapter in which Len leaves Lydia for the lumber camp, the final paragraph reads: "He could not have said what it was, but his heart was wrenched by a vast pain, by an unspeakable woe not to be grasped by thought" (p. 87); while at the camp itself he is "flooded by wellings-up within him of vague fears and incomprehensible forebodings" (p. 140).

Threats of doom increase in number and intensity in the final wilderness scenes. Sometimes the threats are explicit: Lydia "was acutely conscious of the fact that they were floating towards their destiny" (p. 301). At other times, the threats are indirect. Len, for example, draws

attention to dead fish and animals, which seem to be portents of imminent tragedy. References to death abound. The narrator describes the landscape as imbued with "the grandeur of death," and the music of the platter-like rocks as sounding like "teeth set in a death's head." Len tells Lydia to get used to the presence of death. He listens to the rattling plates of rock, and "The thought of death was on him; death was proclaimed by the very tongues of the rock" (pp. 331-32, 309). In this atmosphere, both Len and Lydia are conscious of the finality of their dramatic roles. Len sobs over "the bitterness of all leave-takings, all final things." Both know "the last stage of their relationship to be opening up," and are aware that soon "the last act of the tragedy of their lives would begin" (pp. 323, 334). The couple go fishing and berrying in order to "stave off the final moment," but plan, at last, to die together. (pp. 344, 348) Their most melodramatic moment, however, is the scene in which Len, like an Old Testament patriarch, stands towering over the grovelling Lydia, giving vent to his righteous indignation: "He raised his hands, clenched to heaven, and stepped back so that she fell forward. His voice was hoarse as he cried through serried teeth" (pp. 338-39). These heights of melodrama are the lowest points of artistry in the novel. By such heavy-handed methods the narrator does not control the reader's response, but buries it.

Melodramatic foreshadowing, as pointed out in the

discussion of Fruits of the Earth, is not necessarily indicative of an allegiance to determinism. The portents and omens in The Yoke of Life, rather than suggesting inevitable doom, are introduced partly for aesthetic purposes. In Frye's words, foreshadowing by means of portents or omens "is a piece of pure literary design, giving the beginning some symmetrical relationship with the end."¹⁴ In The Yoke of Life, the literary design is one in which early foreshadowing is balanced by final tragedy. The writer is not working to persuade the reader of some all-powerful will controlling man's destiny. He is straining to heighten his drama, intensify a sense of tragedy, and win sympathy for his frail protagonists.

The symmetry achieved by early foreshadowing and final tragedy provides the framework for the representational pattern in The Yoke of Life. Running parallel to it is an illustrative pattern, in which the symmetry derives from symbols of illusion which give way to a recognition of reality. As we have seen, in Settlers of the Marsh these two ways of connecting the fictional with the real world,¹⁵ the mimetic and symbolic, are not concurrent and can lead to critical confusion. In The Yoke of Life, however, the patterns are concurrent and parallel, and combine, finally, to make the conclusion inevitable. The mimetic pattern has already been discussed in terms of Len's pendulum swing between learning and life, his failure to attain a state of

equilibrium provoking the narrator to enunciate portents of doom, and leading Len to take his life and Lydia's.

Friedman classifies this type of scenario as "the degeneration plot."¹⁶ The pattern of degeneration in The Yoke of Life is explicitly laid out by the narrator in the epigraphs with which he prefaces the major divisions of the novel. In Baudelaire's Les Fleurs du Mal, these passages reflect the changing attitudes of the traveller in the poem "Le Voyage." In Grove's novel, the narrator uses the voyage as a metaphor for the journey through life. One means by which he controls the reader's response to the particular journey of his protagonist is to select from Baudelaire quotations which suggest the decline of the traveller's expectations. Part I of the novel, "Boyhood," is introduced by lines which picture the traveller setting out with great expectations: "Ah, que le monde est grand à la clarté des lampes!" (For the child, "How big the world is, seen by lamp-light on his charts!")¹⁷ In Part II, "Youth," the world has shrunk to the size of the traveller's own capacity for appreciating it: "Amer savoir qu'on tire du voyage!" ("Bitter the knowledge gained from travel....what am I?/The small, monotonous world reflects me everywhere.") The epigraph for Part III, "Manhood," suggests the sexual temptations faced on the voyage: "Où Saint Antoine a vu surgir comme les laves/ Les seines nus et pourprés de ses tentations." Part IV, "Death," is introduced by the lines: "O Mort, vieux capitaine,

il est temps, levons l'ancre!/Ce pays nous ennuie. O Mort, appareillons!" (Oh, Death, old captain, hoist the anchor! Come, cast off!/We've seen this country, Death! We're sick of it! Let's go!") Thus the traveller, at first, in Miss Millay's words, "Utopia-bound," finds only barren lands and "The tedious spectacle of sin-that-never-dies," until at last he feels "there's nothing left to do/But plunge into the void!" Friedman notes that the response which this type of plot evokes from the reader may be pity or may be impatience and contempt for the weakness of a protagonist who, unable to solve his problems, chooses to give up.¹⁸ In The Yoke of Life, the reader's response to the mimetic pattern alone is not likely to be a simple either/or matter. If he feels pity for Len because of his youth and immaturity, he may at the same time find himself thoroughly impatient with the hero's inability to accept, without reservation, the new Lydia, purified by love. (p. 324) Impatience may nevertheless be tempered by admiration for the protagonist who, if he cannot learn to live with his conflicts, at least dies in a state of single-minded triumph and exaltation, bound to his love in a single form.

The varied reactions to the plot as a merely mimetic object are channelled and focussed by the understanding which the symbolic patterning provides. In this pattern, as will be demonstrated later, the novel begins with Eden achieved. But this is an illusion of Eden; the reality is Eden

desecrated. Eden reentered, towards the close of the novel, is thus another illusion. The reality is Eden lost, that is, wilderness. Having tasted the fruit of the knowledge of good and evil, Len is unable to believe that purification can win back the garden (life). He sees no choice but wilderness, so strongly associated, in this novel, with images of death. In the mimetic pattern, symbolic death is translated into physical death, the two patterns converging in the final act of the protagonist. For the reader who is consciously or subconsciously aware of the inevitability of Len's decision in terms of mimetic and symbolic patterns demanding completion, impatience and contempt are irrelevant. There is only pity.

The narrator is explicit about the symbolism of Eden. He reports that Len tells Lydia, on his return from the lumber camp, that he has looked into hell, but that "to me, where you are, is Eden." Lydia is half tempted "to rend the veil of this boy's illusions," for she knows, as Len realizes only in the proposal scene, that she is "Eve indeed, but after the fall" (pp. 158, 162). On their final journey together, Len and Lydia build a new Eden, a "small world created by the light of the fire [and] surrounded by another huge world of unknown or at least unseen things"; a tent which is a "world within the world"; a small shelter in the lee of a headland, another "world within the world" (pp. 303, 306, 313). Here they create a "rudimentary vocabulary." Entering the water, they wash away "The vanity

and pretence of the world," each to discover "a new nearness" to the other. Len, indeed, thinks of Lydia as "the new Lydia...resurrected" (pp. 311, 312, 313, 324). But this microcosm within the macrocosm, this new beginning, is not truly Eden, but an illusion. The narrator calls it "their artificial microcosm" (p. 303).

The symbol of the unicorn reinforces the illusion/reality dichotomy of the symbol of Eden. It provides the completion of pattern not only by contrast but also by equivalence. Len first thinks he sees the unicorn at that "mysterious" stage of adolescence when "His whole being seemed to float in a sea of unknown things." It is an irrational vision, appealing to him because it is "unexplainable" (pp. 66, 69). It is balanced in the novel by what Ricou refers to as "something finally inexplicable and irrational" in Len's final decision.¹⁹ The unicorn, of course, is an illusion. It is "a fabulous creature," a mythic projection into nature from Len's own mind, a mere jumping deer. (pp. 68-69) The fabled animal is explicitly linked with Lydia, whom the narrator describes as "like the vision of the unicorn in the enchanted leafless forest" (p. 139). It is linked to her, too, by other associations and by juxtaposition. Len's vision of the unicorn is of a creature whose eye "seemed to have gathered in it the whole essence of shy, wild nature"; his immediately juxtaposed vision of Lydia comes in "little bits [which] arose and flitted away again" (pp. 69-70). Both

visions are fragile and transitory. Both appear to Len in the purity of white, Lydia with her "thin and white, anaemically white" throat and her dress of white lawn, the unicorn among the snow-white boles of the aspens. (pp. 78, 73, 68)

The unicorn, of course, is a symbol of chastity,²⁰ and through this symbol the narrator discredits Lydia. Since the unicorn is only an illusion, the Lydia equated with its illusory qualities of fragility and purity is also an illusion.

The image of Lydia as a fallen Eve is tempered by passages which link her with the mare trapped in the slough. Lydia, trying to escape her rustic suitors in Odensee, is trapped behind a barn by three young men, who hold her at bay. Breaking free, she must hide until dark, when Dick Jackson comes for her by car. Hearing his horn, she runs out, only to be caught in the glare of his headlights and revealed to her three pursuers. One of these holds a gun, at sight of which "She screamed and plunged forward." Lydia does escape. The young man who meant to kill her, however, kills his friend in error, and then shoots himself. (pp. 85-87, 191-94) This scene of horror is juxtaposed with that in which the Kolm's horses are chased into the slough by timber wolves, to sink into the swamp. In the darkness, the glare of a brush fire reveals a mare, half submerged, struggling to free herself. She too screams and plunges forward in her distress, but is unable to escape from the mire and the waiting wolves. (pp. 700-03) The juxtaposition of the scenes

and the parallels in their situations forge a link between the mare and Lydia. By this association, Lydia acquires the image of a victim, an image reinforced by Len's visions of her. Ill with fever, he sees her in his mind's eye trapped against a building. "Three men stood about her, snarling. 'Pack of wolves!' Len yelled." Months later, searching the city streets for the girl, his mental picture returns: Lydia "at bay, with three men surrounding her, sneering or imploring" (pp. 256, 281). The narrator emphasizes this image of Lydia at bay, a victim, by juxtaposition, association, and repetition. This, then, is an image he is anxious for the reader to superimpose upon that of the fallen woman. The narrator's strategy is obviously designed to gain sympathy for Lydia, thus strengthening the capacity of the final scenes to appeal to the reader's sense of pity.

It is the final scenes which disturb some critics. For Ricou, the "strange power" of the resolution of the novel derives from its inexplicability. But he finds himself unprepared for Len's solution, because he has not been made aware of "Len's growing idea that his problem is soluble only by death."²¹ The narrator has failed the reader on the mimetic plane insofar as he has not recorded the thinking which, as Ricou notes, Len claims to have done about his dilemma.²² Yet the problem is not so much that Len wants, in Ricou's words, "to escape life with his conception of Lydia as an undefiled goddess intact"²³ as that Len fears himself. He is

explicit about this: "'One day, when you [Lydia] are in my arms, I should suddenly see you, with my mind's eyes, as I saw that girl [a prostitute]!'" He tells Lydia that he is sure he would kill her then, and that. "Our present union before God would be sullied'" (pp. 347-48). Len and Lydia must die because Len cannot accept the physical nature of love. For him, Lydia is both "undefiled goddess" and the prostitutes with whose images he associates her. (pp. 168, 338) He cannot find the equilibrium between the spiritual and the carnal. For this weakness in the hero the reader is prepared by the burden of Len's story and by the antithetical structure of the novel. In the light of these elements, the resolution is mimetically sound.

Reviewing The Yoke of Life in The Canadian Forum, J.D. Robins finds the "almost dream-like, symbolic quality in the concluding chapters" appropriate in view of Len's illness. He objects, however, when Len's "outraged idealism" becomes a "terrible egomania," thus introducing "a pathological explanation for action." In these circumstances, he feels, the layman cannot base his criticism on consistency of character.²⁴ Len, in fact, is a thoroughly consistent character. His obsessive nature and his inability to strike a balance between the ideal and the real have obtained throughout the novel. Nevertheless, considering both character and circumstances as the narrator has presented them, Len's reaction to his dilemma and Lydia's surrender to Len's will are both

excessive. It is a weakness in the novel that the conclusion is not acceptable on the representational level alone, but only when judged simultaneously on the illustrative level and also as part of an overall design. As we have seen, the tragedy is the fitting completion for the novel in terms of symmetrical patterning. It is also inevitable in illustrative terms. Eden is lost. The unicorn is extinct. The wolves demand their sacrifice. Len and Lydia cannot survive on Len's ideal Lake when their ideals have been shattered. The resolution is consistent and inevitable when the novel is subjected to a combined mimetic and symbolic reading, and is, in terms of design, aesthetically satisfying.

CHAPTER II: Two Generations

Like The Yoke of Life, Two Generations is linked to the works discussed in the immediately preceding and following sections of this thesis, and in the same way. As in the works in Part I, the narrator of Two Generations centers his attention on a male protagonist whom he observes from a neutral-omniscient position. As in the works in Part III, the narrator claims an autobiographical genesis for his story. The narrators of the novels in Part II share the right to intrude into their respective stories at will, but manifest their presence there in very different ways. We have noted the unnecessary entrances of the narrator into The Yoke of Life, his unjustified shifts from reported or direct thought to his own comments, which destroy the illusion of reality. We have observed his efforts to manipulate our responses to his story by melodramatic effects. We have observed, too, his somewhat didactic frame of mind and his condescending attitude toward his protagonist. The narrator of Two Generations is unlike the other undramatized narrators in the Grove canon because, without obviously intruding into the novel, he becomes a welcome presence there. He is particularly unlike the narrator of The Yoke of Life, because he is not primarily concerned with manipulating events or

creating designs or providing spokesmen for ideas. Rather, he is felt as a friendly companion, guiding the reader through the story, clarifying situations, correcting impressions, evoking place. And although he is critical of Ralph Patterson, the protagonist, upon whom his spotlight most frequently falls, he views this character with gentle tolerance and with understanding, which win the reader's sympathy. In addition, whereas the narrator of The Yoke of Life fails to provide the reader with those inner views of the protagonist which would have revealed the rationale for the solution of Len's dilemma, the narrator of Two Generations prepares the reader for the change of heart in the protagonist by presenting an extended inner view of Ralph. In doing so, the narrator moves towards more modern methods than those in any of the novels discussed thus far. He also goes beyond the narrators previously examined in the extent to which he relies on dramatic presentation rather than on reported action, and in the extent to which he produces the effect of stream-of-consciousness transmission. He does not merely describe this technique, but gives the impression of presenting at some length the unmediated thoughts of the protagonist.

The major achievement of the narrator of Two Generations is to arouse the interest of the reader in Ralph and in Ralph's story. The novel begins and ends with the focus on this character. In the first pages he is the autocrat responsible for the tension evident in his sons. In the last

pages he is the penitent aware of his mistakes as husband and father. It seems that Grove meant the reader's attention and interest to converge on Ralph. First of all, the author states in In Search of Myself that, in creating the protagonist of Two Generations, he was trying to imagine how his own father would have acted had he lived in Ontario at the time of Grove's residence there. Secondly, the author suggests in tentative titles in the manuscript of the novel that Ralph is his major concern. Inside the front cover of the copybook entitled "An Ontario Farm I [The Onward Years]," the following titles are listed:

Ralph Patterson's Education
The Making of Ralph Patterson
The Pattersons¹

It is significant, too, that the only block of material in the manuscript omitted from the novel is the epilogue, focussing on Abe (George) and Nancy after the birth of their son.² Grove wrote to Dr. W.J. Alexander that he considered it unnecessary to "'wind up'" the story of Abe (George) and Nancy in an epilogue, since he could do so "by a touch here and there."³ Thus the focus does not shift to Abe and his thoughts about his son, but remains finally centered on Ralph and his new relationship with one of his sons. In addition, the only sustained inner view in the novel is devoted to Ralph's thoughts as he struggles with his conscience and analyzes the situation in his family. In all these ways,

the narrator indicates Ralph's central position in the novel.

By selecting for his tale the critical years in Ralph's life, the narrator arouses interest in Ralph's story. It is a story of conflict, particularly between Ralph and his son Phil. Indeed, the father's resentment of this son is the pivot around which much of the controversy in the novel revolves. Added to his hostility towards Phil and Phil's desire for further education is Ralph's anxiety, in the years covered by the story, over the threat posed by his older sons. Although Ralph inherited his farm from his father, he has made it thrive by his own efforts. When the novel opens, two of his sons are ready to take over from him. Henry wants his share of the land to establish a nursery business; George has plans for a retail dairy business. The narrator makes Ralph's reaction to these aims clear by means of reported and direct thought, the sympathetic mode of transmission, a sustained inner view, analogy, antithesis, and emphatic repetition.

Ralph's first reported thought, upon hearing of George's plan, is: "his sons were superseding him"⁴ Again, at the end of his interview with George, he is reported as thinking: "He was superseded." This reported thought slides into a direct transcription of the content of Ralph's mind:

He had had queer thoughts, of late [An equivalent of the indirect tagged sentence, He thought]. He was superseded. He had no right to hold on to the farm, to a mere

ownership, when he was no longer doing any part of the work, not even as manager [Indirect free utterances, attributable either to Ralph or to the narrator]; for George had shown that he was a better manager than he, Ralph, could now be. [Adverbial linguistic indicator ("now") of the present speech token of Ralph] (pp. 145-46)

Returning to his report of Ralph's reaction, the narrator discloses the crux of the problem:

[Ralph] felt suddenly so superfluous in this world that he looked forward to the task of building something again, if only because he could not go back to the days of his youth when he had had his way to make in the world. (p. 146)

This is a familiar Grovian theme: a man attains his material goals and finds himself dissatisfied and unfulfilled. It is not enough for John Elliot to establish his prosperous farm; he wants his children to settle on the land around him. It is not enough for Abe Spalding to build the greatest house and the largest barns in the district; he needs more than the challenges provided by material ambitions. And it is not enough for Ralph Patterson to regard his farm as the urbanized completion of a pioneer dream. At the age of forty-six, he understandably resists his wife's decision that he must go idle to give his children their chance. (pp. 158-59) Ralph's salvation, paradoxically, is a disastrous business venture. His financial failure necessitates his starting over again, at the end of the novel, as a farmer on his wife's land

at Sleepy Hollow.

Barker Fairley writes that Ralph is the "tyrannical but not wholly unattractive father, whose spiritual defeat it is the tale's chief business to record."⁵ Ralph does suffer a temporary defeat. In spite of his opposition, his children go their own ways, his efforts to dominate them alienating Alice and Phil and almost losing him his wife Di. But Ralph's defeat is not permanent. The narrator makes this point by giving an extended inner view of the protagonist. In a long passage in which reported and direct thoughts mingle, the narrator acquaints us with Ralph's assessment of his past, his view of his relationship with his family, and his realization of what those relationships mean to him. Ralph stands revealed to himself, and the revelation humbles him. He is suddenly aware not only of his rights but of his needs. These needs send him out into a blizzard to set things right. A proud man who apologizes is not, finally, spiritually defeated, but spiritually strengthened.

Out of Ralph's temporary defeat, then, when he "surrendered to the new generation," a new Ralph emerges. The "man who had striven desperately to hold his own against his children," the narrator tells us rather stiffly, "did no longer exist" (p. 256). Instead, there is the Ralph who says, "'I want to start over. Here [at Sleepy Hollow] if I may'" (p. 261). By staging Ralph's transformation at Sleepy Hollow, the narrator suggests, through analogy, the permanence of the change. Like Ichabod Crane in Washington Irving's The Legend of Sleepy

Hollow, Ralph suffers a terrible fright, the thought that he may lose Di. And like Ichabod, it seems, the old, autocratic Ralph is to disappear forever--"did no longer exist." At any rate, the narrator leaves the novel open-ended, suggesting that Ralph is confined neither in the defeat of the spirit, nor in the tragedy of a useless existence, but is confronted with possibilities for spiritual growth and physical endeavour.

Before the final scene in which Ralph makes his apology and admits his financial straits, the narrator reports the protagonist's thoughts with a clever echo effect: "he had, through the growing-up of his children, been superseded." The reminder in "superseded" of Ralph's position early in the novel focusses attention on his final solution in contrast to his initial sense of frustration and futility. For Ralph has a solution. He realizes that he is not, at heart, a farmer, but a pioneer. The pioneer exemplifies the Grovian tenet that a realizable ambition never satisfies. Ralph puts it this way: "The pioneer wants to fight the wilderness back; and as he fights it back, he changes it into what is no longer a wilderness." He cannot enjoy the land he has cleared; his nature demands that he forever find a new wilderness. (pp. 255-56)

Stobie is right to complain that the kind of land inherited by a dairy farmer in Ontario scarcely engenders the pioneering spirit. But she is surely wrong to argue that

placing Ralph in "that class [the pioneer] which, tragically, strives after an end that defeats itself" is an attempt "to lift a commonplace, humdrum story into the heroic or the tragic simply by misapplying words."⁶ The narrator is not attempting, at the time of the crucial turning point in Ralph's experience, to "lift" the story into the tragic mode. It is true that until this time Ralph's fulfilment of his ambition is as tragic for him as the pioneer's fulfilment of his dream is tragic for the pioneer. For Ralph's sense of his own uselessness so alienates him from his family that, had he not realized what was happening, he could have become a lonely old John Elliot. But as Ralph changes course and avoids John Elliot's destiny, the novel changes with him, steering away from tragedy.

As already proposed, the narrator relies mainly on the critical years prior to Ralph's change of heart for the interest of his story. These are the years marked by the conflict between Ralph and his children which is reflected in the title of the novel. This conflict pits the Patterson children, striving for their independence, against the determination of their father to run their lives. The narrator clarifies the positions of the contenders by means of antithetical diction, and emphasizes those positions by means of repetition. In one instance, Alice is the spokesman who articulates the antithesis: "We are rebels," she declares; whereas her father, she says, wants to keep the family "in

subjection." The idea of rebellion is picked up and echoed by the narrator. He reports that Ralph is in a black mood because of his "rebellious children," notes that Ralph believes that Alice's and Phil's studying in secret is an act of "rebellion," and quotes Di as saying that: "'Where there is rebellion, there is cause for rebellion.'" Di, like Alice, draws the battle lines for the narrator by means of anti-thesis. Speaking of Phil to Ralph, she declares: "'You think him a rebel; he thinks you a tyrant'" (pp. 186, 188, 189, 190).

Di's role in the conflict is to smooth things over whenever she can. She tries to gauge the feelings of her children and to guess their plans of defence and offence, without the shared secrets which would leave her open to Ralph's accusations of a conspiracy against him.⁷ The alliance of mother and child against the father occurs in other Grove works with overtones of more passionate feelings than those evident in Two Generations. Young Phil and his mother in In Search of Myself, always in league together against the father's insensitivity to his son, react against his physical cruelty to the boy by shutting themselves away and preparing to leave home. Similarly, Mrs. Weatherhead and her older son George, in Grove's unpublished novel, "The Weatherhead Fortunes," stand against the father who disapproves of the son's morals. "'Who was it that peached on us to the old man?'" George once asks his mother. The narrator comments

that this expression "implied an invitation to 'come with him,' to form an alliance, to league with the young as against the old generation." Mrs. Weatherhead idolizes George, with whom she has "what amounted almost to a flirtation."⁸ Mrs. Patterson, although described by the narrator as beginning to adopt a "coquettish" way with her older sons (p. 106), never dotes on them abnormally as Mrs. Weatherhead dotes on George, and, although sympathetic to their problems, never sides exclusively with either generation against the other. In drawing Mrs. Patterson as a woman of perspicacity, fairness, and common sense, a woman who has the love and respect of her children, even although she retains a position a little beyond them, the narrator creates an atmosphere in Two Generations which is more open and natural than that surrounding the conflict between generations in In Search of Myself and in "The Weatherhead Fortunes."

The openness of Two Generations, in contrast to the secretive and furtive atmosphere of "The Weatherhead Fortunes," is remarkable in view of the alleged autobiographical genesis of the novel. As has been noted, Grove said that he created Ralph as a surrogate for his own father. The author also admits his kinship with Phil, who bears his middle name.⁹ The conflict between Ralph and Phil goes back to an incident in the son's childhood which also marks the beginning of the father/son tension in In Search of Myself. In both stories

the incident generates resentment, long to be harboured. In In Search of Myself, the narrator reports the incident. He tells us that as "a mere toddler," the child Phil is "in deadly fear" of his father. Coming, then, upon the father as he exercises on his horizontal bar, the child tries to run away from his virile parent. The latter, however, catches the boy, and lifts him away up to the bar, where the little fellow can do nothing but close his hands about it. The child's face is described as "distorted" with terror, but the father, laughing, strides away and leaves his son hanging there.¹⁰ In Two Generations this story does not appear merely as the narrator's account; it is transmitted by Phil, as he accuses his father in a face-to-face confrontation:

From a baby I've stood in fear of you. When I was only two or three years old you showed me that you despised me because I wasn't as strong or as heavy as other boys my age. Do you remember how you lifted me to the branch of a tree, as a toddler, and let me hang there by my hands? And when I bawled because I was afraid, you made a face and turned your back and stalked away.... (p. 195)

This direct re-enactment, rather than the indirect report of In Search of Myself, is typical of the frankness which characterizes Two Generations. For although it is a novel of secrets--secret alliances, ambitions, endeavours, and heart-aches--most of the secrets, with the exception of Henry's, are communicated by one character to at least one other. This direct approach of dramatic presentation creates a healthier,

more open situation than that in "The Weatherhead Fortunes," where the narrator talks about the characters behind their backs.

The narrator of Two Generations, as discussed thus far, makes Ralph the center of attention, and, by focussing on those critical years in which the father is being superseded by his sons, generates interest in Ralph's story. We have also seen some of the ways in which the narrator sustains interest in his tale. He creates a clash of wills which pits the generations against one another, allows the protagonist to suffer defeat before he comes to terms with himself and his situation, and suggests, to the reader familiar with In Search of Myself, intriguing autobiographical ties.

Since Ralph is his center of interest, the narrator spends much of his effort directing the reader's response to the protagonist. It is obviously important to the narrator that the reader should understand Ralph; many devices, including direct comment, scene, allusion, inference, repetition, the transcription of Ralph's thoughts, and the point of view of other characters are used to explain Ralph's character and attitudes. As posited earlier, from Ralph's attitude to Phil stems the central conflict in the novel. Phil irritates his father unreasonably and unjustifiably. Why should Ralph have "a sort of grudging respect for Henry," with his degree in agricultural science, be proud of George, despite his failure to complete high school; yet consider

Phil "a rebel" because he wants to take an arts course at university? (p. 19) Certainly the irritation has something to do with Ralph's adherence to the Calvinist work ethic. The narrator states directly that Quarles, the hired man, having worked for six years on the Patterson farm without ever taking an hour off, is "a man after Ralph Patterson's heart" (p. 18). Indeed, the narrator informs us, Ralph has never liked the idea of any member of his household taking a holiday. (p. 22) Such a man can see no value in an education which teaches "history and grammar and similar subjects" with no "practical" application. (pp. 15-16) A more specific reason for the father's resentment of Phil, however, is suggested by another direct narrator comment. We are told that after Phil's birth, the family physician warned Ralph that "continence was now a duty, not a virtue. Being a man of strong instincts, he had grimly resented that verdict" (p. 16).

Resentment may be a firmly entrenched attitude in the protagonist, going back long before Phil's birth. Indeed, in a scene between Ralph and his sister, Mrs. Rogers, the narrator implies that resentment is a reaction habitual with Ralph. The scene is brief, the dialogue terse, Ralph accusing his sister of discussing his affairs with Di, the sister contemptuously, and with no apparent sympathy, succinctly summing up Ralph's disastrous financial situation after the failure of his dairy business. (p. 247) With this presentation

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the narrator seems to open a door into the past, where we picture these two opinionated siblings, in an earlier milieu, pitted against one another and learning to adopt stances of contradiction and defiance.

Allusion is another device which explains Ralph to the reader. The protagonist is cajoled by his daughter-in-law, Nancy--in fact, he realizes he is "half flirting" with her--into selling her his herd and equipment. In the midst of this transaction, Ralph finds himself quoting a few lines from Tennyson's Ulysses, Nancy filling in what he has forgotten. The quotation suggests Ralph's situation as he sees it:

"It little profits that, an idle king,
Matched with an aged wife, I meet and dole
Unequal laws unto a savage race
That hoard and sleep and feed and know not me."

Although only by implication, the narrator's comments applies these lines to Ralph. We understand that he is the "idle king," who no longer has any tasks to perform and who therefore, thinking he is tired of the farm, is willing to "dole" it out to the children who are becoming strangers to him. He asks Nancy to recall particularly the line with "an arch in it," and she replies:

"Yet all experience is an arch wherethrough
Gleams that untravelled world whose margin fades
Forever and forever when I move."

Again, by a seemingly unrelated comment a little later on,

the narrator interprets the significance of the lines. He explains that Ralph has been "facing in a new direction for some time." It is easy now for him to believe that he wants to be rid of his farm so that he will be "free to face the new task of subduing the town." The protagonist is too shrewd, however, not to realize that Nancy, against her will, has "stooped to cajole him," into selling at this time.

There is an interesting side-light in this episode. Ralph realizes also that no one else has ever cajoled him, not even Di: "she had never even caressed him; not even when he had come to her. She had merely submitted" (pp. 173-75).

The episode of mild flirtation, the reported thoughts of the protagonist on his marital situation, and the narrator's comment about Ralph's nine years of sexual abstinence may be what J.R. MacGillivray had in mind when he wrote in a review of Two Generations of "some curious semi-Freudian analysis of Ralph Patterson's dark moodiness."¹¹ The sexual overtones in the narrator's fleshing out of Ralph certainly do suggest repressed feelings, which may account in part for both the "dark moodiness" and the outbursts of temper in the protagonist.

The narrator keeps Ralph's sexual frustrations very much in the background, however. The major problem is idleness. We have seen that this is a consequence of the sons' taking over the farm, but it is caused also by the collapse of Ralph's dairy business. The narrator draws attention to

the problem by use of repetition and the quoted opinions of other characters. Note how he repeats his message, in his transcription of Ralph's thoughts after the sale of the business. Ralph "was poignantly at loose ends once more; nothing to build any longer; nothing to fight for. What in the world was he to do with himself?" (p. 248) Di, he feels, "did not realise the full urgency of that problem; she did not see that, to him, some task to perform was a matter of life and death" (p. 251). Ralph would have been chagrined could he have heard those two rebels, Alice and Phil, describing him in just these terms at the time of his business failure. It is Phil's opinion that his father has deteriorated because of enforced idleness: "'As his sons grew up, they did away with the necessity of his working himself.'" And Alice adds that her father has "'the American weakness'" of being able to "'acquire the means of living but [not being able to] use them. Work becomes an end in itself. Work, work, work. And when you cease working, you lie down to die...'" (pp. 233-34).

By the end of the story, however, Ralph is beginning to value other things besides work. With emphatic repetition, the narrator stresses Ralph's realization of his new needs. The time, again, is that following the sale of the dairy business. We read that: "For the first time in his life...he wanted to be praised and commended" (for following Di's advice and selling out) (p. 248); that "for the first time in

his life, he felt impelled to build up a defence against an indictment" (Di's complaint that he has never consulted her about any decision he has ever made) (p. 249); and "for the first time" (because Di has left him to go to Alice and Phil at Sleepy Hollow), he realizes how much it means to him to have his wife with him. (p. 250) The repetition focusses on the beginning of change in Ralph, and prepares the reader for the sustained inner view to follow.

This is a view into Ralph's mind as he faces himself in a house empty of family, a blizzard raging outside, and Di driving through it towards Sleepy Hollow. In these inner thoughts, Ralph sums up for himself his considerable achievements in his twenty years as a farmer, an account which earns for him the reader's respect and admiration. In addition, stung by Di's accusation of his domineering ways, Ralph thinks of the number of times he has given in to his wife. Here the reader, remembering the fight Ralph always puts up before yielding, enjoys the irony in the protagonist's self-righteous attitude. Ralph also admits to himself his resentment over the growing independence of his children; his regret at having struck Phil, and his need for Di's continued sly management of him, for her advice, and quite simply, for her presence. These admissions reveal the gruff autocrat as an inwardly confused and insecure human being. Again, the reader is prepared for the final scenes and the overt change in Ralph.

The mode of transmission of these thoughts varies from the narrator's report in the past tense, to the sympathetic mode, with its bond between narrator and protagonist, to at least one instance of truncated syntax combined with a demonstrative and adverbs indicating the present speech token of Ralph: He wished Di to suggest his next step. "He wished her to do so, not a week from now [the narrator's report would have read "that time"]; not tomorrow [rather than the narrator's "the next day"], but this [rather than "that"] minute! Else what was the use of living on?" (Combined with the other indications of the character's own speech, the truncated syntax suggests Ralph's present utterance.) (p. 251) (emphasis added) The narrator frequently slides back and forth between reported thoughts and indications of transcribed thoughts, but the overall effect is of almost unmediated thought.

Chatman points out that the effect of stream of consciousness is, in fact, usually achieved with "relatively little" direct free thought. He notes, for example, that the passage from Ulysses often cited as a standard example of stream of consciousness (the first chapter of Section II, in which Bloom prepares breakfast for Molly, himself, and the cat moves among modes--conventional narration, indirect free thought, and direct free thought. Slightly fewer than half the sentences, he observes, are direct free thought; yet stream of consciousness is "strongly" suggested.¹² The

narrator of Two Generations, in chapter 44, similarly suggests, with only a few linguistic indicators--mainly adverbs and demonstratives--that we are reading more of Ralph's unmediated thoughts than, in fact, we are. Most of the chapter comes to us in the past tense and with the use of third-person pronouns.

In dealing with Ralph Patterson at the time when his children escape from his domination to lead their own lives, the narrator works with a theme similar to that of Our Daily Bread. Rather than attempting to write another tragedy, however, Grove felt that Two Generations gave him the chance to write a "pleasant" book.¹³ This novel steers away from tragedy not only through its open ending, previously discussed, but also through the attitude of the teller of the tale to the protagonist, throughout the novel. It is the narrator who, gently but conscientiously, undercuts Ralph, so that the novel presents not his tragic fall but only the deflation of his ego. This undercutting is an important part of the narrator's method of creating the protagonist, and consists of the correction of initial impressions. Combined with antithetical points of view of other characters on the protagonist, the process of undercutting forces the reader to judge Ralph for himself.

We can observe this process early in the novel. In the first chapters, his sons build an image of Ralph as an authoritarian figure. To them, he is the stern, implacable

father. In a scene with the cook, Mrs. Stone, however, the narrator shows the woman, far from being cowed by Ralph's sour disapproval, turning his criticism into a joke. (p. 22) By allowing his domestic to get the better of Ralph, the narrator makes the protagonist more foolish than frightening, correcting the earlier impression that Ralph is always in command. The narrator does not gloss over the more damaging impression that the protagonist has a nasty temper, exhibited in flashes of physical and verbal violence. After presenting one of Ralph's verbal clashes with Phil, for example, the narrator suggests the meanness of Ralph's mood by means of affective diction. He writes that Ralph "strode wrathfully away" from Phil, sought out Di, and, speaking "offensively" to her, "gave an ugly laugh." (emphasis added) These words express the narrator's disapproval of Ralph, as does the explicit comment that: "It is the habit of men like him to vent their annoyances upon the woman in the house" (p. 129). The implication that Ralph took out on Di what he dared not settle with Phil further undercuts the image of the father as an authoritarian figure.

Ralph may vent his frustration on women, but the women are far less intimidated by him than the men. Di never takes his commander role seriously, because "she understood him so profoundly." In the midst of a scene in which Ralph is playing the tycoon, issuing orders to his family and to four car salesmen, the narrator slips in a comment to show how easily

Ralph himself is managed by Di: "Electric toasters were his special aversion. He did not know that, for years, one had been surreptitiously used in the kitchen" (p. 97). By exposing Ralph's defeat in this trivial household matter, the narrator makes the protagonist in his lordly role look slightly ridiculous. The image of the dominant male is further undermined in another confrontation between Ralph and his sister, Eva Rogers, who is, on this occasion, described by the narrator as a "magnificent woman." First of all she gives Ralph a scolding; then she expresses her disapproval of Alice's suitor, Mr. Bugg. "The mere fact that, apparently, his sister disapproved, made [Ralph] approve" (pp. 23-24). With these words the narrator depicts the protagonist not as an authoritarian figure, but as a childishly stubborn man. In fact, as far as women are concerned, Ralph is not self-assured, but perplexed. The narrator allows Ralph to say it for himself. He suspects a "conspiracy" among Di, Eva, and Alice. He puzzles over their motives. Finally, he concludes: "With these women, one could never tell..." (p. 25).

Di may see through Ralph, and manage him, but it is through her, also, that the narrator comes to Ralph's defence. In chapter 6, in a scene at Sleepy Hollow, the Paterson boys try to guess how their father would seed the land in view of the unusual June weather. The narrator allows Phil to create the image of an unsympathetic and demanding parent. Similarly, in a scene between Alice and Di, Alice is

allowed to add to Phil's image overtones of a demanding husband to whom Di must submit. The narrator balances these negative impressions of Ralph by presenting him from Di's point of view. As Di explains to Alice, "No matter whether you agree with him on this or that, he's an outstanding man. In his way he's a great man. One of the last of the pioneers of this country. If he had had an education, he would be a leader" (p. 46). The unwary reader may be tempted to regard Di's hypothesizing as an ironic fantasy. Ralph, after all, has no use for education. Or has he? If the reader has formed the impression that Ralph has contempt for a university education, he must realize that the impression was not transmitted by the neutral-omniscient narrator, but by Phil. Phil reports to his brothers the reaction of their father to Phil's post-high-school plans: "'University!' he said with a sneer when I talked about it" (p. 34). The narrator does not confirm this view. In fact, he explicitly corrects it with a report of Ralph's thoughts, which we must, by convention, accept as valid: "At bottom, irrationally, Ralph had a great respect for knowledge"; and "George, whom he might also have sent to Guelph [to the Agricultural College which Henry had attended], had earned his contempt by failing to pass his examinations at high school" (p. 83).

In the remainder of the scene in which Di defends Ralph to Alice, the narrator presents opposing views of the protagonist from which the reader must construct his own

picture of the character. Alice's fiercely negative attitude is not entirely reliable; she is too much like Ralph, as Di points out to her, to be able to judge him objectively. Di's own defence of her husband may be more influenced by loyalty and pride than based on objective observations. On the other hand, her strong defence is tempered by her admission of Ralph's faults--that the father may not always be right, that he may misunderstand Phil, that she herself has had to fight against Ralph in the interests of her children. (pp. 46-47)

By means of all these impressions, corrections of impressions, antithetical points of view, and implied biases, the narrator encourages us to build Ralph Patterson with him as a fully rounded character. Thus the protagonist is never static, but changes as we ourselves participate in viewing him from many angles and in trying to see him fairly and to see him whole.

The narrator's skill in characterization is matched by his skill in evoking place. The concrete details of flowering plants and the orderly description of the lawns, the ravine, and the pool around the Patterson home give the illusion of reality to the story by providing for it a specific and easily envisioned locale. (p. 15) If this rather conventional description were all that the novel offered, however, W.S. Milne's criticism that the descriptive writing in Two Generations is "more conscientious than imaginative"¹⁴ would hold true. Whenever the narrator pictures Sleepy Hollow, however, he evokes atmosphere rather than recreating

landscape; that is, his descriptions are impressionistic. One of his methods is to accumulate words and phrases which reinforce their mutual connotations. He writes of "this hidden valley," in which the house, with its windows boarded, has "a blind appearance," looks "strangely deserted," and breathes "an air of breathless and uncanny quietude." The Patterson boys are aware of the "palpable solitude" of the place, and the narrator describes the valley as "a limpid lake of silence...and remoteness." There is also an air of strangeness in the hollow: Its weathered fences, made of huge pine stumps, make it appropriate for "the abode of goblins and elves [with] dwarfish shapes" (pp. 29-30). The narrator repeats that it has "an air of remoteness, too, as of travellers in some strange and faraway land encamped in an oasis of trees" (pp. 33-34). Strange, silent, remote, the valley is a place apart, a separate world, self-contained. It is the familiar Grovian microcosm within the macrocosm. Indeed, the narrator's final touch is to describe the hollow filled, in the night, with "snow-white mist, while overhead, in their orbs, the stars were wheeling" (p. 35). The evocation of the heavens adds to the sense of remoteness and silence. In addition, placing the valley in the perspective of the universe is entirely fitting for the presentation of Alice and Phil at Sleepy Hollow. They sense the futility of man's attempts to unravel the mysteries of nature, and yet must make their own attempt, Phil to learn of the stars

themselves, Alice to help him realize his ambitions.

In chapter 27, description does not merely reproduce the atmosphere of Sleepy Hollow, but also suggests the innermost feelings and longings of Alice and Phil. Suggestive description, it should be noted, is only one narrative device for indicating the special relationship between sister and brother. The narrator reports the observation of Henry and George that Alice and Phil are "always at one." He transcribes a snatch of dialogue, adding to it his own interpretative adverb: "'Alice,' [Phil] cried unhappily... 'I wish you weren't my sister.'" And she replies: "'I know, I know...'" He quotes Alice's allusion to the Greeks, that "'They led a life like this and led it innocently,'" and her admission to Phil that for her such a life (not defined by the narrator) is not innocent, but a burden on her conscience. Having reported all these things, the narrator refers to the "tragic experience" of Alice and Phil. (pp. 77-79, 81) Later, he reports that the relationship between the two young people "puzzled and even disquieted their mother." It is to Di that Alice confides her love for Phil and her decision never to marry because there can be "no second Phil" (pp. 112, 115).¹⁵ It is to Di also that Alice alludes to herself and Phil as "Ishmaels" and "Orphans of the soul" (p. 185). For such outcasts, the narrator has provided the separate, lonely world of Sleepy Hollow.

The narrator conveys the influence of place on Alice

and Phil by means of four major devices: juxtaposition, repetition, imagery, and sentence structure. To begin with, he juxtaposes chapter 27, with its descriptions of Sleepy Hollow, with a discussion between Di and Ralph about the division of money and land and buildings among their sons, and about their sense of the futility of life, narrowed down as life is to this disposal of the material goods they have spent their lives accumulating and caring for. (pp. 158-59) Alice and Phil, in chapter 27, are aware, in the strange silence of the valley, of mysteries beyond the material world. They reach out with longing to find a oneness with the universe; yet feel within themselves its sadness and pain. (p. 161) The contrast afforded by the juxtaposition emphasizes the spiritual nature of the experience of Alice and Phil at Sleepy Hollow. In the second place, the silence, mystery, and sadness pressing on the consciousness of the brother and sister are conveyed to the reader by diction, image, and sentence structure.

The narrator establishes the mystery and stillness of the valley by such phrases as "disquiet quiet," reinforced by the repetition, five times in less than two pages, of the word "silence," and by the phrases "cosmic peace," "ghostly chill," "strange, weird light," "disembodied voice," and "pitiless, bluish light of the moon" (pp. 160-62). Opening themselves to the mystery of place, Alice and Phil are aware of the influence of the silent valley deep in their beings.

Again, the narrator conveys their feelings to the reader by a profusion of associated connotations. On one page alone the reader finds such words and phrases as "a vague longing," "an all-pervading woe," "forlorn," the "pain of things," and the polyopton of "sad" and "sadness" (p. 161). This diction creates a mood in keeping with Phil's desire to unravel the mysteries of the stars, with Alice's as yet unformulated dreams of a medical career, with the yearning of each for the other, and with their painful realization of societal taboos against the close relationship they long for.

The same sense of the mystery of a life beyond merely material manifestations is conveyed by both images and sentence structure. In his description of the night rising, "ready to engulf the visible world like a flood," (p. 161) the narrator spins our imaginations out into dark, unseen external worlds, at the same time suggesting dark, unseen internal worlds. These are the source of those unconscious, infinite longings of Alice and Phil, in tune with the infinite distances invoked by the images of the night. A second image calls up the same sense of vast distances, but seems to suggest not only the oneness of Alice and Phil with the universe, but also, perhaps because the pair are now asleep and unaware, their vulnerability in the infinity of time and space. This effect is partially due to sentence structure and punctuation: "And thus they sat, half reclining, for many hours till, the heavens having wheeled about them, they were found, in their

chairs, asleep, by the dawn" (p. 163). There is an effortless, graceful flow to "the heavens having wheeled about them" enhanced by the lightness of the alliterated aspirates. In contrast, the image of the two sleepers is built up piece by piece, slowly and haltingly (as an effect of the commas), as befits the human element in the context of the heavens. In addition, "the heavens having wheeled" has the energy of an active verb; but the sleepers are passively "found."

The narrator is similarly sensitive to sentence structure in the descriptive passage containing the image of the night:

In front of them stood a scattered group of birches, motionless as in a ghostly chill. Beyond, sable and solemn, rose a ridge of pine. Not a breath stirred anywhere; but out of the hollow beyond the hills rose the night, ready to engulf the visible world like a flood. (p. 161)

Because of the secondary (adverbial) and primary (verbal) inversions, the modifiers of "birches" fall at the end of sentence one, that is, in the most emphatic position in the sentence. The placement is correct, since it is the mysterious nature of the birches, not the trees themselves, which the narrator wishes to stress as he evokes the strange magic of Sleepy Hollow. The iambic rhythm of the modifying phrase ("motionless/as in/a ghost/ly chill") increases the poetic impact of this image of birches. In sentence two, the narrator again stresses mood rather than object, "sable and

solemn" deriving their emphasis from their isolation (their enclosure within paired commas) and from their arrangement as paired adjectives. The last sentence once more places the emphasis not on the physical landscape but on the suggestion of things unseen. This sentence begins with a main clause which emphasizes, by its primary position and brevity, the silence of the scene. The emphasis of the second main clause is due both to the primary and secondary inversions and, in contrast to the concise first clause, to the long, rolling rhythm of "out of the hollow beyond the hills rose the night." Carefully crafted as they are, the descriptions of Sleepy Hollow suggest both the atmosphere of physical place and its impact on the two young people who open themselves to their surroundings.

In Two Generations, the fine craftsmanship is in contrast with the usual stylistic flaws of a Grove novel, begging for an editor: the redundancy of "By the time when he entered" (p. 179); the faulty diction--or typographical error--of Miss Grant "made" for Miss Grant "said" (p. 122); and the wordy "she snapped the fingers of her hand" (p. 174). There is also the unconvincing coincidence of Ralph's rival in the dairy business being ready to buy Ralph's equipment at the very moment when the protagonist must sell to survive. The reader wonders why the rival, with his old machines, is successful, when Ralph, with his new equipment, goes under. He cannot be a poor manager, or he could not have been as

successful as he has obviously been in building up his farm. There are instances of dialogue which, instead of advancing the action or revealing character, merely go back over old ground. For example, we overhear a conversation in which we learn just how university courses for Alice and Phil are to be financed. (pp. 191-92) Only a few pages farther on we must listen again while Alice spells out the financial details for George. (p. 207) Similarly, we listen to Ralph as he tells Di about his drastic losses due to the collapse of the market on Wall Street, and must listen again while he repeats the information to George. When George, like Di, asks if Ralph faces "actual danger," the narrator remarks: "The very question, by this time, wearied Ralph" (pp. 219-21). The reader, too, is wearied, but not merely by this single instance of irritating repetition. What is tiresome is the amount of detail, throughout the novel, about the Patterson finances. There are details of George's commercial plans and Alice's amendments to those plans (pp. 143-45, 153-54); details of Di's original plans for the division of Sleepy Hollow, and details of changes in those plans (pp. 158, 177); details of the bargain Nancy strikes with Ralph for George, and of the bargain Phil strikes with Henry over the sale of trees (pp. 170-74, 212-13); details of Alice's financial plans for Phil and herself, Di's offer of financial aid, and Ralph and Di's calculation of the value of the produce at Sleepy Hollow (pp. 184, 191-92); and details about

Ralph's payment for the machinery for his dairy. (pp. 224-25)

Details of financial calculations intrude into a Grove novel as a matter of course. They may simply represent the technique of naturalism. Another possible explanation for their presence is suggested by Angus Wilson's analysis of the roles of the "real" author and the narrator, based on his own writing experience. During the construction of a novel, Wilson finds himself divided into three personalities whom he calls the narrator, the residue, and the craftsman. It is the first two which are relevant to this discussion. The residue is part of the author as historical personality, that part of him which is "conscious of being an author" and which is the source of the material. The narrator, Wilson says, forces "me (the source) to give up a detail here and there which held up his narrative and threatened loss of interest." That is, one function of Wilson's narrating personality is to prevent the "real" author from including in the narrative source material which is irrelevant. When the narrator fails to control the residue (the "real" author), the story, in Wilson's experience, may be "very badly told."¹⁶ The frequent and detailed digressions into monetary matters in Grove represent a lack of control by the narrator over the "real" author and over the selection of material from "real" life. The result is a rent in the veil of story illusion, exposing the "real" author in the background.

These complaints about Two Generations are minor in

comparison with the strengths of the novel. For W.J. Alexander, this book is "incomparably the best thing [Grove] had done. [Alexander] found in it a true and significant picture of rural life in Ontario."¹⁷ For Fairley, the work "has a greater speed and vivacity of action and dialogue. It is in every way a more modern book than its predecessors."¹⁸ Fairley defines neither "modern" nor "in every way," but perhaps he has in mind point of view as one "way." This novel is characterized by more "showing," or mimesis, as opposed to "telling," or diegesis, than are Grove's previous published novels. It may be the illusion that the characters are telling their own story which prompts Moss to remark that in Two Generations Grove "maintains an omniscient poise above events --more here than elsewhere."¹⁹ The amount of direct presentation, or scene, allows the narrator to stay backstage frequently, even although, as we have seen, he enters in the guise of normative words, sentence structure, selected points of view, and other devices. Another "way" in which this novel is modern is its "open" ending. Alan Friedman applies the term "open" to those conclusions in which the pattern of experience is not finally contained--by marriage or death, for example--as it usually is in the traditional novel. Rather there is an implication of a continual widening of experiences.²⁰ Although the story of "The Education of Ralph Patterson" has led, at last, to the protagonist's self-knowledge and thus to apology, the forgiveness Ralph receives

in return does not "close" the story, in Friedman's sense. That is, it does not bring moral growth to a clear limit. Instead, there is a sense of Ralph's being liberated from the limitations imposed by his former prejudices, in his relationship with Phil, and liberated from the frustration imposed by his feeling of uselessness as his sons supersede him. The novel "opens" into possibilities for Ralph for what Friedman speaks of as new relations between self and world.²¹ The final vision of the protagonist is thus in direct contrast with the initial portrait of an authoritarian, self-righteous man, his mind closed and his heart cold. Yet because the narrator has used many devices for revealing Ralph's developing character, the reader is both pleased with the change in the protagonist and prepared for it.

PART III

CHAPTER I: A Search for America

As noted earlier, Grove himself links Two Generations to his fictive autobiographies by acknowledging the kinship of Phil and Ralph with himself and his own father. Although the author does not point them out, autobiographical elements, as we have seen, mark the characterization of Mr. Crawford and Len Sterner in The Yoke of Life. More than links of kinship, however, suggest the appropriateness of following an examination of the two novels of Part II with a study of A Search for America and In Search of Myself in Part III. In terms of a rhetorical approach, this ordering of the discussion of Grove's work is rewarding because, although all four of the above books body forth the author in fictive guise, the supposed autobiographies do so by methods we have not yet encountered in Grove. In the latter two works, for example, the neutral-omniscient point of view of the five novels thus far considered is abandoned for that of the first person. With this angle of narration, the author achieves objectivity by creating a narrating "I," telling the tale in the present, as distinct from the "I" whose experiences in the past form the subject of the narration. In other words, objectivity about the protagonist in the fictive

autobiographies depends primarily on the distance provided by the temporal perspective. Objective characterization in Two Generations, on the other hand, depends primarily on shifts in the point of view; whereas in The Yoke of Life we have noted a failure in objectivity when the untransformed opinions of the "real" author are expressed. In contrast, a major feature of the narration in A Search for America and In Search of Myself is the artistic transposition of the material--the translation of experience into metaphor and symbol, the shifting of this "real-life" experience of the author (as reported by Spettigue) to other characters, other times, other places. Finally, in Two Generations the protagonist is revealed chiefly by means of a sustained inner view. In A Search for America, with its emphasis on a search for place, the image of the protagonist depends on what the reader infers from the narrator's selection of material and from his comments. Nevertheless, a consistent and strong image of the protagonist emerges. The narrator of In Search of Myself delineates the protagonist, the experiencing "I," equally vividly. He does so by techniques which include exaggeration, back-handed compliments, irony, and the omission of certain "factual" material.

We have claimed that Two Generations, because of the amount of its dramatic presentation, its inner views, its seemingly unmediated thought, and its open ending, is the most modern of the novels in Parts I and II. With the fictive

autobiographies, we examine two works in which the point of view and the techniques of transposition both ensure a large measure of objectivity and also successfully translate raw experience into art. In addition, the fictive autobiographies open out onto wider vistas than those of the novels of Parts I and II. A Search for America is concerned not merely with the delineation of the central male character but also with the imaginative evocation of a continent. And both A Search for America and In Search of Myself reach out beyond the quest for an ideal physical place--prosperous lands, great barns, a family mansion--to the search for a spiritual environment. This will offer what Branden refers to as "the 'abundance of life,' in Jesu [sic] words,"¹ and what the protagonist of In Search of Myself thinks of as a secure position in which he can fulfil his dream of literary creation.²

In discussing A Search for America, the critic must first classify the work. In 1926, Grove stated that it was "largely autobiographical; in its older form it was strictly so."³ In 1965, Pacey refers to the book as "slightly fictionalized,"⁴ but after Spettigue's revelations between 1971 and 1973,⁵ concedes that the work is "preponderantly fictional and imaginative."⁶ Grove himself draws a line between the fictional and factual elements. Writing in 1946 that A Search for America "is, to a certain extent, fiction," he reveals that the "framework and the chronology were to be largely

fictitious," but that "there was not to be a single episode of the stay in America--and, in the nature of things, the book was to be episodic--which had not been lived through."⁷

In the "Author's Note to the Fourth Edition," however, written in 1937, Grove offers a more satisfactory explanation of the fact/fiction problem, an explanation which not only indicates that the book is to be read as imaginative literature, but which also sheds light on the creative process.

Noting that "In every single part [of A Search for America] fact and fiction are inseparably interwoven," Grove declares that "Imaginative literature is not primarily concerned with facts; it is concerned with truth."⁸ Grove's affirmation

here is supported by such modern critics as René Wellek and Austin Warren, who point out that while literature is not truth, it does not conflict with truth, but rather contains it. In Archibald MacLeish's terms, it is equal to truth.⁹

The literary artist transforms fact into the truth of fiction.

Grove's view of the process of turning fact into fiction is that "a fact interpreted, and therefore made capable of being understood, becomes fiction." He elaborates on this concept by noting that facts of Joseph Conrad's life, his sea-faring experiences, varied with the varied occasions on which the author talked of the experiences. That is, the interpretation of the facts, by which they become fiction, changed as Conrad, in telling his stories, realized the

significance of his life.¹⁰ A contemporary Canadian writer, Carol Shields, adds to our understanding of this process of turning fact into fiction. Describing "The transcription of experience into imaginative expression," Shields posits that there may be no such thing as "pure" autobiography or "pure" fiction, since, perhaps, "real events are never freed of personal interpretation or imaginary extension, just as imagination finds its definitions and reference points in individual reality."¹¹ This "imaginative extension" of fact is surely essential to the creation of art. Indeed, Mark Schorer, in his well known essay, contends that "to speak of content [Shields's "real events"] as such is not to speak of art at all, but of experience...it is only when we speak of the achieved content, the form, the work of art as a work of art, that we speak as critics."¹² In his "Author's Note," Grove makes it clear that A Search for America should be judged for its "achieved content," as a work of fictive autobiography in which experience is transformed into art.

That this work is merely the preliminary stage of an autobiography is suggested by a comparison of the motivation of its narrator and the motivation regarded by critics as necessary for the production of autobiography. According to Jean Starobinski, the only sufficient motive for writing autobiography is some radical change, such as conversion or entry into a new life, some "internal transformation."¹³

Although the narrator of A Search for America has entered a

new external life, his "internal transformation" has yet to take place. He believes that it is life in his new environment which will transform him into a new being, remould him, and make him "less artificial" (p. 152). Karl J. Weintraub contends that only if the motive for writing is the desire to discover and assign meaning to life will that writing become autobiography.¹⁴ Again, the narrator of A Search for America is merely paving the way for an autobiography. He is less interested in discovering meaning in his life than in discovering the place where a meaningful life can grow. His primary motive is to find the soil which will nurture the "innermost I" (p. 115). The true subject of autobiography, the development of the "innermost I," is scarcely touched upon. In its emphasis on external rather than on internal reality, on the discovery of place rather than on self-discovery, the work, according to Weintraub's categories, has the characteristics of memoir.¹⁵ Francis R. Hart notes that memoir focusses on the self relative to its time and culture; whereas confession, seeking to express the essential nature of the self, focusses on the self relative to nature or reality.¹⁶ Certainly, as will later become apparent, there are traces of a confessional intention in A Search for America, but this intention is subordinate to the aims concerned with place: finding "the real America" and the soil which, having nurtured a Lincoln, can nurture the writer himself. (p. 237)

It is the intention of A Search for America, and not the narrative method, which checks the revelation of the "innermost I." The narrative method does, it is true, distance both writer and reader from the "I" whose inner self is supposedly developing in the new land. It interposes a narrating "I" between the experiencing "I" and the writer, and between the experiencing "I" and the reader. Autobiography, however, as a retrospective form of personal record--the simultaneity of experience and the recording of that experience producing the diary form of the genre--is characterized by this same intervention. The retrospective point of view automatically creates a second "I," in temporal terms. As a characteristic element of autobiographical works, this intervening "I" obviously need not inhibit confession.

Apart from the narrator's intentions regarding place in A Search for America, the "Author's Note to the Fourth Edition" reveals an authorial intention of a more personal kind. "By writing the book," Grove tells us, "I was freeing myself of the mental and emotional burden implied in the fact that I had once lived it and left it behind."¹⁷ With such an avowed therapeutic purpose, the novel could have become an uncontrolled outpouring of raw experience, untransformed by art. As Schorer puts it: "until the talent is controlled, the material organized, the content achieved, there is simply the man and his life."¹⁸ It is because the narrating "I" provides him with a point of view which is not his own, but that

of his hero, Phil Branden, that Grove is able to step back sufficiently from his material to see a pattern in the chaos of experience, and to communicate that pattern to the reader.

In its broad outline, the pattern moves from the geographic to the spiritual levels of existence, and contains a series of epiphanies or discoveries. The first epiphany is the narrator's sudden realization of his true aim, to find "the real America," that is, the geographic place which can produce a Lincoln. (p. 237) The second epiphany, coming to the narrator "like a revelation," leads to what he calls "a new departure," a departure now not in a physical sense, but in the sense of a new attitude towards life. This new outlook is expressed in a sentence the narrator finds in Carlyle's Sartor Resartus, which becomes the epigraph for Book III: "'The fraction of life can be increased in value not so much by increasing your numerator as by lessening your denominator'" (pp. 250-51). The narrator's third major discovery, arrived at too gradually to qualify as an epiphany, is that, if only he could find them, the "Lincolns" of America are all around him (p. 315), and the realization, shortly afterwards, that his devoted doctor, Dr. Goodwin, is "one of them" (p. 333). The pattern is completed with the narrator's discovery of a physical and a mental environment in which he feels he can develop. This discovery is dropped too casually into the conclusion of the story to function there as an epiphany, but nevertheless seems to be a sudden revelation of the potential

for fulfilling the narrator's spiritual needs offered by a geographic place--Western Canada--and a quite ordinary occupation--teaching. This simple and objective ordering of events, culminating in the fusion of the physical and spiritual, public and personal, strands of the search, is a triumph of art over chaos, and is achieved by a point of view which allows the author to transform the raw material of his own life into art.

The concept of place in A Search for America is not only an object of the intention of the novel--to discover a specific but eventually non-geographic place--but is also an element in the creation of a persona. The narrator, arrived in a new land and exposed to new styles of living, seeks a new identity. This he regards as the product of place. In his view, the ideal products are Lincoln, Lowell, and Thoreau, and his search is for the spiritual ground where they grew: "Where was the soil that had borne them, so it might bear me?" (pp. 162-63)--that is to say, provide me with an identity. Francis R. Hart's explanation of the role of place in the creation of an identity is apt for the situation of Grove's narrator:

Identity is having one's story; leaving one's place is losing that story. Creating a new personality is recreating one's legend in association with memorable place. 19

These words supply a rationale for the narrator's need to

search for America before he searches for himself.

Eli Mandel describes the general process outlined by Hart with specific reference to Grove and A Search for America. In this novel, "Grove is a fictional creation, twice removed from the actual," Mandel writes. "He literally wrote himself into existence, created himself, wrote his own mythology, personal and social."²⁰ Grove himself seeks to gain the reader's acceptance of the experiential truth of his story and the essential truth of his "fictional creation." In the "Author's Note" he contends that speaking as Branden allows him to be "even more personal than...it would be either safe or comfortable to be were he speaking in the first person, unmasked." The implication is that the novel is confessional, a suggestion supported by the claim, noted earlier, that writing the book freed the author from "the mental and emotional burden" of events lived through. The suggestion is contradicted, however, by the author's admission that he has not dealt with "the terrible things" of his past, so that his claim of having experienced catharsis is suspect. Grove's reference to a masked first-person narrator,²¹ however, may be an important clue to the mode, in A Search for America, of communicating the nature of true experience and of revealing the author's concept of his true self. The mask, or disguise, is an important motif in the novel, and is reflected in the narrator's method of transposing, and thus disguising, events.

Just as the author claims that he appears only as a masked first person in the novel, the masked narrator insists, early in the story, that he himself is disguised. He was trained from childhood, he tells us, "never to betray an emotion, to keep his mask intact" (p. 14); as an immigrant, awed by his new surroundings, he was determined not to betray his feelings in "the impenetrable mask of his face" (p. 17); and as a waiter in Toronto, he felt his job was bearable "only when viewed ~~as a~~ lark, as something which you might do in disguise" (p. 108). The narrator thinks consistently in terms of disguise: carving is a disguise for poor wood; Paris is a disguise for the real mentality of the French nation. (pp. 18, 15) He also presents his father and grandfather as masked figures. The father called his father "a landed proprietor, probably to cover the ignominy of our origins"; and the father himself, complaining of having to live in the clothes of an aristocrat, which did not fit him (p. 5), retired, at last, to a little cottage as a reward "for duty well done during a lifetime of disguise" (p. 8).

These instances of disguise are explicitly pointed out. But just as the landed proprietor, ashamed of his origins, may remind the reader of Spettigue's discoveries about Edouard Charles Greve, so other incidents in the novel may remind him of Felix Paul Greve. These incidents, in fact, are "the terrible things" in Felix Paul's life. In this autobiographical novel, however, they are disguised by

the transposition of art. They are attributed to characters other than Branden. His friend Frank, for example, has a father who is a Pullman conductor but, according to Frank, well off. (Charles Edouard, the tram conductor, living beyond his means?) Frank, like Felix Paul, marries when he is very young, and then walks out on his wife. Because of this desertion, he has to live under a new name and to begin his career all over again. In addition, he has debts to settle. (pp. 89-91) The details fit the story of Felix Paul. It is enlightening, then, to note the concept of self held by Frank, as well as the reaction of young Branden to Frank's confession. Branden expresses only mild disapproval of Frank's marital escapade, referring merely to its "moral taint." He places the real blame on the lax attitude of modern society towards the sanctity of marriage rather than on Frank, who, he knows, is aware of his shortcomings in this area. The narrator is more upset by the immorality of Frank's practicing graft, but Frank is allowed to excuse himself on this score: "I'm quite a decent chap after all, no matter what I may be doing in the line of graft. I've known worse than I am, at any rate" (pp. 91-93).

Another example of transposition occurs when the narrator, as an innocent victim of card sharks and counterfeiters, is arrested and briefly jailed. The motif of disguise is strong in this instance. The incident allows the narrator to "confess" to (a disguised form of justifying)

the possession of counterfeit (disguised) money, while at the same time establishing his guilelessness. He is only a victim disguised as a criminal. As he himself says: "I want to make a confession. It's lucky that I was the victim and not the crook." It is Branden's cell mate who is the true crook; he is a self-confessed embezzler. (p. 140) Again, the burden of the past is exposed but shifted. If there is indeed, as he claims, a catharsis for the author, it cannot have been achieved through his narrator, whose main concern is to impress the reader not with self-revelation but with self-justification. Catharsis may be achieved, however, by transposition, a method which seeks to preserve the privacy of the author and to gain the reader's approval of the character of the narrator.

To use confession for gaining a favourable response to the created "I" is to fulfil the intention of the apologetic rather than the confessional mode of autobiography. In Hart's terms, apology is personal history which seeks to demonstrate the integrity of the self in relation to moral and/or social law.²² Branden's desire for an ethical justification of his career is constantly demonstrated. As a book agent, his scrupulous repayment of money advanced to him makes him, in his employer's eyes (or so he believes), morally superior to the general run of agents. (p. 217-18) As a recovered patient, his insistence on giving four-fifths of his savings to his doctor for distribution to the poor

(the doctor having refused a fee) indicates the narrator's sense of social responsibility. Indeed, this sense is so strong that witnessing his superior in the book-selling business "extract" money "from the trembling fingers of bashful poverty" causes him to fling himself down on a park bench, weep "with shame and humiliation," and wish he could "lie down and die" (p. 179). Later on, discovering the fraudulent practices of his employers in connection with books he had thought were really worth their price, the narrator describes himself as "incredulous," weeps once more "with blind fury," and says that "I was in Purgatory or in worse than that" (pp. 240, 241, 247).

Such hyperbole and melodrama may not advance the narrator's cause with the reader, but seem designed to do so. Two chapters of A Search for America (Book II, Chapters 3 and 4), emphasize the immoral practices of booksellers as opposed to the "innocence" (p. 239) of Branden and his stout refusal to accept orders from those who cannot afford the books he sells. (p. 192) This contrast between Branden's high ethical standards and the unethical commercialism in which he is entangled creates the halo image which the narrator seems to strive for, but which some readers find irritating. Moss's judgment of Branden, for example, is that "Never does he lose his self-satisfied righteousness," but remains "a rather repulsive, patronizing prig."²³ Moss is reacting against what seems to be the narrator's over-zealous attempt to establish

himself as a man of integrity.

Yet Moss also notes that Grove has an "autobiographical attachment" to his narrator, thus creating "a disturbingly paradoxical tone." This tone might have been avoided, Moss suggests, had Grove chosen a third-person spokesman.²⁴ Certainly the third-person point of view usually allows for more detachment than does the first. But we must remember that Grove gives us two first-person creations in the novel, one of whom, the narrating "I," has already detached himself from the other, the experiencing "I." Thus we have a point of view in which are combined two entities, the snob and his critic; the man who takes himself seriously and the man who laughs at him; the youth with a limited perspective and the mature adult with a long-range view. The resulting characterization is rewardingly two-dimensional. There is the time, for example, when young Phil reads an advertisement for a man of good appearance, brains, culture, tact, education-- and decides he fits the requirements perfectly. Juxtaposed with his smugness is the older Phil's judgment: "I cannot help laughing at myself, when, in looking back, I see myself answering that advertisement" (p. 157).

Nevertheless, in A Search for America the first-person point of view is not truly objective, even in its self-criticism. In spite of the older narrator's calling his younger self "an insufferable snob and coxcomb" (p. 1), the prevailing note is one of indulgence. There is, for example,

a rather pleased amusement over young Phil's lofty aims, such as his desire "To master nothing less than all human knowledge" (p. 3), and a tendency to excuse the youth on such grounds as "bad luck" or "ignorance and the lack of proper direction" (p. 161). A fatherly benevolence pervades the criticism. The family tie between the narrating and experiencing "I"'s helps to create the need for the ethical justification of the young "I." As Starobinski explains, the two "I's" have different identities, but share forever the same responsibility: "Pronominal constancy is the index of this permanent responsibility, since the 'first person embodies both the present reflection and the multiplicity of past states.'"²⁵ In an autobiographical novel, the means open to a first-person narrator for dealing with this responsibility are confession and apology. These means he will combine in proportions dictated by psychological needs. In A Search for America, confession is superficial, and is diluted with transposition; apology is the stronger motivating force.

Although Grove cannot achieve as much detachment from a first-person narrator as he might have gained from a neutral-omniscient one, the double "I" does give him advantages in creating the illusion of reality. Verisimilitude is not destroyed, for example, when the old narrator steps out of young Phil's world to remark: "I did not know at the time," and "I was to find out by and by" (p. 81). The comment is still a part of the fiction; it is made from the fictive

position of the fictive autobiographer. Such a narrator can enter his young hero's mind and can even know the future with no mimetic weakness stemming from his omniscience. It is not only plausible for the narrator to have foreknowledge (relative to the narrative past); it is also acceptable for him to use this knowledge to attempt to elicit from the reader a sympathetic response to the experiencing "I." The mature narrator makes such an attempt when, in describing young Phil as a new immigrant in Montreal, he alludes to "what was in store for him in the manner of wounded susceptibilities and mental jolts," as well as referring to his present state of being "forlorn, helpless, depressed" (p. 14).

The mode again shifts from mimesis to narration without weakening the story when the narrating "I" supplies a footnote for his vivid description of riding the rods with Ivan. The footnote states that "This description was written many years ago" (p. 379, n. 1), thus placing the experience far in the past. What is destroyed for a moment, however, in terms of immediacy, is counterbalanced by what is gained in terms of authenticity. For the final effect of the note is to strengthen the illusion that the experience really happened, the footnote itself being part of the fictive situation. This paradox of an intrusive narrator increasing verisimilitude is repeated in connection with a second footnote. In this instance the narrator, having recorded his views of America as an ideal, intrudes with the comment:

"I have since come to the conclusion that the ideal as I saw it and still see it has been abandoned by the U.S.A." (p. 436, n. 2). That the present "I" disagrees with the opinion of the past "I" lends credence to the fiction that there was indeed a past "I" who held those opinions. Similarly, an intrusion lends authenticity to a character other than the young hero. In one case, the reader learns from the narrator's report, in the past tense, of the attitude towards her servants of that "funny bundle of silks and ribbons," Mrs. Mackenzie. A sudden shift to the present tense indicates the intrusion of the autobiographer: "She is dead now; so this [revelation of her class-consciousness] will never hurt her" (p. 427). The very fact that the narrator seems artlessly to volunteer this information adds authenticity to his whole account of the old lady.

If the separation of the two "I"s provides opportunities for strengthening the illusion of reality, their fusion adds vividness and immediacy to the story of Phil's search. This fusion can be recognized by the anomaly in which a verb in the past tense of the narrating "I"'s discourse is combined, for example, with an adverb referring to the present time of the experiencing "I"'s story. Such a combination occurs in the account of Phil's applying for a job in a Yonge St. restaurant. "It struck me only now," he tells us. (p. 36) This fusion of linguistic indicators of past and present reflects the fusion of temporal perspectives in the point of

view, the narrating "I" projecting himself back in time to enter into the adventure of the experiencing "I." The reader is carried with him on the back of the adverb "now," and young Phil's story gains from this involvement. Margaret Stobie admires "the special knowledge of the cheap restaurant, of riding the rods," which gives the novel immediacy.²⁶ Immediacy in both these areas is also the result of the shift in point of view, as the accounts slide back and forth between the past tense of diegesis and the adverbs of mimesis. (pp. 36, 378-85)

Not all the temporal shifts are happy ones. Sometimes the move from past to present is a scarcely noticeable slide, but at other times it is a slight jolt. The jolt occurs when the linguistic indicators of the present--verbs, adverbs, and/or demonstratives--do not represent the narrator's present involvement in his reflections on a past episode, but convey information of a general nature. Thus we find the narrator, for example, reporting of young Phil: "It is a fact that I felt elated and depressed at the same time," and then launching into a lengthy comment on the reasons for these conflicting emotions. This comment begins with the specific instance of the experiencing "I"--"My case may be hard to understand"--but at once veers off into a general discourse: "As a rule the immigrant who goes from one country to another still preserves some connecting link with his past" (p. 41). The remainder of the paragraph

continues this discourse, jerking the reader not only out of one time frame into another, but also out of the realm of story into the realm of the "real" world.

Because the novel is not only mimetic but also didactic, there are a number of occasions on which the reader, although not torn from the story world, is somewhat jolted, nevertheless, by the shift from imitation to narration. Part of the avowed purpose of this autobiographer is to discover and reveal America, the weaknesses in its society, and the attitudes of its immigrants. (p. 13) The technique, as a result, is strongly expository. Generalizations are made, and illustrations given to support the general statements. The illustrations in A Search for America are "scenes," a scene, in Phyllis Bentley's words, being "a specific action at a specific time in a specific place."²⁷ The expository method of introducing and connecting scenes in this novel is often explicit. Scenes from young Phil's restaurant days, for example, do not arise naturally out of summary and lead into summary again, as in most novels, but are introduced by the narrator's announcements: "A few details may be of interest" (p. 155); "Two further incidents stand out" (p. 157); "A specimen or two of my encounters...will be necessary" (p. 409); "I must record an adventure which was entirely an adventure with books" (p. 236). One episode is presented for "what it seemed to teach me," the narrator frankly admitting that "Not without intention have I given

details in this chapter" (p. 346). The shift from story plane to discourse plane does not in itself destroy the illusion of reality, since it is merely a shift from one fictive world to another. It is only in rare lengthy digressions that the narrator strays outside the boundaries of story illusion.

Some digressions are more destructive of the illusion of reality than others. If the mature narrator steps out of a scene only briefly, and if he manages to tie his general discourse to the scene, the break will not be very noticeable. An intrusion of this sort occurs after the scene in which young Phil's friend Frank, the waiter, demonstrates to the novice how a little bribe to the cook can help the waiter himself to earn tips. The young immigrant's reaction to Frank's admission of practising graft leads to a short discussion by the narrator of the temptations faced by immigrants in general. This intrusion does move us out of the story, but beginning as it does in young Phil's thoughts about his own temptations, and circling back to those thoughts after a brief digression, the interruption is not conspicuous. (pp. 85-87) On the other hand, the narrator's digression from his account of Phil's dreams for the future, as the young immigrant waits on tables, is a noticeable break in the story. The narrator tries to forestall the reader's objection to the essay he inserts in the middle of young Phil's thoughts. He tries to show that both thoughts

and essay are concerned with "vision" as the guide to realization of dreams. Vision, he insists, is as appropriate a subject to discuss in terms of a waiter as it is in terms of a general. He goes on to discuss it, however, in terms of great men, leaders, geniuses, dreamers, and leaves the lowly waiter out. In addition, he has trouble getting back into the waiter's world. His transitional leap from great men of vision to the old waiter with weak eyesight is across too wide a gap to be quite graceful, and fails, at any rate, to return him to the story. He takes refuge in another comment on vision in general, finds no appropriate bridge by which to return to his tale, and finally abandons the attempt to find a transition and simply reappears in the story world. (pp. 74-76)

In A Search for America, then, the point of view, while not sufficiently detached to give an entirely objective picture of the young hero, does at least present him from two temporal perspectives. In addition, although some digressions of the narrator weaken the illusion of reality, in the main, point of view is used to good advantage to strengthen that illusion and to establish the validity of the story. Because the novel focusses on the search for place rather than for self, the presentation of the inner life of the hero is rather superficial. Perhaps it is too much to expect of an autobiographical novel that it develop fully as memoir, as apology, and as confession. And yet the reader may be frustrated by a point of view which offers opportunities

for sustained inner views of the hero, and a narrator who rejects these opportunities.

Particularly frustrating is an unfulfilled suggestion that some self-revelation is about to be given. This is the case when the narrator asserts that "there is only one excuse for a narrative of this kind: truth. Truth is not necessarily so much a matter of often disgusting detail as it is a matter of atmosphere." He is determined, nevertheless, to draw "one glaring colour-patch." What then follows is the incident of the waiter spitting in the soup, disgusting indeed, but not the sort of "truth" the reader expected. (pp. 80-81) Unrelenting, however, the narrator continues: "Having set myself the arduous task of telling the truth, I will, in my own case, go even further and confess...." The reader, alerted by references to "truth," "my own case," and "confess," is disappointed again. The narrator does make a confession about his attitudes: he feels he could accept a bold crime, but he is disgusted by a petty one. (pp. 86-87) The confession, then, is superficial. The narrator, in fact, usually presents inner thoughts in the fashion of an expository writer, and he is conscious of his own methods. Having presented his ideas, for example, in an orderly summary, he remarks that of course, in his thoughts, they were "not continuous or even connected," but arose "in disconnected flashes" (p. 74). Again, as in other of Grove's novels, there is the description but not the practice of the stream-of-

consciousness technique. A combination of this mode with the first-person point of view here might have aided the process of self-revelation. Because this is a self-conscious narrator, the reader can assume that self-revelation is purposefully avoided.

Another instance in which the narrator is shown to be fully aware of himself in the act of narrating is the explicit discussion, at the beginning of Book III, of his difficulties in remembering his past, and his rationale for a confused chronology, lack of transitions, and deletion of certain events and impressions. He seems to see himself as an autobiographer who should be recording the stages of his life in an orderly sequence. (p. 257) He seems also to feel that such a story requires some account of the growing inner life of the protagonist. Memory of this growth, however, fails him, providing him instead with a barrier against exposing the "truth" of the self. The reader must be content with the brief, vague comment: "Nothing remains in my memory but the impression of an inner and unconscious development of myself" (pp. 269-70), followed by explanations of how young Phil overcame his feelings of loneliness.

A narrator as self-conscious as this one must know that in creating a work of fiction he can create fictional memories. Bertil Romberg, indeed, in his work on first-person novels, notes that it is quite acceptable for narrators of fictional autobiographies to rely on the "convention of

the perfect memory."²⁸ Grove's narrator prefers either to admit forgetfulness or to use such aids to memory as the "associations of locality" (p. 257) and a notebook he once kept of his tramps through America. Even the convention of the notebook is largely rejected as an aid. The notes helped him several years ago, the narrator reports, recalling for him "the general mood of the days." As he writes the autobiography "today," however, "the note-book seems to have been lost" (p. 270). The narrator's method of handling the problem of memory in autobiography enhances verisimilitude. By rejecting conventions requiring a willing suspension of disbelief, the narrator gives to fictional memories the appearance of memories actually recalled from among the forgotten experiences of youth. If the narrator's method of revealing inner life is frustrating, the reader should remember once again that the book does not promise a search for self, but sets out on a search for America.

In addition to the problem of memory, there is in A Search for America another difficulty peculiar to those first-person novels in which the narrator is the main character. As Romberg points out, it is hard for such a narrator to present himself as kind or upright without seeming to be self-righteous, hypocritical, or "quite insufferable."²⁹ Moss's view of Branden at once comes to mind: a figure of "self-satisfied righteousness."³⁰ As noted earlier, this image of Branden seems to derive from an apologetic motive

in the narrator. But it derives also from technique. This is not to say that the narrator is unaware of the means available to him for disguising self-praise; he both knows and uses a variety of methods of indirection. The problem is that the methods are, in themselves, inadequate. The difficulty is inherent in the point of view.

One such method, as Romberg notes, is to present the praise of "I" through another character.³¹ This expedient does little to tone down the narrator's air of self-satisfaction. The reader is aware of the narrator behind the presentation, and, in A Search for America particularly, of the narrator in the act of narrating; the narrator controlling, selecting. The following examples illustrate the narrator's ability, in spite of a variety of approaches, to shift the source of compliments from himself to other characters. In the first example, the compliment issues from the mouth of young Phil's employer, Mr. Wilbur: "I think you have the appearance and the approach, the tact, let me say, to sell to a class of people who, as a rule, do not buy books in order to read them. They buy as collectors....They do it because it is fashionable" (p. 229). In the second instance, the narrator reports, casually, what the manager of the veneer factory has to say about him: "'The doctor tells me you are long on brains and short on muscle?'" Phil replies that "'As far as the muscles are concerned, the doctor is right'" (p. 335). In both these cases the narrator's hand is seen shaping his

own image, that of a young man superior to the average in intellectual capacity, and in cultural background. Even his modest reply does nothing to suggest an essentially modest nature, for the remark is a mere external formality. Only in the presentation of inner thought could such a disclaimer be accepted as anything but hypocritical.

The attempt to transfer the image-making to another character has moderate success in another instance. Here, the device is as simple as a short qualifying clause. The narrator is describing how young Phil gives his canvass for the travel books to his employer, Mr. Tinker. We read that the youth performed for Mr. Tinker "though not with any great dramatic power, yet with a quiet persuasive conviction and an unhesitating knowledge of the lines which delighted him" (p. 172). The evaluation begins as the narrator's own opinion. It is true that its modesty colours the whole comment, but equally important is the final clause that turns personal opinion into second-hand report. The extent to which self-praise is toned down in this instance is evident in a comparison with another example in which the qualifying clause is used. The narrator is trying to present young Phil as he appears to Mrs. McMurchy, but the attempt fails. The remark remains as self-praise: "Mrs. McMurchy, who saw that I became the centre of the little circle--charming, entertaining, encouraging, and correcting them--withdrew" (p. 193). Perhaps the position of the clause denoting the desired point of view

is at fault. In the previous example, the "which delighted him" is in the final, emphatic position of the sentence. In the McMurphy illustration the "who saw" is lost in the middle ground of the sentence, and the emphasis is placed on the praise itself. The reader cannot assume, however, that the emphasis is not exactly where the narrator wishes it to be. The self-image is consistent throughout the novel, and seems to reflect the concept for which the autobiographer strives, an ideal self for an ideal America. In its very consistency it is a "true" self. No matter what technique the narrator employs in projecting himself, a halo image always shines through.

There are other ingenious methods of complimentary self-presentation. One of these is the back-handed compliment, as illustrated in the following example. The narrator first announces, "Now I want to say a word in praise of the young man that was I" (p. 20). This remark, by distancing the narrating "I" from the experiencing "I," seems to be paving the way for acceptable self-praise. It de-fuses the overt boast to come, as it were. But the narrator is too subtle here merely to extol his own merits. The overt boast which follows, that Phil has aristocratic origins, is merely a distraction, already toned down in its presentation. Phil asserts that he is so far able to forget his superior background as to feel inferior to, and even to act as the inferior of, an uneducated and relatively poor man of "superior

status" to Phil's own, that is, with the status of an immigrant of long standing in America. By thus pointing out how he has reversed his former definitions of "inferior" and "superior," the narrator alerts the reader to the dependency of his new definitions on his temporary "inferior" situation. This realization causes the reader to reject the validity of the reversed values, preparing him to recognize the real but covertly presented boast: "Somehow I did not like to tell [the 'superior' immigrant] that I was a linguist, that I had been deep in studies of classical archeology. I was afraid that I might sink too low in his estimation by admitting scholarly propensities" (p. 22).

The back-handed compliment is similar to the narrator's ploy of building himself up by means of exaggeration so that he can cut himself down with irony, yet still retain that superiority which is the true self-image. He uses this technique in speaking of his youth in Europe: "To master nothing less than all human knowledge was for my ambition--or, had I better say, for my conceit?--no more than the preliminary to swinging the earth out of its orbit and readjusting, while improving upon, the creator's work" (p. 3). Such hyperbole, undercut by self-mockery, makes the account of the actual accomplishments far less boastful than it would otherwise appear: "I mastered, for instance, five modern languages, wrote an occasional tract in tolerable Latin, and read Homer and Plato with great fluency before I was


twenty-two. I dabbled in Mathematics and in Science, and even attended courses in Medicine" (p. 3).

Many minor devices help the narrator delineate the self in a way which satisfies his self-image without irritating the reader. One of these is as simple as a punctuation mark. When young Phil makes good as a waiter, and is promoted even earlier than was promised, his report on his success is counterbalanced by his own surprise at "making good!" (p. 73). The exclamation mark conveys his genuine astonishment, and gives a rare glimpse of a little humility. A similar technique is used to tone down what could have been a quite objectionable sense of self-righteousness in the narrator's contrast of himself with Mr. Wilbur: "Under his jocularly I sensed an irritability which was always on the point of eruption. I could not but marvel at my own, calmly observant mood" (pp. 221-22). The slight detachment from self of the observer, combined with his surprise over what he observes in himself, tends to turn self-praise into frankness. Conversely, the narrator may attempt to tone down a confession of humility with an indirect compliment. This situation occurs when young Phil, taken to see some historical paintings, recognizes "the unmistakable manner of Delacroix." He admits, however, that, "I did not apply any standards of criticism--for which, by the way, in spite of my historical schooling, I was little qualified" (p. 213). The admission does not damage his "superior status." The

indirect self-compliment both hides behind and modifies the direct confession of a rare lack of expertise. In all these ways the narrator handles the difficult task of keeping a delicate balance between presenting a "true" self-portrait and avoiding too much self-congratulation. When the scales tip towards what the reader feels is too high an estimation of self, they are weighted by two factors: the dangers inherent in the first-person point of view, and the halo image within the eye of the narrator.

These discussions of the narrator's handling of his chosen genre, his dealings with the problems of point of view, his shifts, digressions, and strategies, fail to give the impression of the novel as a whole. They tend to focus attention on Branden's little trials and triumphs, on his exposure to petty graft and greed. The narrator makes other rhetorical choices, however, than those already mentioned. These affect the reader's response to the wide canvas of the novel. The appeal to his sense of wonder, pride, and nostalgia is made through the epic proportions chosen for the work, the sheer geographic expanse, cultural multiplicity, and storied past of America. The satisfaction of his longing for a manifestation of spiritual values in North American life is dependent upon the choice of allusions and symbols.

The subtitle of the novel is the first signpost to its epic aspirations: The Odyssey of an Immigrant. This promises what, indeed, the novel delivers, a series of



adventures seen through the fresh eyes of a newcomer on his first wanderings over a vast continent. This hero wears many masks. He plays the part of waiter, huckster, tramp, and hobo. He is a factory hand and a farm hand and a tree pruner. These roles take him across America, from the urban industrial east, through the Appalachian countryside, to the great western plains: And these distances he covers by foot, by raft, and by riding the rods. The conception of the novel, then, is on a grand scale, fitting for the evocation of a huge country in its infinite variety; and the hero is an everyman of American immigrants.

The narrator does not merely evoke for the reader the America of the early twentieth century,³² however, but creates a sense of its past. He re-enacts for Americans their most cherished idyll, when he travels by raft on the river; he resurrects for them men whose names conjure up a proud past, when he speaks of Lincoln and Thoreau; he revives the pioneer dream that man can still escape from the evils of civilization, and find a life in which there is neither a class structure based on wealth, nor the need to prey on one's fellow man. Finally, he takes his readers "riding the rods" to the prairie grain lands, a journey which is, in terms of danger and excitement, surely evocative of the pioneer adventure in America.

Closely paralleling the quest for an ideal America is the quest for individual spiritual blessing, referred to many

times by the narrator (and quoted earlier) as the "abundance of life" promised by Christ to his followers. (pp. 116, 298, 346, 347, 348-49) The tramp through America and the journey by water thus have significance beyond their evocation of the peace and simplicity of rural America, and beyond their connotations of nostalgia. They become part of a Christian pilgrimage. For just as the narrator carries with him Homer's Odyssey, he carries also a ~~new~~ New Testament. At first he prefers the Odyssey. Its mood of sadness matches his own, and its melody soothes his loneliness. But gradually the Testament, which at first seemed irrelevant (p. 265), becomes important to him. Finally he is profoundly influenced by Christ's teachings in the Sermon on the Mount and at the Last Supper. Indeed, Christ's story fills his life (p. 297) to such an extent that he begins to compare himself to Jesus. Stung when a factory superintendent calls him a tramp, for example, he remembers that "Jesus had been a tramp!" He sees his own struggles, his own situation as an outcast, as similar to Christ's trials, and is comforted. (p. 315) The water journey, evoking as it does the America of simplicity and innocence, suggests, in spiritual terms, a renewal of life for the narrator.

The narrator's quest is a successful one. He was looking for a soil in which he could grow. A Search for America, he says, "does not deal with the growth in that soil. Its topic is the search and its end. I might stop

here; I had found!" (p. 435). The soil is, of course, that which could nourish a Lincoln and a Thoreau. The narrator discovers that "The Abraham Lincolns lived all around" (p. 333), and sees his "coarser and desublimated" Thoreau in the American hobo. (p. 368) As Frye points out, what seems to impress the narrator in Lincoln is character; in Thoreau, philosophy. These are among the ingredients of an ideal America.³³ The narrator also finds a Christ figure in the hobo/farm hand, Ivan. Branden forms a partnership with Ivan, whom their Swedish co-workers on the Mackenzie farm call "Jesus." They do so merely to mock his physical resemblance to a "type." For the narrator, however, there is "a deeper, truer, less obvious significance in the name." He reveals that an exhilaration and a sense of satisfaction seem to flow from Ivan into his own weary body, rejuvenating him, another instance of renewal of life. Ivan is the leader and teacher; the narrator is his follower. Ivan has not only great sympathy, patience, and love, but also great physical strength; the narrator is a weaker man, unequal to the hard labour of haying. Thus Ivan always takes the harder tasks in the field and becomes, in Christian terms, his brother's keeper. (pp. 399-400)

Grove's Odyssey takes us from east to west, from urban, industrial America, to rural, agricultural America. Observing the immigrant in his many roles as a labourer in America, it takes us too from innocence to experience, and

from despair and disillusion to a final faith in man's potential for simple goodness and for his ability to survive. This is not just the story of one man's survival, but of the survival of faith and goodness and idealism in a world so much characterized by self-seeking and cruelty. The narrator uses a wide canvas and many colours to suggest these great themes, and to elicit from the reader an upsurge of hope for mankind.

CHAPTER II: In Search of Myself

Whereas A Search for America deals with the quest for place, for the soil which will nurture an artist, In Search of Myself, through its title and through an explicitly stated theme--"A writer's concern is everlastingly with his soul"--¹ claims to deal with the quest for self. In terms of the quest theme, then, it is appropriate to follow a study of A Search for America with that of In Search of Myself. This order is equally appropriate in terms of a rhetorical examination of these fictive autobiographies, since the two are similar in method and in general characteristics. In each, the quest is therapeutic for the narrator. The search in A Search for America frees the narrator from "the mental and emotional burden" of the past.² The search in In Search of Myself allows the narrator not only to discover but also to bury his old self. (p. 387) Each work is motivated by an apologetic rather than by a confessional intention. In each, a narrating "I" relates the story of an experiencing "I," the latter providing a disguise for the "real" author. And each renders experience through metaphor, symbol, and the transposition of places, times, and events. In addition, each introduces into the translation of experience into imaginative literature large blocks of factual material: the expository digressions noted in A Search for America; the

historical account of the narrator's life in Canada after 1912 in sections of Parts III and IV of In Search of Myself.

A major difference between the two works lies in what each discloses about the quest. The narrator of A Search for America, proposing to search for place, clearly reveals that place in its physical and spiritual dimensions. The narrator of In Search of Myself, embarking on a search for his soul, seeks to conceal the self he discovers. To accomplish his explicitly acknowledged purpose (p. 383), the narrator relies on devices of rhetoric--omissions of incidents, exaggerations, distortions of time and place, correlatives for "real" events and people. Although Grove reports, then, that he "sat down to begin [In Search of Myself] with an avowedly autobiographic purpose" (p. 11), he in fact produces a work which will fulfil his public purposes at the same time that it satisfies his private desire for self-knowledge. This desire is the primary motivation of the autobiographer. As Roy Pascal contends, such an author writes mainly for his own sake; his work is "a search for [his] inner standing," an attempt to find the truth about himself.³

How successfully the private, inner self is captured, only the writer can know. In In Search of Myself, however, Grove suggests that a sense of the continuity of the self has somehow eluded him. He writes that in his secondary school days, he was once shocked at the possibility that he might

lose his identity, when "so far, I was proud of being myself" (p. 100). The "so far" suggests some sort of split or break in the personality. That the writer, despite his efforts to find his essential soul, was unable to see himself whole seems likely from one of his final remarks in the autobiography: "I have often doubted whether there is anything which I can legitimately call 'I'" (p. 452). With the fulfillment of a second private purpose, Grove seems more satisfied. This is the attempt to leave the self, however incompletely restored, behind. In In Search of Myself, just as Grove says of the characters in his novels that the process of writing does not so much "give them birth as...give them burial," so he remarks of his own character that: "In this record, I know, I am dying to myself" (p. 387). The old self is to be dredged up, it would seem, so that it may be laid to rest and a new self forged.

The public purpose of In Search of Myself, directly opposed to the private, may be gathered from Grove's ironic statement of what he has accomplished in his autobiography: "I believe I have hidden myself fairly well" (p. 383). This statement teases the reader into searching for the author's "true" self. As will be discussed later, rhetorical choices such as selection of incidents, length or brevity of treatment, and the use of metaphor or symbol, do help the reader who is bent on this search. The author himself is clear about his rhetorical intention in reconstructing his past.

He believes that: "All interpretation of the past is teleological; it is meant, it is constructed as an explanation of that which is. No matter what has happened in the past, its importance is solely determined by its share in moulding the present" (p. 426). This is a significant statement. First of all, it suggests that the public purpose is not, in autobiographical terms, confessional but apologetic, "an explanation," a rationale. Secondly, it shows Grove's understanding of the autobiographical method. In Weintraub's words: "The mere urge towards self-discovery and self-assessment can result in a static portrait of the moment"; whereas "true autobiography" is the result of "the urge to understand life as a process."⁴ Starobinski puts it this way:

it is because the past 'I' is different from the present 'I' that the latter may really be confirmed in all his prerogatives. The narrator not only describes what happened to him at a different time in his life, but above all how he became--out of what he was --what he presently is...it becomes necessary to trace the genesis of the present situation, the antecedents of the moment from which the 'discourse' stems.⁵

These quotations from Grove, Weintraub, and Starobinski all place the emphasis on the present product of the past, on what we might call the autobiographical situation. And as Weintraub warns us, if we would read autobiography "in a truthful manner," we must keep that situation in mind; that

is, we must "recapture the standpoint, the point of view of the autobiographer as autobiographer." We must realize that he sorts through his past to select only its significant experiences ("significant" in terms of what he has become), and interprets these in the light of the full pattern of meaning afforded by his present position.⁶ In In Search of Myself, Grove's present position leads him to create the masked figures of fiction for a semi-autobiography. As Spettigue points out, "the poet as superior being and natural aristocrat" who appears in the first part of the autobiography provides "the mask for the Frederick Philip Grove of the Canadian Club lectures of 1928-29." The "poet suffering in a garret for the integrity of his art" who dominates the second part provides the mask for Grove in the role of the writer in Canada.⁷ Behind the rhetorical paraphernalia of public apology lies hidden the writer's conception of his "true" self.

Spettigue is dubious about the factual basis of accounts in In Search of Myself which are vague and internally inconsistent.⁸ Two different methods of presentation do, certainly, lead us either to accept or to question the authenticity of reported experiences. For example, Grove supplies an hour-by-hour recital of his daily activities during the time when he was writing Over Prairie Trails and The Turn of the Year. (pp. 336-38) The concreteness of the detailed presentation suggests a factual basis. In contrast,

when the writer summarizes in one paragraph eight years of extensive travel (pp. 87-88), we are inclined to doubt that the travels were more than imaginary. Grove's account of his student days in Paris is similarly suspect. A lack of precise diction and of particular examples suggests that we are not reading about events which are historically real. The writer claims to have an "entrée into the homes" of some of "the old aristocracy," to have eaten his meals "in some haunt of the literary or artistic world," to have spent the afternoons "in some sculptor's or painter's studio," and his evenings with "beautiful women and important men," and to have visited, late at night, "some cabaret or café, sometimes even...some criminal dive" (pp. 163-64). (emphasis added) It is interesting to compare this stereotyped summary of Grove's Parisian diversions with John Glassco's dramatized narrative of his youthful pleasures in Montmartre. Glassco has a cast of real-life characters--Morley Callaghan, Bob McAlmon, Gertrude Stein--as well as accurately located and fully described settings, whether hotel, home, cabaret, or bar. We feel we are reading about actual experiences.⁹

In Search of Myself is characterized, then, by the contrasting methods of particularizing and generalizing, the former suggesting historical experiences, the latter fictions of the imagination. The work is also the product of the two differing techniques of exposition and narration. Expository techniques are especially evident in the sections dealing

with what Grove calls "the final struggle" of his life. (p. 272) In these sections, the latter part of "Manhood" and all of "And After," there are discussions of educational problems in rural Manitoba (pp. 263-70), of the genesis of characters in Grove's novels (pp. 259-61), and of the reactions, over the years, of publishers, the public, and the academic community to Grove's work. Long passages are devoted to Grove's concept of the role of the artist and the process of artistic creation, with particular reference to the problems of the artist in Canada. All this material has value for the literary and cultural historian rather than for the student of narrative technique. Technique, in fact, is used to support two different purposes, one in the first sections of the book, and one in the sections dealing with "the final struggle" (p. 272). For although the avowed overall purpose is to show the struggle of a writer for his soul (p. 155), the initial premise is that the struggle was a failure. The actual purpose thus becomes an attempt to explain the failure, referred to by Grove as "a double failure, an economic and a spiritual one, for ultimately the one involved the other" (p. 409). In the first sections of the book, technique is used to explain the failure in terms of the financial insecurity which precluded fulfilment of the promise.

In "Childhood" and "Youth," Parts I and II of In Search of Myself, Grove seeks not only to gain a sympathetic response to his younger self (the public purpose), but also,

as in A Search for America, to represent the essential truth, as he perceives it, of that self (the private purpose). Because of Spettigue's research, the contemporary reader of In Search of Myself knows that Grove is not presenting the facts, all the facts, or the actual chronology and geographical location of events. Such a reader, informed that the work has an autobiographical purpose, may feel deceived by the distortions. He forgets that autobiography, as Dudek posits, is an art, to be interpreted as imaginative literature, partaking of the nature of fiction.¹⁰ All art is distortion. Specifically, an individual's account of his life is characterized by distortion, and nowhere more so than in his report of his childhood. Both Goethe and Tolstoy gave artistic versions of their boyhood and youth, rather than precise details;¹¹ Luther glamorized his childhood as poverty ridden;¹² and William Carlos Williams, although claiming in his autobiography that his "first definite memory" was being put out of doors after the blizzard of 1883¹³ says, in an earlier, hand-written version, that it was his Uncle Godwin who was locked out, and not after the storm, but in the middle of it.¹⁴ Rhetorical devices such as the selection, emphasis, and transposition of details help an autobiographer to create the mood, tone, and overall effect which reflect the truth he perceives in situations, events, and characters. As Pascal contends, autobiography gives "events that are symbolic of the personality," and a knowledge which

is not "intellectual or scientific...but an imaginative grasping of reality, the feel of life."¹⁵

Grove himself echoes these beliefs. In It Needs To Said... he asserts: "Art is not a matter of facts and figures." Rather, it is concerned with "man's attitude to the things of life," and "must mirror" the universal experience of mankind.¹⁶ The artist transforms his facts to reflect this experience. The reader, then, need not search for a revelation of the author in objective truth. Instead, remembering that Grove defines art as that which "deals with essential, emotional truth,"¹⁷ the reader, as Dudek advises, must discover Grove's correlatives for "his deepest self." For it is by "the symbolic transpositions of art" that Grove reveals his true self.¹⁸ Indeed, this transposition, transformation, distortion of facts--call it what you will--is the major rhetorical device of In Search of Myself. Creating the "I" by these displacements of art may, in Hart's view, project an "'I' more true somehow than the 'versions of self' historically recoverable."¹⁹ Weintraub contends that indeed the concern of autobiography is "not the reconstruction of the 'true' historical" person, but "the historical reconstruction of [the person's] self-conception."²⁰ The "I" which Grove has struggled to find for himself and to hide "fairly well" from the reader is such a reconstruction.

The "Prologue" of In Search of Myself alerts the reader to the writer's method. Rather than factual statement,

he can expect figurative statement; rather than information, he can expect art. For example, Grove's depression over learning of "the Frenchman's" (presumably Gide's) success compared with his own obscurity leads him to consider his position in Canada in 1940. He describes his situation metaphorically: "Since I was mired on the road, what was I to do?" His solutions also are metaphorical. He can back his car out (give up writing), but this is not in his nature; he can get out and walk through the mud (begin all over again), but his physical condition and the lateness of the year (his age) make this very unattractive; or he can blow his horn (publish a book about what he has accomplished). (p.5.)

He decides to write the book. In her article on the prologue to *In Search of Myself*, Rosmarin Heidenreich describes this decision and its outcome as:

the act of will performed by the author in creating a literary work, in which he re-creates his entire life. The 'beginning' suggested by the landscape is an image of birth and represents, in the artistic context, the birth of the work of art, which, in turn, represents the life of the narrator. Through this work of art, then, the author makes possible his own re-birth: he is re-creating himself, he is, as FPG said to Gide, 'lying.' 21

There can be little doubt that Grove intends the reader to respond to the autobiography as to a work of fiction. His life begins, he tells us, with the house in which he was born being "struck by lightning and burned to the

ground" (p. 15). This incident is so dramatic that it strikes the reader at once as a probable invention. As he proceeds through the story, the reader learns that a bank manager who showed kindness to Grove died two days later (p. 404), and that a priest who gave Grove advice about a teaching career was killed shortly afterwards in a railway accident. (p. 240) In the light of these events, the reader looks upon the initial drama as a heralding of the fateful circumstances, the catastrophes of fortune, which Grove sees as peculiarly characteristic of his experience.

In spite of his vivid description of it, Grove admits that he does not actually remember the night of his birth. Neither can he sift out what, as a very young child, he actually saw and felt from what he was later told. About his first weeks of infancy he writes: "I seem to see myself...I seem to see...I seem to feel" (p. 16), immediately following these reflections with "The next memory" (p. 17). This is the memory of his being taken as a baby to Sweden. It is patently not an actual memory at all. We know this because we know that we do not recall the days of earliest infancy on a nurse's lap; and we know it because the memory is part of the chain ("The next") of all the "seems." When, therefore, we read that "To my memory, the house [Castle Thurov] looks enormous" (p. 21), we assume that this is no more reliable a memory than the others. Our assumption is, by implication, proved correct. For several pages later on,

Grove asserts, of a certain memory he has of his father, that: "I might say that this is a genuine memory" (p. 28).

The fictional nature of Castle Thurow is implied in the phrase used to describe the mansion: "a world in itself" (p. 24). Attention is focussed on this conception of the place because of a peculiar interruption in the narrative just prior to the introduction of the phrase. In his discussion of the inherited wealth of his parents, Grove inserts the following general discourse: "It is, of course, a well-known fact that writers who do not write what the public wants, but what they think the public should be told, do not make an income of their own. To all appearances, then, there were here four fortunes" (p. 18). What are we to make of this, especially of the "then"? Is it not tantamount to saying: "You, reader, want the story of a writer to be romantic. Very well, I will give you a really romantic tale." (After all, one fortune would have been enough.) The objection will at once be raised that Grove believed an artist should not give the public what it wants but should give it the truth. Surely this is precisely what he is doing in this odd interruption. He is truthfully notifying the reader that what follows is the romantic exaggeration of fiction. At the same time, he is delighting both in posting his notices and in hiding himself "fairly well."

The world of Thurow is an excellent milieu for the writer to choose to reflect the nature of his parents.

Grove's father, Eduard Greve, seems to exemplify a decline in status. Spettigue tells us that on his son's christening certificate, Eduard is described as a "Rentier," a person of unspecified and usually little means, but a gentleman; on a document in 1890 he is designated as a "landowner." This word is scratched out to be replaced by "gentleman," and finally by "employee of the city transport system."²²

Eduard's character seems to be conveyed well in the creation of the spendthrift owner of Castle Thurow in the process of losing the family fortunes. Appearing to his son as a "proud, imperious and magnificent, if brutal man" (p. 67), "pompous, smooth, and confident" (p. 63), he has been provided, in Thurow, with the proper setting.

Thurow seems also to be the appropriate stage for Grove's mother, Bertha Greve. Her way of expecting people to do things for her, and to do them when she wants them done (p. 98), the deference she commands from others, and the admiration she inspires in her own son (pp. 77-78), all suggest a character who can most truly be portrayed as a woman of means. Whether it is a portrayal of Bertha as she actually was is of little significance. This is the way she appeared to her son. There would seem to be some distortion in the statement that Bertha, ill, growing old, and losing her beauty, "still had her moments of magnificence in which men went wild over her" (p. 100). Again, however, exaggeration may embody the essence of truth, the narrator's perception of

his mother. Bertha, in fact, remains a somewhat hidden character in Spettigue's account, but emerges with fascinating overtones in In Search of Myself.

It would be wrong to imply that every distortion in this fictive autobiography functions as a correlative for true character or true experience. There are other motivations for altering the facts. For example, Spettigue notes that Grove says specifically that he writes for the Frenchman (Gide), and could scarcely have better acquainted the well known writer with the identity of the obscure autobiographer than by reproducing the same mixture of pathos and absurdity, and the same lies (such as those of the seven sisters who died) as those of an early conversation between the two men. Or Grove may simply be attempting to compensate for a thoroughly wretched past. His is not a unique solution, as a relevant comment of Carl Jung shows. An "attempt to replace reality by fiction," Jung notes, leads the writer to create substitutes which help to conceal experiences which are unacceptable to him.²³

There are statements, too, which seem deliberately intended to conceal Grove's German background. His mother, for example, "never, of course, liked the Germans of the middle classes"; and his father "always felt uncomfortable in [the] Germanophile atmosphere" of the young men learning estate management at Thurow. (p. 73) And the absence of Grove's sister Henny from the autobiography, in spite of the

presence of seven vague sisters, does suggest an unwillingness to face all aspects of self. There are, then, omissions which hamper a true revelation of the self, as well as misrepresentations for extra-literary reasons. Most devices, however--the romantic hyperbole, the correlatives, the metaphorical displacements--serve as reflectors of Grove's youthful experience.

Grove's selection of incidents provides us with an additional key to his European years. Again, by the transformation of art--by metaphorical displacements or symbolic re-enactments--certain major episodes reveal the writer's conception of himself and those around him in his youthful days. The childhood accident to which Grove devotes most attention is his dangerous adventure in a borrowed rowboat, and its owner's subsequent accusation that the boy had stolen the craft. The boy acquits himself well both in handling the boat in the strong currents, and in handling the devious attempts of the owner at blackmail. The space Grove gives to the complete episode shows that it represents something in his past which greatly impressed him. One possibility is explicitly stated: "I resented most that the relation between my father and my mother should have been so well known as to make it possible for [the blackmailer] to take advantage of it" (pp. 49-50). Young Grove, then, was evidently very sensitive about his parents' marital troubles, and his sense of family pride may have been wounded on some occasion when

the problems were exposed to others.

The unnecessary stress in the boat story on Phil's scrupulous honesty is another indication of the significance of the episode for Grove. "I always returned things" (p. 37), he insists; and again, "'I did return it [the boat]. I put it back exactly where I took it'" (p. 45). He could do so because he had carefully lined up the lighthouse with the tower, to guide him in putting the boat "back where it belonged." He had also been "careful to mark the point where it lay and the manner in which it was secured" (p. 37). In addition, he had only borrowed it after concluding that "it was most unlikely that this little craft would be needed." If he had seen anyone around at the time, "I should have gone to ask for permission to use the boat" (p. 36). The excessive care with which Grove describes borrowing the boat is matched by the care with which he reports his determination, despite the blackmail attempt to pay rent for it. To the crafty old owner he says: "but I mean to pay you for its hire nevertheless"; and to his mother: "I even paid him for having used the thing" (pp. 51-52). From these repeated protestations of honesty, the reader is obviously meant to form an impression of a very reliable thirteen-year-old boy.

Or is it the reader Grove wants to impress? The attempt to justify the self goes beyond the need to do so. Was Grove, as a boy, unfairly accused of taking something that was not his? Did he, perhaps, take something and mean

to return it, but fail to do so? Is the boat episode an acting out of this intention? Is it possible that the episode is a re-enactment of his taking money from his best friend at college on false pretenses and never paying it back, a re-enactment in which he convinces himself that he really meant to return the money? (One would have to allow here for chronological displacement.) Only speculation is possible, but all speculation leads to the author's need to consider and to present himself as a basically honest person. At times, the distortions of art may reveal more of a writer's self than he perhaps intended.

If the incident has any bearing on the dishonesty which later led to a prison term, it may even be a symbolic rendering of this traumatic experience in Grove's life. Having taken something that is not his, the young person embarks on a seemingly innocent course (a row in the bay), but is manoeuvred into danger by forces beyond his control (the swift currents). There is no way out ("no place for a landing"), and there is no one near to help. (p. 38) He is afraid, then, of being swept right out of the world he has known ("into the Arctic Ocean") (p. 39). By virtue of his coolness, strength, and determination, however, he finally makes slow and difficult progress back to the world in which he believed in himself and in his creative powers (Thurrow).

A second incident is also concerned with a need to be believed in ("I meant to show that I could be trusted") (p.

55), as well as with a false accusation of untrustworthiness. The squire, impressed with the self-reliance which his son exhibited in the rowboat adventure, allows the boy to drive a pair of hackneys to town on an errand. The boy, Phil, has strict orders to prevent the horses from running themselves into a lather, but again, as in the boat incident, circumstances are beyond his control. The horses take fright, break into a gallop, and sweat profusely. The father reacts to what he considers as Phil's disobedience immediately and cruelly. He beats the boy before a crowd assembled, by chance, on the estate. The injustice of being refused an opportunity to explain, and the humiliation of the punishment, are vividly conveyed: "a proud child's innermost feelings, his very spiritual chastity, as it were, had been outraged" (p. 60). This incident may also be a metaphor for an actual episode in which Grove bitterly resents what he regards as undeserved paternal censure. (Was it so much resented that it required the crippling of the athletic father in the fantasy of the weak child, by means of the metaphorical retaliation of the elevator accident?) (p. 71) What is most interesting, however, is that the punishment precipitates the separation of the parents, and that the older Grove writes of young Phil as if he were his mother's lover. The episode, he says, "had involved the only woman who counted in my life" (p. 63).

Whether Grove was the cause of his parents' separation

in real life is irrelevant. The point is that he seems to have felt that he was. All through the first part of In Search of Myself there are indications of why he may have felt guilty over the deterioration of the marriage. He speaks not only of "the only woman who counted in my life," but of "The mother I had adored as a child" (p. 117). He admits that whereas the seven sisters were his father's daughters, "I was my mother's son" (p. 23). And he depicts the unity of mother and son against the father, which underlies all the episodes of "Childhood," as culminating, after the humiliation of the beating, "in one common impulse of passionate rebellion." The rebellion is the departure of mother and son from Thurov. (p. 61) If the boy Grove did feel guilt over the divorce of Bertha and Eduard, the account of the beating may well serve as another symbolic re-enactment, one in which the writer finds, in the vilification of the father, justification for his own Oedipal fantasies.

In giving us the truth of his experiences in terms of metaphor, Grove is using a technique common to autobiographers. In James Olney's words, the artist "makes images, and in them he forges the metaphoric bond that joins the known being to the unknown phenomena."²⁴ It is not surprising, then, to find yet a third experience in In Search of Myself presented in this figurative way. This is Grove's supposed trip with his great-uncle Rutherford to Russia, where he is profoundly impressed by a journey through Siberia. This

journey, indeed, is the dominant metaphor throughout the autobiography. Since we know from Spettigue that in fact Grove never went to Siberia, his continued reference to it must have other than a geographical significance.

Geographically it is the barrenness, Grove tells us, which most affected him, a barrenness he associates with the empty landscape between Medicine Hat and Brooks, in Alberta. (p. 149) He stresses, too, the monotony of the steppes: "For day after day it was the same thing," a "treeless country of an impressive and ceaseless monotony" (pp. 151-52). The voice of man in this wasteland is a "melancholy utterance...full of an almost inarticulate realization of [his] forlorn position in the face of a hostile barrenness of nature; and yet full, also, of a stubborn, if perhaps only inchoate assertion of man's dignity below his gods" (p. 153). "Monotony," "barrenness," "forlorn," "hostile"--these normative words seem to support Spettigue's suggestion that Siberia is a metaphor for prison. The connotations of Siberia in modern times strengthen this contention. What is certain is that Siberia is a metaphor for whatever caused that internal transformation which is the motivation for autobiography. For Grove in Canada believes it would be hard to find a person "who had gone through such fundamental upheavals as I had gone through in Siberia" (p. 242). The experience, then, is not so much geographically as psychologically significant. Metaphorically, Grove gives us an

insight into his soul which he nowhere, on the literal level, gives as clearly.

The effect of the Siberian landscape was "enormous and enduring" for Grove. It "changed my whole view of life." When he goes on to say that "only when I struck my roots into the west of Canada did I feel at home again," the parallel is drawn not primarily in terms of landscape but in terms of the quality of life. Life in both Siberia and western Canada is "pure and simple." Grove settled in Canada "and clung to it with my soul till it had replaced Siberia as the central fact of my adult mentality. Like Siberia, Canada needed to be fought for by the soul: but very few Canadians know it" (p. 150). By means of the technique of translating experience into metaphor, Grove seems to indicate that his prison term made him aware that simplicity in life is to be preferred to duplicity and all its attendant complications. That he had to resort to duplicity for the rest of his days in order to strive for a simplicity forever beyond his reach is the overwhelming irony of In Search of Myself.

If, in Part II, the Siberian metaphor represents a barren and forlorn soil in which a soul can struggle for a pure and simple life, in Part III, it changes. Geographically, western Canada is still, for Grove, "indistinguishable in every feature" from the steppes. (p. 253) But psychologically, Siberia in this section represents not so much

purity and simplicity as slavery and exile. The difference seems to be accounted for by Grove's remark that Siberia had been a "moving spectacle" because he had been able to view it from "outside"; whereas in Canada he feels "sucked under," involved, unable to establish that distance between himself and his experience which he deems essential for the artistic re-creation of experience. (pp. 227, 241) The idea of his looking at prison life (if we accept this equation) from "outside" seems plausible, since his time in jail was to be only a year, and Grove knew this all along. He can say, then, in Part III: "When, in northern Siberia, I submitted to privation and hardship, I had been seeing the best days I had ever had." For he knew that he could leave them behind and that they would later serve as raw material for his art, or, in his words, as "grist for the mill" (pp. 241-42). But the Canadian experience is permanent and offers no hope of escape from slavery.

In the later sections of In Search of Myself, the prison metaphor has public as well as private implications. Grove speaks not only of his own "slavery to the sluggishness of tradition" (p. 244) as a teacher, but also of the general slavery of pioneers, particularly women, to the land. (pp. 223-25) And he speaks not only of slavery, but also of exile: "I felt an exile. I was an exile" among those who were intellectually incompatible to him. "An economic absurdity had banished me to a new Siberia," he writes, so that

"I felt an exile from my youth and its promise" (pp. 235-36). The metaphor in Part III is thus intensely personal. It helps to establish the underlying structure of the autobiography, the build-up of youthful promise which crashes into failure. But it is also public. It provides the vision of pioneer struggle which informs Grove's novels about the Canadian west. It is ironical that the experience of a German youth in a German prison should provide Canadians with that vision.

In spite of the title and the avowed purpose of In Search of Myself, only the metaphor of Siberia gives the reader a glimpse of a man struggling for his soul. Elsewhere the struggle is defined in terms of the artist and his need for security, his "conflict between material and spiritual things" (p. 370), and his final confession of failure, a "double failure, an economic and a spiritual one" (p. 409). Taken together, however, the metaphors and episodes of the autobiography present images of the self justified and, despite the accusations and assumptions of others and its own feelings of guilt, the self restored and intact. This is the therapy of artistic creation. As Erikson explains: "To the ego...the past is part of a present mastery which employs a convenient mixture of forgetting, falsifying, and idealizing to fit the past to the present." The process is neither "unknowingly delusional [nor] knowingly dishonest."²⁵ The image Grove had of himself in Canada as a man of integrity we

may assume to be true to his vision of his inner being. By the process of art--the distortion of fact by metaphor and symbol, the chronological and geographical displacements--he was able "to fit the past to the present."

Part of the past which departs vastly from the facts is Grove's telescoped account, already referred to, of his boyhood travels with his mother. Spettigue's research shows that these were, in fact, limited to vacations in Schwerin or Pomerania during school holidays.²⁶ Grove would have it that he lived for short periods in countries all over Europe and Asia. As previously noted, his lack of detailed development of the supposed eight years of travel is indicative of the falsification of facts. But his summation is indicative of their symbolic truth: "I became supranational or cosmopolitan, that is all" (p. 87). Another glaring falsification is the description of the "striking intellectual atmosphere in the circles which gathered about my mother," circles which included Brahms, Mahler, and others well known in music, letters, art, and science. (pp. 81-82) His mother's circle "had a profound and persistent influence on me and my whole development to come," Grove writes. (p. 82) In the accounts of both the wide travels and the exclusive circles, Grove's metaphors for his own intellectual development seem too exaggerated for the knowledge and experience he was actually in a position to acquire. They would not seem to be an honest representation. There are times, in the

autobiography, when the myth of the world of Thurow takes over to the detriment of either objective or experiential truth. And yet the dishonesty is, paradoxically, a truth. It gives an accurate image of the inner self of the autobiographer, a man with an exaggerated sense of his superiority to others. Once more the distortion of art is a key which unlocks the self.

In In Search of Myself Grove has created many images of self, for both his private and his public aims, for both self-knowledge and self-justification, and for his needs both as man and as artist. Jung, in a quotation partially cited earlier, explains that the "attempt to replace reality by fiction, being unsatisfactory [as a substitute for an unacceptable experience, or as a way of concealing it] must be repeated in a long series of creative embodiments."²⁷ Olney makes similar observations about the many-faceted self created in fiction. He sees the artist as "'imaginative'; he imagines, he makes images...he bodies himself as he is at that moment in expressive images or imagistic metaphors."²⁸ This process is at work, according to Eugene Goodheart, in Stendhal's forging of a self; for this artist, too, composes himself "from moment to moment."²⁹ The reader, supplied with the richness of the multiple images of art, has the sense of being in contact with a complex, growing being. Factual information, on the other hand, tends to fix the personality, to lay it flat on the page, as if, in its outer circumstances,

its inner heart could be revealed.

Grove, for his part, transforms the outer circumstances and seeks to hide his inner being within their core. In remarking that "I believe I have hidden myself fairly well," he intimates that it is the public self to which he would have the reader respond, that self mainly portrayed by the selection and emphasis of incidents, the justified self. Grove did not know, although he may have considered it possible, that many of the external facts would one day be unearthed. With their discovery, the techniques which reveal a more private self become apparent--the omissions, the exaggerations, the displacement of bold fact by suggestive metaphor and symbol. All Grove's techniques combined present the reader with a personality which comes alive in all the dimensions of imagination and conscience.

PART IV

CHAPTER I: Consider Her Ways

The novels discussed in Part IV have features in common with the fictive autobiographies of Part III, and demonstrate, as well, advances in technique over these and over other works examined earlier. For example, Consider Her Ways, in its geographical and philosophical scope, is similar to A Search for America and In Search of Myself, the insect protagonist making a physical journey to discover a continent, and an intellectual journey to discover the character traits of mankind. The Master of the Mill, concerned as it is with a man's "tracing the history of his soul,"¹ his ultimate aim being self-justification, is similar in theme to In Search of Myself. The Master of the Mill, in its reliance on motif as a key to method, is also similar to A Search for America. We have noted that the motif of disguise in the latter work alerts us to the writer's method of revealing himself indirectly; in like manner, the theatrical motif in The Master of the Mill suggests the function of the human characters in the story of the mill. Three of the above works contain a large amount of factual material. In In Search of Myself, this material appears as the historical experience of the writer in Canada, as opposed to his

imaginatively transposed childhood and youth. In A Search for America, the material often appears as a digression in the narrative. In Consider Her Ways, however, factual material is well integrated into the story. Scientific experiments and discoveries are dramatized as part of the narrator's experience or are incorporated as part of the Editor's research. Two works use the device of the footnote. Whereas in A Search for America this device provides an air of authenticity for the narrative, in Consider Her Ways it not only adds to the verisimilitude of the tale but also clarifies ideas and, by drawing attention to them as concerned with a world the Editor observes rather than creates, distances him from those ideas. Some distance, or objectivity, we have seen, is the result of the temporal perspectives and the created second selves in A Search for America and In Search of Myself. In Consider Her Ways, the "real" author is distanced from the ideas not only because of the occasional footnote but also because of the constant presence of the narrator, whose ideas they are purported to be. In addition, because of its unusual identity, this insect narrator is more remote from the "real" author than the second selves in the fictive autobiographies. The "real" author, then, can step well back from the opinions expressed.

The most important technical feature to be compared in the works of Part IV and those already examined is point of view. Neither of the two novels in this last Part

introduces a point of view not already discussed. Consider Her Ways, like the fictive autobiographies, is a first-person transmission. The Master of the Mill, like the five novels of Parts I and II, is narrated mainly from a neutral-omniscient position. The angle of narration in The Master of the Mill nevertheless seems to be predominantly that of a dying old man, the senator, as he reviews his life. The impression is strong that his is the mind through which most of the story is transmitted, with little narrator interference. The senator's point of view is fleshed out, where necessary, by the thoughts, writings, and comments of other characters, giving the impression, again, of a largely unmediated story. Despite its multiple points of view, The Master of the Mill is controlled by its neutral-omniscient narrator, who presents the story in the third person and past tense. As previously pointed out, Two Generations is noteworthy for the impression it gives of a long, unmediated transmission of Ralph Patterson's thoughts. In The Master of the Mill, however, the effect of an unmediated transmission of the senator's thoughts is sustained not just throughout a chapter, but throughout the novel. Indeed, in the apparent absence of a narrator, The Master of the Mill is the most modern of Grove's works. What makes it the most technically complicated is its handling of multiple points of view in combination with multiple time levels, the present time of the narrator as he narrates, the past time of the narration, and a time prior to the past events narrated. The point of view of Consider Her

Ways is technically innovative. Whereas in the first-person narratives of A Search for America and In Search of Myself we find a narrating and an experiencing "I," in Consider Her Ways we encounter a third "I," the Editor who introduces and transcribes the tale, vouches for its validity and helps to clarify its ideas and prompts its opinions. It is the narrating and experiencing "I" within the tale, however, which makes Consider Her Ways a more technically daring work than the books previously discussed. This first-person storyteller is a dramatized narrator, protagonist of her own tale; an unreliable narrator, both biased and naive; and a non-human narrator, an ant, who is one of the most interesting and life-like personalities in the Grove canon.

In examining the narrative techniques of Consider Her Ways, are we studying a novel or a work of some other genre? Moss has called the book "a utopian fable";² Spettigue has referred to it variously as "the story of man in an allegory," "an elaborate science-fiction satire,"³ and "an 'anatomy' or encyclopedic satire." Spettigue, in fact, contends that the work "is not a novel."⁴ Strict definitions of the term "novel" support this contention. Lionel Stevenson notes in his survey of the genre: "The essential quality for an acceptable novel is the illusion of reality." When a novel is written for satiric purposes, he continues, "the author does not want his reader's attention misled by too much illusion of reality. Gulliver's Travels and Erewhon, though among

the masterpieces of prose fiction, are not novels."⁵ M.H. Abrams, however, declares that: "The term novel is now applied to a great variety of writings that have in common only the attribute of being extended works of prose fiction."⁶ According to this more lenient definition, Consider Her Ways can be regarded as a novel. It can be so regarded, in fact, even under the more restrictive requirements of Hugh C. Holman, who, while agreeing with Abrams, observes that "in practice," the term "novel" is usually reserved for "NARRATIVES in which the representation of character occurs either in a static condition or in the process of development as the result of events or ACTIONS."⁷ Ian Watt sets up more precise guidelines. In his view:

the novel is surely distinguished from other genres and from previous forms of fiction by the amount of attention it habitually accords both to the individualization of its characters and to the detailed presentation of their environment.

Watt, who regards the rise of the novel as the attainment of realism, and who thus believes the novelist's chief task is to convey "the impression of fidelity to human experience,"⁸ may not have intended his definition to extend to other than human characters, but his statement seems to open the class of "novel" to Consider Her Ways.

Certainly the book should be included in this genre when it is classified according to its structural skeleton and its mode of transmission. In fact in these areas there

are similarities between Consider Her Ways and Heart of Darkness. In both books an initial frame is constructed for the story: in Conrad, it is the situation described by the first narrator, the deck of the Nellie, on which gathers the little group of four men who are to become the audience for Marlow's tale; in Grove, it is the situation described by the first narrator, the tropical forest of Venezuela, in which sits the observer, the naturalist who is to become the recipient of Wawa-quee's instantaneous communication and the editor of her story.⁹ In both, the first narrators, having set up the frame, hand the story over to second narrators, and are rarely heard from again: in Conrad, only through an occasional interjection; in Grove, only in an occasional footnote. In both, the horizons of the first narrators are widened by the tale that is told: in Conrad, by the insight into infinite evil; in Grove, by the revelation of the need to re-assess, or "consider" the accepted values of mankind.

Spettigue's phrase "encyclopedic satire" aptly describes Consider Her Ways. The scope of the work is extensive. In physical terms, the story encompasses the area between Venezuela and New York City--at times ant-length by ant-length. In philosophical terms, it examines materialism, nihilism, and capitalism; (pp. 169-71, 188-92) the master-slave relationship; (pp. 227-34) the validity of the concept that science is supreme; (pp. 167-70) and the futility of all endeavour in view of inevitable death. (p. 201) The

epic proportions given the novel by the scope of the investigations of the Attas' expeditionary force are augmented by the chapter summaries of the ants' activities. These summaries are presented in the manner of eighteenth-century novels.¹⁰ Chapter Two provides one example:

The mountains
CONTAINING the story of the joke played by Assa-ree on the Ponerines, a picture of the Parthian battle against Pseudomyrmex, fought for the possession of the Acacia tree; a report of the ants that keep cattle as well as our falling in with the fire-ants; the tale of our disastrous hibernation in a human building; and an account of the marvellous commonwealth of the Mrymecocysts in the Garden of the Gods. (p. 57)

There are echoes of Homer here, connotations of the mythological, a sense of the marvellous. Nevertheless, the Homeric touch does not so much destroy the illusion of reality as remind the reader of the parallels between ants and men. Frequent reminders of such parallels cause the reader to transpose the experience of the ants into human experience. This activity makes the story real for the reader by involving him in its creation and by demanding his consideration of the transposed values. That his consideration is solicited is obvious from the title of the novel, the imperative Consider Her Ways. This allusion to the Old Testament is another clue to the method used by the first narrator and the response desired from the reader: "Go to the ant, thou sluggard; consider her ways and be wise."¹¹ This is surely

an invitation to the reader to ponder the values exposed in the implied comparisons between the societies of ants and men.

Although very much in the background, the first narrator has an important part to play as the editor of an ant's story. Like any of Grove's narrators, this one is careful to give the rationale for his possession of the information he transmits. He states in his Introduction that he is an amateur myrmecologist who, inspired by the authors Bates and Belt, is studying the leaf-cutter ant in the interior of Venezuela. He believes that the ants themselves, because he is careful never to destroy their burrows, impart to him unique facts of ant lore. (pp. xix-xx, xxv-xxvi) There is further evidence, in the Introduction, of the first narrator's attempt to make the frame for his story plausible. In his account of the life and history of an ant colony (pp. xxii-xxix), the narrator devises a clever ploy for seemingly presenting his own observations, at the same time establishing their validity, while in reality merely handing on material from Bates, Belt, and other naturalists. All of these aims are achieved by the simple remark that: "I shall quote the results of such investigations of others as confirmed my own conclusions" (p. xxvi).

The first narrator also gives an indication, in the Introduction, of what the reader can expect from the narrative itself. He asserts that "this book settles beyond question"

that the actions of ants are not the result of instinct but of tradition and education, and he notes the analogy between man and ant: "It is interesting to see, in the pages that follow, how much of man's activities ants ascribe to instinct" (pp. xxix, xxviii). Similarly, whereas the appearance of this myrmecologist among the ants reduces the insects to a state of confusion, the first time that he is conscious of their scrutiny of him, he, too, is thrown into a state of confusion. (pp. xxix, xxii) Delightful irony is the result of such analogous situations and of the ant's making observations about man which man usually makes about ants. The tale, then, as indicated in other ways previously noted, draws parallels, turns the tables, and forces the reader to "consider" things he has formerly taken for granted.

It is in the Introduction, too, that the first narrator seeks to account for reasoning powers in ants which may well seem far-fetched to a reader unversed in the lore of these insects. Such a reader may be skeptical of the ability of ants to formulate plans and carry them out, to make discoveries, and to discuss philosophical and ethical questions. The first narrator tells us that he bases his assertions about the supremacy of reason over instinct in the ant on the writings of Bates and Belt. An examination of these works suggests Belt as the main source. This naturalist conducted experiments upon ants in Nicaragua which led him to say, with caution: "I do not see how this action [the response of the

ants to an unfamiliar danger presented by Belt] could be instinctive."¹² Belt is less cautious about the largest of the worker ants, who march around in a "stately observant way." Although their great size and "bulky heads" lead him only to suspect that they are the brains of the community, his experiments lead him to say more definitely that: "I do not doubt that some of the leading minds in this formicarium recollected the nest" which he had destroyed the year before. Belt supports his careful "Can it not be contended" that ants reason, think, and reflect, with facts about the cerebral ganglia of this insect, which are more developed than those of any other insects.¹³ W.M. Wheeler is obviously another important source of information for Grove. Wheeler points out the "striking parallelism" between man and ant; gives details about slave forms, especially the subsericea, in ants; notes the hunting, pastoral, and agricultural stages of ants; and characterizes the Polyergus, Ponerines, Ecitons, and Attas. Grove ignores Wheeler's opinions on the reasoning powers of ants, however.¹⁴ Wheeler contends that ants have feelings and impulses as well as instincts, demonstrate the possession of memories, and communicate efficiently. He argues, however, that they act according to instinct, not reason.¹⁵

Whereas Belt is cautious about the extent of the ants' ability to reason, the first narrator of Consider Her Ways throws this naturalist's caution to the winds and

presents ants who have indeed all the powers about which Belt only speculates. It is important to the first narrator that the reader should accept this view of the ant, for upon such acceptance rests the success of the satiric purpose of the book. If the second narrator were a human being criticizing human society, the book would be a dull sermon. When the second narrator is an ant, making observations on ants which suggest parallels in human society, or making observations on humanity, for ants, which may challenge man's own opinions, the book provides entertainment. But if the ant's observations are to be more than fantasy and are to elicit more than ridicule, they must gain the reader's respect. The second narrator herself, as we shall see, works in various ways to assure this respect. The first narrator rests his case on his vague references to scientific evidence and on a belief in some kind of power within the ant which he cannot explain.

The description of this power, following as it does the description of the amazing organization and agricultural activities of ants, seems fairly plausible. In addition, the reader has been transported in imagination to a far-off and alien tropical forest, the connotations of which have preconditioned him to accept mysteries and powers he would not credit in his own environment. Thus he is not totally unwilling to accept the narrator-editor's explanation of how an ant communicated a story to a man: "Something uncanny had

unbalanced me. Without explaining it to myself, I felt as though I were in the power of these ants"; "I did not know how I knew," but he knew "By a sort of second sight"; "By some mesmeric action I, my individuality, had been sucked up or down into an alien mass-consciousness which communed with me through channels other than those of the senses." And so the book is "communicated to, or infused into" his consciousness "by some miracle" (pp. xxxvi, xxxvii, xxxix, xli).

In his role as editor, then, the first narrator performs a variety of tasks. He provides a rationale for his possession of the communication of an ant; cites authorities on ants to suggest the validity of what are supposedly his own observations; forewarns the reader of intellectual challenges to come; states his view on the intelligence of the ant, and seeks to assure its acceptance. He accomplishes all these tasks in his Introduction. The first narrator also has a function, however, in relaying the story itself, a function apart from the mere transcribing of the tale.

He fulfils his role as narrator mainly by his intrusions in the form of footnotes to Wawa-quee's story. The device of the footnote cleverly makes room in the novel for both scientific fact and the play of the imagination. In addition, by allowing the first narrator to admit frankly the limitations of his knowledge, the footnote lends an air of verisimilitude to the tale. The device also gives him an opportunity to clarify what might otherwise remain obscure.

For example, it is doubtful whether the reader would recognize the analogy between the "repletes"¹⁶ of the ants' world and the authors of his own unless the word "author" were finally introduced in Wawa-quee's account. The narrator notes the substitution in a footnote, although claiming ignorance of the reason for the change. This footnote helps to distract the reader's attention from the rather poor comparison of authors and repletes, insect authors bearing an obvious resemblance to their human counterparts only when freed of the image and concept of repletes.

The footnote serves an additional purpose. It helps to dissipate the sense of bitterness in such statements as: "Now authors were held in great esteem in the commonwealth; that is to say, they were ostentatiously honoured and secretly despised as unnecessary and unproductive members of society" (p. 114). Claude Bissell wrote of Consider Her Ways in 1948 that in the book "a serious writer distils his bitterness towards a society that, he feels, has not given him his due meed of praise."¹⁷ And yet the distillation drips through two layers of narrators, seeming to separate it from the writer himself. It is the footnote which draws attention to the fact that the source of the discourse is not the author, not even a human being, but an insect. This insect is of further use to the "real" author. For example, Robert Weaver feels that the analogy of the authors in the novel is "far too obvious."¹⁸ Other readers may feel that the analogies

illustrating the concepts of "money" and "capitalist" are forced and strained. The first narrator, however, forestalls such complaints with the remark, in a footnote, that Wawa-quee uses these words "without justification" (p. 192, n. 1). The device of the footnote, in other words, allows the narrator to acknowledge his awareness of the fault in the analogies and at the same time spares him from the responsibility of improving them.

The device of the footnote serves the first narrator as one of the means by which he makes his tale plausible and acceptable. At one point in the story, Wawa-quee reports a rather implausible feat, the creation by the Attas of a talus which juts fourteen and a half feet out into a canal. Into this obstruction man's "huge aquatic water beetle" crashes, forming, beyond the talus, a bridge across the canal. The idea of ants wrecking a vessel seems too fantastic to credit; yet the first narrator must explain how the ants could cross the canal. He solves the problem adroitly. He provides a footnote which allows the reader to choose whatever is to him an acceptable explanation for the cause of the wreck: "See New York Daily Mail of April 16, 1924 for a report of this accident from the human side. The paper ascribes it to a land-slide [sic]." (pp. 40-41, n. 4) If the reader prefers the human point of view, he will respond to the incident with that respect for the ant's ingenious explanation (or perhaps, if the landslide interrupted the ant's dam-making,

for the ant's ingenuous belief) which his own sense of superior understanding can afford. If he prefers the ant's point of view, his sympathetic response to the story is obviously already assured.

By means of the footnote the first narrator can be clear and precise whenever he so wishes, or can avoid bearing responsibility for information he prefers to leave vague. As noted earlier, this is a narrator who gives a carefully detailed rationale for his role as editor. Similarly, he never takes the mechanics of his storytelling for granted. He realizes, for example, that there are many things, such as a dentist's forceps, with which an ant would not be familiar. The ant Wawa-quee can communicate the idea of forceps to the first narrator because she transmits all information through visual images. The first narrator explains her method in a footnote, adding that his own role is to translate the images into man's language. In addition, he devises the expedient of using italics for any word which he understands, and the ant does not. (p. 28, n. 2) This ploy not only clarifies the ant's mode of transmission but tends to make it seem plausible. At other times, the first narrator prefers imprecision to clarity, such as on an occasion when he wishes to avoid having to name a specific locale. He explains in a footnote that Wawa-quee failed to identify the location of which she "writes," so that he can only speculate on whether she means the Lake of Nicaragua or Fonseca Bay. (p. 45, n. 6) The

advantage of the note here is that the first narrator, although actually unfamiliar with the locale he is describing, need not admit his ignorance and thereby destroy the illusion that his South American scientific expedition really occurred. He places responsibility for the vagueness directly on the second narrator, Wawa-quee, protecting his identity as a myrmecologist. Verisimilitude in the novel remains intact. The device of the footnote in Consider Her Ways, then, provides a means of clarifying ideas and an excuse for the weakness of analogies. Further, it distances the "real" author from the opinions of the second narrator by the supposed intervention of an editor, the first narrator. Finally, the footnote helps to establish the validity of Wawa-quee's story.

As the previously noted comment of Lionel Stevenson affirms, however, verisimilitude has not the primary importance in satire that it has in a realistic novel. In fact, Consider Her Ways is sometimes most successful in eliciting a receptive response from the reader, when, instead of building the illusion of the reality of the ants' world, it draws attention, by means of irony and humour, to that world as a fiction. One example of an ironic device is the incongruous diction describing the activities of Azte-ca in the library, the pomposity of the language pointing up the absurdity of the ant's behaviour. Thus we read with amused pleasure of Azte-ca running back and forth, back and forth on

an opened book, until she has traversed all the lines printed on the page, turned the page in some way, and repeated her travels on the following page. Wawa-quee's comment translates this laborious and routine exercise for insect readers (or scenters) not merely into a brilliant feat but also into a psychological oddity: "Azte-ca had shown symptoms of a peculiar mental aberration. It had become a mania with her to imagine herself in the part of a human being engaged in detecting a crime" (p. 269). One source of the humour of the novel is the wit of the first narrator. Just as he provides a rationale for the use of human words which would be unfamiliar to his insect informants, so he translates other human words into an appropriate and amusing ant vocabulary. Ants communicate with one another by means of scent; the word "scent" is thus the basis of the ant "tongue."¹⁹ Among the many neologisms are: "Unscentable...queen" (p. 108), "inscention[s]" of the names of authors on a roll of honour (p. 117), "a telescent" (p. 123), something to which Wawa-quee "consented" (p. 237), and Azte-ca's "transscentures of human fiction" (p. 280). The first narrator, forever careful and alert, does not fall into the trap of using moribund or dead human metaphors as a translation for Wawa-quee's communications to him, but finds fresh and appropriate terms in which to convey her messages. We read, then, that: Wawa-quee "held [Assa-ree's] life in [her] jaws" (p. 7); that ants "seem to carry their heart upon the anterior joint" (p. 29);

that Assa-ree "would put the whole colony [of *Pseudomyrmex*] to the jaw unless they surrendered" (p. 71); and that the northern climate "chilled our limbs to the flesh" (p. 241). The first narrator is not only completely immersed in his role; he functions with a wit that pleases and with a care that impresses.

The second narrator, of course, is an insect.. Bertil Romberg points out that a non-human narrator is especially popular for satire and allegory, perhaps because he can have "a penetrating vision of human behaviour such as is denied to others."²⁰ Although Wawa-quee does criticize human society directly, she transmits most of her vision of mankind indirectly. Like all Grove narrators she is careful to give a rationale for writing her book, and her purpose is not primarily to instruct man. She "writes" at the request of her queen, who wants her to prepare a popular account of the expeditions of the *Attas Giganteas*. These expeditions were undertaken to trace the evolution of the nation *Atta*, and to arrange all fauna on the globe on a scale, with the *Attas* at the top. The account is to present the main results of the expeditions so "that they can be grasped as a whole" (p. 4). The very indirectness of Wawa-quee's portrayal of man--that is, the revelation of the faults of human society by implied comparisons with the society of the ant--is instrumental in eliciting the response desired by the first narrator. This purpose is also served by the self-consciousness of Wawa-quee

as a narrator, her awareness of herself in the act of narrating. She comments that: "I will insert a continuous narrative here, as though I had been with them [the raiders of the Pogonomymex hill]; in reality it is pieced together from their reports" (p. 137). This statement, by its lack of immediacy, would seem to sacrifice the illusion of reality. What it actually does is to draw attention to the second narrator. Her awareness of her role wakens the reader's awareness to the two-dimensional nature of the tale. Instead of merely reading what seems like an account of human action, he will recognize in the narrative the parallels between ant and human society. In so doing, he will provide his own criticism of human ways. The first narrator, in presenting the story through the second narrator, Wawa-quee, works to gain the reader's creative rather than hostile response to the implied criticisms of humanity.

Stobie calls Wawa-quee "the author's 'I,'" and asserts that Wawa-quee is still Grove. She regards the story as having "a loose analogy with [Grove's] own life leading up to and away from Ottawa, beginning with the lecture tour, the isthmus, when he wrote his wife of his 'gift of carrying away the masses.'"²¹ Spettigue so identifies Grove with the second narrator that he speaks of "Wawa-quee-Grove," contending that Wawa-quee exhibits a "world-weariness and a certain disillusionment in her personality and position" which characterize Grove as he sees himself in his

autobiography. "Like him, Wawa-quee is the leader abandoned by all her followers." Spettigue also identifies Wawa-quee with Grove because her views in the revised narrative are the main argument of Grove's own "preachment" in the first draft.²² As we have seen in the discussion of Grove's autobiographical novels, autobiographical elements may be a part of any work of fiction. Nevertheless, when an author creates a narrator, he creates a second self, which is separate from the "real" man and which will give to that man's views an objectivity which a personal point of view cannot achieve.

There may, of course, be something of the "real" Grove in Wawa-quee. Her experience of being nearly crushed by a man in New York is perhaps autobiographical: "I don't know how I know; but that man's name was Ayr" (p. 246), she says. This may be a reference to Robert Ayre and his criticism of Grove's novels in the Canadian Forum in 1932. But Wawa-quee is not always Grove. We remember Phil Branden, who seems closely identified with the "real" Grove in the last pages of A Search for America, remarking that "the best we can hope for is to make right prevail more and more."²³ But it is Wawa-quee's belief that "justice is not a question of rights but of might" (p. 227). Similarly, Wawa-quee, reporting on the decapitated Ecitons, considers their plight not pitiful but "ludicrous" (p. 36). Grove, on the other hand, with his great compassion for all animals,²⁴ would be appalled by the cruelty and distressed by the suffering. Such

contradictions suggest the danger of equating "I" the author with "I" the narrator.

If the device of the second narrator in Consider Her Ways helps to give the story the advantages of objectivity and indirectness, it nevertheless raises the problem posed by all first-person narrators. This is the difficulty for the "I" of presenting itself favorably without seeming to boast. Wawa-quee, as head of the expedition of Attas, is obviously one of the most intelligent of her species, and the one her queen deems to be the most reliable and capable. The problem is that Wawa-quee herself must inform the reader of her selfless devotion to the expedition and of her bravery. (p. 29) She herself must record how impressed the queen of the Myrmecocysts is with the Atta leader's linguistic ability:

"the adroitness with which I had switched back to touch language." She herself must describe her speech to that queen and its effect on the recipient: "it was a masterpiece of emotion; and more than once I carried Her Majesty, figuratively speaking, off her feet" (pp. 108, 109). Wawa-quee's major problem, however, is to convey her outstanding intelligence to the reader. She does so by remarking on the size of her head, which, she claims, is due to the "phenomenal size" of her brain. (p. 61) She is, in fact, obsessed with her large head, remarking on it again and again. It is a "massive" head, and shows her to be "an ant of considerable distinction" (p. 85). It is an "enormous" head, which even

5 attracts the glances of royal heads of other colonies. (p. 88)²⁵

The problem of self-praise is not as difficult for a non-human as for a human narrator. The reader, feeling superior to an insect in any event, is pleased to have the most intelligent ant for his guide through the tale. He is not threatened, but flattered by her intellectual status. Self-conscious narrator that she is, Wawa-quee is aware of a possible problem, and tries to soft-pedal the notes of self-praise she has to introduce. Thus we find her admitting that: "it was a source of mortification to me that [the Wheeler] should choose Bissa-tee as a specimen instead of myself. But, as I have said, Bissa-tee was physically a rather splendid ant, big and active; I have nothing to recommend me but my brain" (p. 122). If this denial is more like a back-handed compliment, it only feeds the vanity of the reader, who recognizes and feels superior to the transparent vanity of the insect. At other times, Wawa-quee tries to play down a boast by openly admitting that she herself recognizes it for what it is: "If I do say it myself, though my own interests are exclusively scientific, I seem to have the gift of carrying ~~away~~ the masses by my scents" (p. 46). In addition, this second narrator has the grace to balance her boasts with an admission of her faults: "I am afraid I made a tactical mistake," she once says. This admission is especially praiseworthy because it is accompanied by the confession

that the right tactics had been decided upon by Wawa-quee's chief rival, Assa-ree. (p. 121)

Is Wawa-quee as intellectually superior as she believes herself to be? The reader has at least one opportunity of comparing Wawa-quee's assessment of her performance with the performance itself, that is, with her indictment of Assa-ree. Wawa-quee says that this was "one of the greatest pieces of forensic eloquence ever delivered by an Atta. I regretted even then the untimely loss of Adver-tee who alone would have been able to record it in full for the instruction and delight of future ages. As it is, I can give only the barest abstract" (p. 219). The argument which follows does contain some summary, but also gives some full presentation of the confrontation with Assa-ree. (pp. 220-23) Although it is logical and gives evidence of close observation, it contains nothing of brilliance nor anything so astute and witty as to call forth "the delight of future ages." The reader may also recall that, for Wawa-quee, Bissa-tee represents an exceptional physical specimen as compared with Wawa-quee, the outstanding intellectual ant. Yet it is more often Bissa-tee than Wawa-quee who uses her brain in the story, Bissa-tee who makes discoveries. One of many of these is her investigation of the disaster on the tarred road and her explanation of it to her chief. Wawa-quee, of course, speaks of Bissa-tee's "profound penetration and unrivalled ingenuity" (pp. 200-203, 205), but, obsessed with the size of her own brain, never

doubts her own mental superiority.

A comparison of Wawa-quee's assessment of Bissa-tee with Bissa-tee's actions shows that the second narrator not only overrates her own intelligence somewhat, but is also unreliable as a judge of character. Towards the end of their journey, both Bissa-tee and Wawa-quee are exhausted, starving, and despairing of ever reaching home. In this state they are sullen, resentful of one another, and prone to violent quarrels and mutual recriminations. It is nevertheless shocking to read, finally, Wawa-quee's announcement that "Bissa-tee, my intimate friend, the companion of all my adventures was turning traitress!" This astounding remark is made when Wawa-quee happens to see that Bissa-tee, thinking her friend is asleep, resents all the records made by the ants on their expedition north six years before. Wawa-quee jumps to the conclusion that Bissa-tee intends to return home alone with all the findings. The leader then suspects that her friend is trying to poison her slowly. (pp. 284-89) At last Wawa-quee believes her friend consents to a dangerous operation to remove a stored pellet of hyphae only to assure her own supply of fungus. This last suspicion strongly suggests that Wawa-quee's judgment is in error. As a medical ant, Bissa-tee knows better than her leader the risks of the operation; yet she submits to it. In addition, in case she should die, she reports her secret resenting expeditions to Wawa-quee. Thus the leader's suspicion that Bissa-tee's

activities were motivated by some sinister purpose seems unfounded. (pp. 294-95)

Wawa-quee's scientific methods are also open to question. "Undoubtedly," she reports, man produces his clothing as a secretion of his skin. The "Undoubtedly" is based on mere hearsay, for she admits that she has had no opportunity to watch the process. (p. 275). The naive point of view here contributes not only to the challenging of Wawa-quee's reliability--the reason for such questioning to be discussed later--but also to the satire and humour of Consider Her Ways. What Wawa-quee has overheard is a young man's remark to his fiancée: "In the sweat of thy brow shalt thou clothe thyself, eh?" (p. 276). The naive point of view, similarly used to discredit Wawa-quee's scientific knowledge, produces satire when the narrating ant makes patently false assertions about the continent of Europe. According to her, Europe simply does not exist, but is an invention of the human merchant caste, who ask high prices for goods they claim have come from across the sea. The ant disputes this claim. No terrestrial mammal, she argues, can swim the three thousand miles to the place where Europe is supposed to be. (p. 234)

Grove's choice of a naive second narrator results in further clever satire. The exposure of Wawa-quee's unreliability continues when she is shown as basing her scientific conclusions on analogy and speculation rather than on

observation. (p. 230) She even claims that one fact is "beyond doubt" because it was gleaned from man's own records, although she comments on the "general unreliability of these records." She gains additional confirmation for her views on man from the dubious source of the mystery stories Azteca reads; (pp. 278-79) and she confirms her information about Myrmecocyst ants on the basis of the status rather than the authority of her informant, "a very great dignitary of the realm indeed" (p. 109). A last point strongly establishes Wawa-quee's unreliability at the same time that it adds to the cleverness of the satire. The leader of the Attas declares that men who "despise the pomp" of fine clothes are men "who devoted themselves to science, art, and other things of the spirit." Such men "on the whole...live the lives of the lowest castes" (p. 280). These are sweeping and unsupported generalizations about mankind.

An essential element in the import of the ant's message, as in that of any first-person narrator, is the character of the messenger. Not her conclusions alone, but her methods of reasoning, her particular biases, her subjectivity must all be taken into account. The very title of the book suggests such considerations. Since the novel supports the thesis that the ant does not function automatically but acts on what it has learned through education and tradition (p. xxviii), an important part of "her ways" is her reasoning process and whatever affects it. These considerations,

indeed, are suggested in an earlier draft of the novel. Although its primary purpose is the revelation of man to man by an ant who finds man wanting, even here the idea of examining the qualities of the judge is evident. Man consents to a lengthy session with the ant narrator--in this version of the story she can dictate only ten pages a day--because he believes he can infer from what she tells him about herself her own "mental processes, judgments, and even idiosyncrasies."²⁶ Similarly, in the novel itself, if man is to make comparisons between his society and that of the ant, if he is to see parallels in the "ways" of each, he cannot ignore the "ways" by which judgments are made.

In judging Wawa-quee, the reader, although bound to admit that she is a very clever ant indeed, finds her at times naive and biased, and is aware of glaring fallacies in her arguments, all of which has been demonstrated. Why should Wawa-quee be depicted as an unreliable informant and judge? The key is in the change between the way she appears in the novel and the way she appears in the draft mentioned earlier. There, the work is almost a straight sermon, in which what the ant tells man about himself is direct and disapproving: "The human race has been tried by a tribunal of ants and found deserving of extermination." The ants have prepared a doom for man; however, they tell him, should it be apparent within ten years that man is beginning to heed the ants' warnings, he may be spared.²⁷

Condemned by a self-righteous little insect, the reader may be annoyed or even outraged. Angered, he will spurn any criticism directed against him. When the work is transformed from sermon to satire, direct accusation becomes indirect suggestion. In addition, the obnoxiously superior second narrator becomes a being with obvious faults and endearing naiveté, with the result that even her direct comments on man do not antagonize the reader to the extent that her sermon did. She is no longer preaching to him, and he now has the satisfaction of discovering that she is not as superior as she thinks she is. He can react to her with an amused indulgence. In addition, not entirely trusting her logic, he is likely to subject her conclusions to his own critical scrutiny. In other words, he will "consider," which is just what the author wants him to do. Even Pacey, who finds the second narrator of Consider Her Ways still guilty of a "cold, superior, all-wise probing," is not angered, but challenged to "rally to Man's defence."²⁸

To induce a reader to "consider" the views of an ant, both the ant and her opinions must gain man's notice and respect. That is, a delicate balance must be found in the narrating ant between a superiority which irritates and an insignificance which invites apathy. We have seen some of the ways by which a reader is protected from both the threat to his own sense of superiority and any insult to his vanity in Consider Her Ways. Other devices seek to capture his

attention for Wawa-quee's views and to win his support for them.

Wawa-quee herself wins respect because of the way she thinks through the ethical dilemmas she faces as leader of the expedition of the Attas. Calling for what she refers to as her "consideration" are problems of responsibility.

Which should receive priority, concern for the wounded or concern for the final aims of the expedition?

There are also temptations to be faced. For example, can the high command, in order to ensure that the findings of the expedition be not forever lost, justify "sneak[ing] away" from the army, to try to reach home with their discoveries by a less conspicuous advance; or has the leader the heart thus to leave the army to its fate? (pp. 147-49) And there are

such predicaments as that concerning one of the officers who warns the high command of Assa-ree's treachery. In so doing, she saves the lives of the senior officers; yet in turning informant about her own superior, she is guilty of treason.

Wawa-quee makes the difficult decision to put this officer to death, and to carry out the sentence herself. This she does with mercy and kindness. The care with which Wawa-quee ponders her problems and arrives at her decisions, and the responsible and fair way in which she implements them, gain for her the reader's attention and respect.

Wawa-quee also gains attention by challenging man's view of his own self-importance, his place at the top of the

ladder of evolution. Opposing this position are the ant narrator's assumptions about the supremacy of ants. Her view is that ants are "at the very apex of creation" (p. 5); whereas man is in decline. She believes ants to be distinguished by their reasoning powers; whereas man may once have been a reasoning creature, but is so no longer. (p. 21) Wawa-quee's arguments in support of her conclusions, detailing man as a degenerate type, are cogent (pp. 22-25) and demand consideration; her reversal of man's commonly held beliefs confront him with a challenge. The challenge is palatable because of the amusing irony in the ant's observations. Wawa-quee notes, for example, that some ants believe that not all man's actions can be explained by "a mere animal urge or 'instinct'"; yet she herself finds it "hard to imagine other creatures to be endowed with [reason], creatures remote from our own race which was by nature destined to rule the world" (p. 25). The irony here is enhanced if Wawa-quee's remarks are juxtaposed with an observation of the naturalist, H.W. Bates:

It was a curious spectacle [that of ants grooming other ants or seeming to enjoy leisure time], and one well calculated to increase one's amazement at the similarity between the instinctive action of ants and the acts of rational beings, a similarity which must have been brought about by two different processes of development of the primary qualities of mind.²⁹

Analogy is as effective as irony in persuading the reader to review his assumptions about the superiority of the

human race. In the following discourse, Wawa-quee again turns man's usual speculations about ants into her speculations about man. She also notes the dangers of pursuing the analogy too far; and finally, with her substitutions for the words "anthropomorphic" and "anthropocentric," she makes it clear that from her point of view the phrase "lower animals" has unmistakably human referents:

[I]t has been inferred by certain bold speculators that [man] must have reached a social and intellectual stage little below that of certain ants, though not the most highly developed kinds. It will be seen how dangerous it is to pursue external analogies into the realm of ultimate values, and how exceedingly difficult for any investigator, to rid herself of myrmecomorphic or myrmecocentric fallacies when dealing with the lower animals.

(pp. 76-77)

A familiar point of view, completely reversed, becomes a new thing and requires the reader's consideration.

It is not only by devices of indirection--reversals, ironies, and analogies--that Wawa-quee's views win the reader's serious attention. The second narrator also challenges the reader to examine his own ways by means of her direct comments. The reasons for a receptive response vary with the comments themselves. Consider this explicit remark: "Above all, [Ponerines] are savage: they resemble man in so far as [sic] they attack whatever moves and lives" (p. 59). The reader will not be flattered, but he cannot fail to

recognize the justice of the comment. In another instance, Wawa-quee says of man: "His self-styled civilization is a mere film stretched over a horrible ground-mass of savagery" (p. 95). What reader, after the advent of Huxleyan Darwinism, does not catch the echo of his own voice in the ant's assertion, and assent to what he cannot deny? The reader's attention is, of course, frequently gained by his being forced to look at what he believes about himself from an outside position--the ant's. Thus Wawa-quee's direct comparisons of man with the Attas may give the reader pause. The Attas alone, according to the narrating ant,

have reached a level of civilization which makes it possible for us to live self-contained lives, respecting, and not interfering with, other forms of animal life unless we are ourselves interfered with. That is the reason why, without any hesitation, we can now assert, as a conclusion backed by science, what, in the past, has perhaps been asserted as a matter of mere national prejudice, namely, that we Attas must ultimately redeem the world from the sin of predacious life. We alone are in full accord with nature's purpose; we alone, as our ancestors would have expressed it, serve the will of God. (pp. 165-66)

Can man deny his place among the predators? In this position, is he set against the purposes of God? Certainly these are questions which the reader needs to consider.

It is the character of Wawa-quee herself, however, and not any particular device, which is most likely to gain for the views of the second narrator the reader's respect and

attention. When she writes about primitive ant tribes (pp. 65-66), Wawa-quee functions as the Margaret Mead of antdom; when she expounds on the unreasonableness of male domination (p. 22), she becomes the Germaine Greer of her matriarchal society; when she relates how the expedition of ants moved forward by forced marches, and how she planned the strategies of raiders and scouts against the unknown colonies encountered on the way (pp. 135-36), she is the recording Julius Caesar of the Attas. Wawa-quee attracts the reader's sympathy by the vanity she tries to disguise, the faults she is willing to admit, and the naiveté she unwittingly discloses. Whether she amuses us with her unshakable sense of superiority--the Panama Canal, for example, is to her "an engineering feat not unworthy of ants"--(p. 39), or, under the duress of the last days of the expedition, succumbs, in her old age, to the human frailties of suspicion and bitterness, she reminds us of ourselves, our weaknesses and foibles, our strengths and sense of destiny. In considering her ways, as much as in considering her remarks on human kind, we consider our own ways from a fresh and challenging point of view.

CHAPTER II: The Master of the Mill

Like Consider Her Ways, The Master of the Mill is built on a foundation of irony. We have noted the double irony in Wawa-quee's story, in which man appears as seen by an ant, and an ant's behaviour is seen as man's. In The Master of the Mill, the underlying irony is that man appears to be in control of the mill; whereas in fact the mill is the master of man. Indeed, an important theme in The Master of the Mill is the slavery of man to the machine, a theme which links this novel to Consider Her Ways. Ironically, just as man, in his devotion to its demands, becomes enslaved to the machine which serves him, so some ants, in their dependence upon others, become enslaved to the ants who serve them. The two novels of Part IV are also linked in outlook. Consider Her Ways advocates an upheaval of man's old attitudes towards his position on the evolutionary scale, his priorities, his social system. The Master of the Mill advocates an upheaval of the old economic order, and gives a glimpse of a new way of life in which man is liberated from toil. Both novels forsake the usual choice of a leading actor who is human for the more daring selection of a non-human protagonist, an insect in one book, a mill in the other. Both novels depend on an additional supernatural element: the miraculous transmission of information. In Consider Her Ways, the Editor

divines the ant's thoughts "by some mesmeric action"; the information is "infused" into his mind "by some miracle" (pp. xxxix, xli); in The Master of the Mill, Lady Clark reads the senator's thoughts by some inexplicable "intuition," some remarkable "fusion" of minds, and "a sort of transference of thought."¹ Both novels, finally, have narrators who are very conscious of their roles, careful always to give a rationale for their possession of information or their reasons for writing, and never taking the mechanics of their storytelling for granted. Careful narrators such as these, of course, are common in Grove's novels.

One difference between Consider Her Ways and The Master of the Mill lies in their basic modes of transmission, first person in the former and neutral omniscient in the latter. And whereas the neutral-omniscient point of view, although all-pervasive, is, as we shall see, overlaid with a variety of voices, the first-person point of view dominates Consider Her Ways. The most important difference between the two works, however, is the handling of time. Both novels tell of actions which have been completed in the past, but Consider Her Ways relates events according to the time order in which they occurred. In The Master of the Mill, the story moves between the present of the telling and the past of things told, and on neither time level does it follow a strictly chronological sequence of events.

It is this manipulation of time which marks The

Master of the Mill as the most modern of Grove's novels.

Indeed, R.E. Watters contends that it is the only Grove novel in which narrative technique is "in any degree contemporary or experimental." Watters helpfully defines Grove's "old" method as one in which the novelist "pursues a straightforward chronological line, unfolding his narrative in objectively presented episodes, analyzing his developing characters in the conventional manner of the 'omniscient' author." The "new" techniques of The Master of the Mill are, in Watters's words, the "discontinuous, even apparently erratic" time sequences, and the "mixture of recollection, reminiscence, association of ideas, and historical sketch."²

The departure from a natural time order in this novel also stands out for Carleton Stanley. In a review in 1945, he expresses dislike of the "'flashback' method," attributing to it his difficulty in reading the book. He is impressed, however, by the "novelty" of the point of view, which presents "three generations through the dazed and nearly insane mind of a man of eighty-three."³ The manipulation of time by means of the "flashback" technique is actually part of Grove's method when, as Greve, he wrote Mauermeister Ihles Haus (1906). In the English translation of this novel, we read how Mrs. Ihle discloses to her daughters the "romantic background" of their father. She becomes so immersed in her memories that she forgets she is talking to her children, tells them "the whole story," and, in the midst of it, croons

"half-audibly to herself."⁴ Grove also uses the "flashback" technique in the third draught of Fruits of the Earth. In this version of the novel, Charlie is dead when the story begins. Scenes in which he plays a part are thus presented in retrospect.⁵ Like Stanley, Spettigue notes the experimental handling of point of view in The Master of the Mill, referring to Sam Clark as a "Jamesian intelligence."⁶ Stanley himself points out an additional "new" feature in this novel: "important and character-making episodes were dealt with by a mere innuendo." The inference is that authorial intrusion into the novel is subtly accomplished; indeed, Stanley goes on to say that Grove, well read in the French novelists, has surpassed them in subtlety.⁷ Later nineteenth-century French novelists, particularly those associated with the Naturalist movement, such as Zola, Balzac, and Flaubert, may indeed have influenced Grove. It is also interesting to note, however, that in 1937, before experimenting with the techniques discussed by Watters, Grove read Lubbock and Woolf for the first time. Lubbock he found "interesting but inconclusive"; Woolf, compared with Joyce and Lawrence, he regarded as of no "fundamental importance."⁸ Despite his lack of enthusiasm, Grove would find that Lubbock and/or Woolf stress, in description or in practice, the very features which stand out for Grove's critics as contemporary elements in his own work: the previously mentioned discontinuous time sequence, "Jamesian intelligence," and lack of authorial

intrusion. Although these are undoubtedly features of The Master of the Mill, at the same time the narrator of this novel relies to a large extent on traditional methods. Before analyzing the "new" methods and their effectiveness, then, as readers interested in Grove's narrative technique we need to be aware of the important traditional elements in this work.

To begin with, as mentioned earlier, the point of view is mainly neutral omniscient. Almost all of what appears to be a transcription of the senator's thoughts is reported by the narrator. The thoughts may, however, be preceded and/or followed by a variety of comments suggesting direct contact with the senator's mind. We are told, for example, that "Guarding against an actual lapse into the past, he tried to think of it in the abstract" (p. 114); that "So far, the senator had looked at the scene from the outside. Suddenly he was in it; a feeling of distaste had sent him back into the past" (p. 146); that "While thinking about these distant events," he was conscious of what had motivated his own actions. (p. 182) In all these cases, the thoughts referred to occur as indirect tagged narration. The accompanying prefaces or conclusions merely give the impression of inner views. Critics are not always satisfied with mere impressions. J.E. Middleton, reviewing The Master of the Mill in 1945, notes that: "This novel is built of the cloudy recollections and thoughts of a man in senility, of the

confidences between the rich daughter-in-law and upper servant (highly improbable) and in bits of a prospective history written by the General Manager of the mill. But all these people talk like the author rather than like themselves."⁹ Stobie observes that, in Part II of the novel, "There is endless reporting of people and events in which the work does not rise to the level of created fiction, but remains a voluminous notebook."¹⁰

Although reports in the narrator's (Middleton's "author's") own voice are not always completely disguised, the narrator does use the devices of art to suggest the transcription of thoughts, and is certainly sometimes successful. The least successful devices are the previously mentioned introductory and/or concluding notifications of inner views. In one instance, for example, we are told that the senator is "Reliving a past life," that it is "as if, mentally, he were in another world--as indeed he was," and that as he stares at the mill, he sees it as it was in 1888. The story of the mill follows. Preceded by the suggestion that this story is a re-enactment of Sam's memories, and followed immediately by the statement that "The vision faded," the narrator's report is only thinly disguised as an inner view. (pp. 7-12) In another instance, the narrator seems to be attempting to relay his report as if it were direct thought by giving an initial description of the senator's thought processes:

Thought, then, followed thought, with decisive clarity, if with extreme and laboured slowness. But the thought was not abstract; it aligned itself in a series of visions accompanied by a sort of running commentary. And it took the form almost of a trial.

(p. 386)

The trial is not transmitted scenically, however, but is translated into an orderly pattern of words, sentences, and paragraphs, the very essence of a narrator's report.

Frequently the sense of unmediated thought is destroyed by the layers of consciousness through which the thought must pass. This is the case when there stand between the reader and the contents of the senator's mind not only the narrator but also Lady Clark. Keeping a close eye on the old man in his last days, his daughter-in-law divines, by a variety of means to be assessed later, what the senator is thinking. Thus we find the narrator's startling statement that "by a sort of transference of thought, she became aware that the visions, hers and the old man's, had merged; as if their blood were beating in a common pulse. She knew that he saw what she saw..." (p. 264). (Grove's ellipsis) In this instance, the ploy to give the impression of unmediated thought fails because it relies on the outlandish idea of the "transference of thought," because of an abrupt shift to the single memory line of Lady Clark, and because the thoughts which follow are reported rather than presented.

A more successful transmission of the senator's

memories occurs within the narrator's account of the reconciliation of Sam and his wife Maud, revealing Maud's new respect for her husband, and her understanding of him. The account, first of all, is framed between preliminary and concluding statements which suggest that we are slipping into the senator's memory. We are told that the senator "was reviewing his trip to Europe," and we tend to read what follows as his, and not the narrator's, review. The concluding comment that the senator "had stayed in bed to dream himself back into those few, brief months" similarly tends to make us feel that we have dreamed ourselves back with him. (pp. 193-97) But the effect which framing only tends to produce is strengthened by the presentation or "showing," of what is reviewed and dreamed, that is, by the transcription of the actual scenes played in the senator's mind. This particular sequence of memories, forming a short chapter, has the immediacy and the sense of reality which only dramatized thoughts can produce. The amount of "showing" in this chapter, along with the comments which suggest "showing," helps to hide the actual process of "telling" and to blur the figure of the narrator who, in reality, stands between the reader and the scenes in the senator's mind.

The reader has an equally strong impression of being privy to the processes within the senator's mind when the narrator weaves only a little of the protagonist's transcribed thoughts into his reported thoughts. This technique is

illustrated in the account of the senator's reconstruction of the day after his father's funeral, in such statements as: "He [Grove's emphasis] was the master now"; "Now he must promptly carry out the dead man's instructions"; "During his father's illness he had often gone here for that view" (pp. 50-51) (emphasis added). Here we have the anomaly of the past tense of the narrator's verbs combined with adverbs referring to the "present" time and place of the senator's memories. To these adverbs are added, a little later, demonstratives indicating the present utterance of a character: "this whole enterprise"; "this town." That character is no longer the senator, but his younger self, Sam, as we realize from that peculiarly Grovian device for indicating a character's direct thoughts: "He, Sam, was nothing"; "Was he, Sam," not the master? In addition, there is the truncated syntax, attributable to Sam himself, of "Though, come to think, were his private holdings so small?" (pp. 52, 56, 58)

The above mixed transmission of reported and direct thought extends over ten pages, producing the effect of a sustained inner view. Many shorter instances of the sympathetic mode are scattered throughout the novel, helping to establish the sense of the senator as the central intelligence. Again, there is something peculiarly Grovian in the way in which the sympathetic mode is often signalled; that is, the tagged sentence, rather than introducing the transmission, follows it. We read, for example, a paragraph on Sir

Arthur's speculations about Sir Edmund at the Arbala house party, convinced, although without proof, that the latter half of the passage is Sir Arthur's direct thought. A concluding statement by the narrator pleases us by confirming our assumption. Nevertheless, in this particular case we may feel annoyed to be told also that Sir Arthur's thought comes to us from the mind of Lady Clark, where it has been accurately reconstructed. (p. 318) This is an intervention we could scarcely have anticipated, and is representative of some of the unnecessary complications of the point of view in The Master of the Mill.

On a number of occasions in the novel, the narrator, in orthodox fashion, introduces the indirect free sentences of the sympathetic mode by a preliminary tagged sentence. In these instances we forfeit the pleasure of guessing correctly that a given passage may be attributed to a character as well as to the narrator, but the sense of immediacy we gain from the sure knowledge of a character's participation in an utterance outweighs the pleasure afforded by the delayed Grovian tag. Certainly about a character's participation in a passage occurs, for example, when the narrator writes: "He [Sam] knew himself to be capable of courage." (This is the equivalent of the tagged sentence: "He thought that he was capable of courage.") We are sure now that the indirect free sentences following this introduction, although partly the narrator's, as indicated by the past tense, are

also partly Sam's. Our certainty is bolstered by the demonstrative which only Sam, in his present instance of discourse, would use: "against this blow...he was defenceless" (p. 101). In such a transmission we are free from the need to speculate on the origin of the utterance, and can surrender ourselves to enjoying its immediacy.

Thoughts and memories in The Master of the Mill, then, may be re-enacted in direct presentations, transmitted in scattered instances of the sympathetic mode, or suggested as inner views by framing comments. The major mode of transmission is nevertheless the neutral-omniscient voice of the narrator. Only rarely does the narrator leave his position between his characters and his readers. Because we do not often gain direct access to the minds of the characters, these actors in the drama are distanced from us. Indeed, they often act out their roles in a play-within-a-play situation; they become mere figures within the senator's mind. This situation is particularly true of the senator's own younger self, Sam, who frequently appears through the mediation of both narrator and protagonist (the senator). The narrator is explicit about these cerebral dramas, introducing them by such statements as: "a sort of synopsis and condensation of an earlier scene had arisen in his mind"; "The senator saw scenes" (pp. 42, 215).

This distancing of the characters is entirely appropriate for this particular novel. The rightness of it is

suggested by a conversation between Odette and Lady Clark. Lady Clark remarks that Odette should write the senator's biography, but Odette replies: "'I know nothing of his early youth. I never met him till he was forty.'" Lady Clark asks: "'Does it matter?. It was at that age that he began to direct the fortunes of the mill. It would be the mill which would stand in the centre of even a biography'" (p. 201). The Master of the Mill is, in effect, that biography, the story of the senator "tracing the history of his soul, in an attempt at self-justification" (p. 223). But it is the mill which stands at the centre. Like Odette, the reader knows very little of the senator before he is forty; that is, before he gains significance by becoming the master of the mill. On the other hand, the reader does know the details of the early years of the mill. The characters in this novel are less important in themselves than in their relation to the mill. This point requires elaboration; for the moment, however, it must suffice to note that the preponderance of reported over direct thought, which adds to the remoteness of the composite characters, helps to focus attention on the mill.

Apart from relying on the convention of a neutral-omniscient point of view, the narrator of The Master of the Mill depends on such other traditional elements as motif and imagery. As already noted, much of the action of the novel is played out in scenes in the mind of Senator Clark. It is

artistically pleasing to find this mode of presentation reflected in a theatrical motif which is woven throughout the story. Many of the theatrical allusions are made by Odette Charlebois as she fills in the story of the mill for Lady Clark. Recounting the first meeting of Maud (Carter) Clark and Sibyl, for example, Odette says that each was "acting a part," and that Sibyl "marshalled herself with the genius of a stage ingénue" (p. 126). Odette sees herself, too, as acting a part. She reflects that, "To some small extent I have been an actor in the drama [of the Clarks]; an actor necessarily sees only part of the play" (p. 201). She also refers to the senator's daughter Ruth in theatrical terms, speculating that the girl "did many things because she saw herself in a stage part" (p. 235). Odette even quotes the theatrical allusions of other characters, recalling, for example, Mr. Inkster's comment that "the lawyer's profession has a good deal in common with that of the actor: you can always tell either by the way in which they seem to draw the eyes of an audience before they speak" (p. 227). Odette returns to the theatrical metaphor in yet another conversation with Lady Clark, when she describes Edmund, at fourteen, dancing with Maud Dolittle. They were "a pair that had stepped out from some rococo canvas, bowing, curtsying to each other, in what looked like an artificial stage abandon" (p. 207). Much later Edmund, realizing that he must oust Mr. Cole from the narrow circle of shareholders in the mill,

even although he gained control with Mr. Cole's help, confesses, in theatrical terms: "I shall willy-nilly have to act the part of a traitor" (p. 251). The narrator himself picks up the motif, remarking at one time that Captain Stevens, Dr. Fry, and Mr. Tindal are "All playing parts: the parts of men younger than they were" (p. 153); and at another time that "Charles Beatty, as if dropping a mask, flashed a glance at Mr. Cole" (p. 346). The narrator is particularly conscious of the theatrical quality of the house party at Arbala. For example, he reports that Lady Clark knows that she "must act a definite, perhaps a decisive part in the drama." He likens her, along with Mr. Cole and Mr. Birkinshaw, to "the actors in a Greek drama...isolated on the stage, to the choral accompaniment of the music filling the house" (pp. 340, 342).

So frequently invoked, the theatricality of the story is pronounced. What is the effect of this emphasis? In the first place, the theatrical motif is another device which, like the dominance of "telling" over "showing," tends to make the characters remote, mere actors in staged events. Again, the effect is appropriate to a story in which the mill is at the centre, growing and changing, and yet permanent. The characters, on the other hand, come and go, one supposedly taking over control of the mill from another, while playing a transient part in the story. In the second place, the theatrical motif helps to create a sense of

illusion in the novel, the sense that things are not what they seem. We are alerted many times to this underlying layer of pretence on which the story is built. The narrator informs us that there is "a trace of make-believe" in the senator's actions as he relives the past. He is like a child who pretends "that a thing is what it is not." He indulges in "deliberate play-acting" in order to "re-establish his illusion" that this is 1898, not 1938. (p. 100) The senator, indeed, is described as merely "impersonating" his former self, Sam Clark. (p. 107)

Illusion and pretence are stressed, of course, because they are the essence of the story of The Master of the Mill. The mill itself is a metaphor for the automated society of the post-Industrial Revolution period. The characters who seem to be masters of the mill have, in reality, no control over developments which, once triggered, proceed blindly under their own momentum. The universal theme of the novel is that man in the machine age is only an illusory master; that he is, in fact, a slave to evolving technological progress. The characters illustrate the universal theme on a small scale. Thus the senator thinks of Rudyard, his father:

Was the dead man himself merely a link in a chain--a slave handing his slavery on? If so, what was the Titanic thing to which he had been enslaved?

It was the logic of a chain of events, that chain which had started millenia ago, with the invention of the first wheel, the first lever. (p. 111)

In concrete terms, man's lack of control over an evolving technology is illustrated by the lack of control of the Clarks over their flour mill. Rudyard seems to be in control, but Rudyard is controlled by Swann. (p. 103) Sam seems to be in control, but Sam is controlled by Rudyard from his grave. (pp. 96, 106, 112) This basic sense of illusion is reinforced by many minor deceptions. Rudyard is taken to be the soul of honesty, but is, in reality, a crook. Financial dealings at the mill are supposedly accessible to the public eye; but in fact are sometimes hidden in pocket industries. The portrait by Millais is often mistaken for a portrait of Maud Fanshaw, but is actually that of Jonathan Swift's Stella. at the moment she realizes that she has likely been deceived. (p. 17) The primary deception, however, is the illusion of man's control over the direction to be followed by a mechanized society. This deception provides the underlying irony in the title of The Master of the Mill.

The dominant image in the novel, the colour white, also fosters the sense of illusion and pretence. Repeatedly the narrator describes the Clark mills as hidden in white flour. When the senator recalls seeing his father exploit a farmer, he has a vision of Rudyard, "like the mill and everything near it, dusted white with flour" (pp. 10-11). When the senator recalls looking at the view from the Flour Building on the morning after Rudyard's funeral, he remembers how "Everything visible, even the dam, was dusted white with

flour" (p. 51). Associated as it is with Rudyard, the whiteness in these instances seems to connote the "whited sepulchres" of which Christ spoke, the outward propriety that hides inner corruption.¹¹ On a third occasion when the reader is informed that "'Everything is covered with cement and flour dust,'" the words are Sam's, in response to Sibyl's request to show her the mill. Since Sybil's real goal is to seduce Sam, the pretence of innocence in her request seems to find its parallel in the white covering which lends an air of innocence to the mill. (p. 146)

Arbala, like the mill at Langholm, is also flood-lit and white. Its corridors are "snow-white"; a guide through its operations wears "a spotless white smock"; even the box cars at Arbala are "all painted white, inside and out" (pp. 228, 229, 230). The connotations of the whiteness of Arbala are not of hidden evil, but of sterility. This mill, "silently grinding out flour, indifferent to merely human excitements" (p. 354), signifies a society in which genetics has been superseded by cybernetics, a shift demanded by the centrality of the mill. Indeed, Edmund believes that economic security in the new society made possible by automation will depend upon a shrinking world population. Thus it may be necessary to sterilize the "morons" who live on the dole. (p. 261) But such a measure is not likely to be required. The machine will automatically smother the population in comfortable living, much as the mill is smothered in its white

flour. As Maud Dolittle points out, "ease and comfort do not make fruitful." She predicts the extinction of a human race made superfluous by the machine. (p. 391)

The irony in The Master of the Mill is that it is the master class which chooses to be sterile. Like the sterile machine, this class is associated with white. Ruth Clark, for example, wears white ermine, and enters into a marriage which is a mere "camouflage," for Ruth is "without sex" (pp. 232, 239). Maud Dolittle covers her "snow-white shoulders" with a white fur wrap. (pp. 272-73) She never marries. Lady Clark, having seen how her husband operates to achieve his ambitions, is described as looking "like a woman with a past, in the usual sense." Aged by her new knowledge, "She looked snow-white: her shoulders, arms, and face" (p. 337). She, too, is sterile. Edmund, her husband, says: "'There is no sign of a child; there never will be....that can never be'" (pp. 249-50). Edmund himself is sacrificed to the sterility of the machine. Having gained complete control of the Langholm mill, he becomes completely its slave, drawn to this symbol of his ambition, "his eyes rigidly fixed on the towering structure of the snow-white mill straight ahead" (p. 359) On the night of his death, he approaches the mill by sleigh over fresh white snow. Just before he is shot, he is presented in a vivid theatrical image, "standing in the full glare of the floodlights, his coat open, and showing the white shirt front underneath" (p. 379). In this image he seems to have become

assimilated with the mill, and to have surrendered his humanity to an inhuman and sterile machine.

There can be little doubt that in The Master of the Mill Grove wants to suggest an underlying evil and sterility in a society obsessed with technological progress. For one thing, in one unpublished version of the novel the association of white with submerged evil is much less subtle than it is in the novel itself. In a chapter entitled "The Midnight Caller," for example, a Mrs. White comes to see Sir Edward (Sir Edmund). From the explanation of his brother John to Maud (Lady Clark), we learn that Sir Edward, at that time known as Ned, once worked as a salesman for Mrs. White. Because she confided to him the dishonest dealings of her salesmen, he knew she was threatened with arrest, and, using this knowledge, was able to buy her out. Under his management, the firm at once became prosperous, but as his brother notes, Edward owes his fortune to morally questionable origins.¹² Secondly, revisions of the unpublished versions of the novel indicate that the idea of sterility is consciously imposed on the story. In one of the drafts, the story ends with Sam and Maud in Europe. Their son Edmund is a young boy, and Maud, although later to die in childbirth, is pregnant.¹³ A second version ends with Sam wanting to sell his interest in the mill and move away. Maud, however, convinces him that he must stay and help her, the owner of the mill, for the sake of "the child which I carry under my heart."¹⁴

In yet a third variation of the story, Odette Charlebois is a nurse and governess to the children of Lady Clark.¹⁵ And in still another version, Lady Clark says to Sir Edmund: "'I am not sorry even today that you are the father of my children.'"¹⁶ These stories which end with expected babies, or which at least show the Clark line assured of continuation through the children of Sir Edward and Maud, are deliberately changed. In the novel there is no Clark left to carry on. This situation is as it should be. It preserves the centrality of the mill in the story by subordinating human continuity to the relentless progress of mechanization.

As posited earlier, what marks The Master of the Mill as innovative among Grove's novels is not point of view, motif, or imagery, but the narrator's handling of time. Instead of using the conventional method of storytelling, in which events unfold according to natural time order, the narrator of this novel presents past events in the order of their occurrence in the memories of senator Clark and Lady Clark. These memories, triggered by circumstances and characters in the present, are not always in chronological order, especially at the beginning of the novel, when the senator is filling in the background of various people and events. Since the senator is "tracing the history of his soul" (p. 223), however, his memories do follow a chronological pattern after his recollection of Rudyard's death and funeral; that is, when Sam assumes responsibility as the master of the mill.

He recalls, in the order of their occurrence, the events surrounding Sybil Carter's stay in Langholm, the real-estate boom in the town, his leaving Langholm, and the strike.

This chronological sequence is followed by excursions into memories of earlier times, the senator's recollections of the childhood and youth of Edmund. These thoughts are not as randomly selected as they at first seem to be. What gives the story its sense of discontinuity is the overlay of Lady Clark's excursions into the past, either through her own memories, through her reading of Captain Stevens's history of the mill, or through her questioning of Odette Charlebois. Even here, the effect of discontinuity is largely due to the impossibility of presenting two lines of thought simultaneously, for Lady Clark's thoughts, since she is amazingly successful in imagining the focus of the senator's memories, are usually focussed on the same area of the past as are her father-in-law's. Sometimes she gathers what this area is from a chance remark or question of the senator; sometimes a shared occasion; such as the dinner at Clark House, in 1938, for the elderly gentlemen, sets Maud and the senator thinking about the same period in the past; and sometimes she seems to guess his thoughts through some extraordinary power of divination.

What complicates attempts to reconstruct a chronological sequence for the story is not only the interweaving of the thoughts of the senator and Lady Clark as each recalls

the past, or has it recalled for him, but also the interweaving of the unfolding pattern of the past with the unfolding pattern of the story present. The situations in the story present are in chronological sequence, from the first evening at Clark House, where we are introduced to the senator, Lady Clark, and Odette Charlebois, to the senator's two long car rides a week later, and some days after that to the senator's death. Only once during this sequence do past and present fuse. This happens when the senator returns home, after his second drive, convinced that he is plain Sam Clark, anxious to burn the account books of his dead father and to spy on his young wife Maud (Carter) and Dr. Fry. His illusions are fortified by the presence of a now old Dr. Fry playing the same piano duet with Maud Fanshaw Clark as he had played with Maud Carter Clark on the long-ago occasion. This fusion, however, does not mark a point in the story after which past and present strands, united, follow a single time line. Events in the past have not actually caught up with those in the present, but only bear a resemblance to them. After the occasion of the second duet, the senator's memories continue their forward movement in a time sequence prior to that of the forward-movement of the "real" events of story time.

Further complications arise from the interweaving not only of these two main time levels but also of other time levels within the past situation. Take the occasion in story time when the senator, on his first drive, approaches the

park gates of Clark House. This is time level one. In memory time, the old man sees himself driving through Langholm after his father's death, an event in time level two. On that drive through Langholm, Sam Clark thinks back to a time fifteen years before, to events on time level three. (p. 42) This same process of going back, and then back again, occurs when the senator, in the story present, lies in bed remembering his confrontation with Edmund two or three years after the son's return from overseas. Here we have the novel moving from time level one to time level two. Edmund, in explaining to his father his aims in building Arbala, goes back to time level three, to his own past, to the time of Sam's silence about Rudyard and the subsequent revelations of Captain Stevens and Swann about Edmund's grandfather. (pp. 247-57) No one strand in the story, no one time level is in itself complicated. The reader must constantly distinguish, however, between the two primary time levels, the story present in which recollection occurs, and the memory past of that which is recollected. He must also be prepared to move back, at any time, from that past which is recollected in the present of the story time to a past which is recollected from an already recollected position.

In the unpublished versions of the novel, the story unfolds almost entirely chronologically. It is true that in one manuscript, which focusses on Maud and Ned (Edmund), the details of Maud's pre-marriage days are transmitted by means

of Maud's memories, and the details of Ned's start in business are presented as background information through his brother John's conversation with Maud¹⁷ and through conversations between Maud and Ned himself.¹⁸ But the story moves forward mainly in the present towards the crisis in Ned's business dealings, which leads to crisis in his marriage.¹⁹ In the versions beginning with Rudolph's rise to power,²⁰ with Sam on the day after Rudyard's funeral,²¹ and with Sam on the day of Rudyard's funeral,²² events unfold in their natural time order. The effect of substituting for a chronological pattern an extensive use of flashback in The Master of the Mill is, as has already been noted, to distance the characters from the reader. They are less vivid than they would be in a chronological account, because their changing, evolving, and acting are all remote, completed as they were on a time level below that of story time. The effect of this lack of immediacy, also noted earlier, is to lessen the impact of the characters on the consciousness of the reader, making the human beings mere adjuncts to the central, compelling image of the mill.

Several devices in addition to flashback strengthen the central position of the mill in the story. One of these is the repetition of the word "control," which makes the notion of the "master" of the mill ambivalent. "Control," in fact, is the key word in the novel. Each master struggles to gain and to retain control of the mill. In the early days of

the unprecedented growth of the business, old Rudyard Clark tells a shareholders' meeting: "Ye reproach me with scheming to retain control....Ye want to get that control out of my hands....this mill is going to run with me in control; or not at all" (p. 45). The irony is that it was the thirty thousand bushels of wheat which Swann entered in the books as a joke which enabled Rudyard "to gain control" in the first place (p. 85), so that Sam is later to reflect that it is to dishonest dealings that Rudyard "owed his precarious control" and that Sam himself "owed his present control" (p. 103). Control is power, and Sam is aware of the significance of power for Rudyard: "Control! That had been his father's chief aim and purpose" (p. 85). The narrator shows the significance of power for Sam. After hearing his father's will read, Sam assumes Rudyard's position at the mill. The narrator notes that "only one thing struck [Sam], namely that he was now...in control of...half a dozen concerns" (p. 88).

Paradoxically binding those who exercise it, power, in its turn, exercises control over its human slaves. Sam is enslaved in order to protect his father's name. Sam's paradoxical master/slave position is made abundantly clear in an early version of the novel, which states unequivocally that despite "his enormous power," Sam does not feel free. Rather, because of the secret he must guard, he is aware that he is "more than ever the slave of the mill." He is consulted and deferred to by provincial and Dominion governments, and,

although declining to speak on the radio himself, hears others expound his opinions on the air. These sound to him "as if some abstract being, speaking for the mill, had taken on a voice."²³ The idea of Sam as a mere voice of the mill is not explicit in the novel, but is certainly in keeping with the distancing of the characters and their transient roles as "masters." For Sam's "overwhelming" control (p. 132) is wrested from him by Edmund's intrigue (p. 246); and finally it is Lady Clark who, as the senator's heir, will be "the absolute owner of the mill and all its subsidiaries" (p. 223). The "masters" are enslaved and transient; the mill alone has mastery and permanence. As the senator realizes in his last hours, "Man was born, suffered, and died," but the mill, "composite of all mills," would exist "forty centuries later" as a "life-giving god" to man. For the mill is "the light of a new world" (p. 388).

The mill, then, has a significance far beyond its concrete manifestations at Langholm and Arbala. What is, in fact, central in The Master of the Mill is not merely a collection of machines in two geographical locations, but the possibility of a new way of life for mankind. (p. 388) The vast dimensions inherent in this possibility are suggested by metaphor and image. For example, as the Clarks take flight from Arbala on hearing that the Langholm strike has begun, the narrator reports that: "In the heavens above, mysterious movements were shifting equilibria" (p. 353).

This image is reinforced by the narrator's report of Lady Clark's metaphorical interpretation of what is happening at Langholm. She sees events there in terms of a man swinging a pickaxe and disturbing "a hidden fault...where cubic miles of rock and soil have been hanging, for centuries maybe, in a precarious equilibrium" (p. 361). Both metaphors suggest the upheaval of the old economic order in which man works to support himself, an order Edmund hopes to see replaced by the mill's working to support man. (p. 390) The capacity of the mill for such a task is suggested by the image of the mill envisioned by the senator. Seeing the automatic machines silently spinning, he feels that:

[T]he mill could go on were the planet to leave its orbit, to be shivered to fragments in some cosmic encounter. He silently laughed at the idea of the mill as a whole revolving around the sun or some other star, like a meteor through a final chaos, scattering flour dust in its interstellar wake; but the laughter was bitter.
(p. 377)

Odette has a similar vision of the mill, relentlessly "producing flour till it had smothered the globe." And the cause of the senator's bitter laughter seems implicit in Odette's description of the mill in relation to mankind. She tells Lady Clark that: "Somehow we were all living under the shadow of the mill. It went on like doom, ever growing." She refers to it also as "that colossus," its automated sections seemingly, "withdrawn from human control"

(pp. 213, 212).

In fact, the mill has always been beyond human control. The narrator makes this point clear by sheer repetition. He tells us that Sam realizes, the day after Rudyard's funeral, that "the mill was not a man-made thing: it was an outgrowth of the soil, the rock, the earth, subject to laws of growth of its own, independently of [Sam]" (p. 51). The narrator reports that, years later, Odette also believes that the mill has a life of its own. She feels, however, that Sam gave it that life originally. (p. 68) This theory suggests a sorcerer's apprentice situation in which the mill, once brought to life by Sam, grows out of his control. And indeed Sam himself regards the growth of the mill as "automatic and inevitable" (p. 220). Later, the senator feels that: "The growth of the mill, once started, was like a fact of nature" (p. 386). Edmund too sees the mill not only as beyond human control but as itself in control of humanity. He foresees that: "The machine may come to be worshipped as the god of a new universe, dispensing the good and the evil" (p. 284).

It is this power of "dispensing the good and the evil" which justifies the central position afforded to the mill in the novel. In his first description of the structure at Langholm, the narrator suggests the capacity of the mill for providing what Sam later refers to as "a blessing or a curse" (p. 51). The narrator depicts the structure flooded

with light, a thing of beauty against the "inky-black" night. He presents, however, not only an image which is at once light and dark, but also a double vision of light: the floodlit structure itself; and its reflection in the lake, "like a fairy palace inverted." The visual image and its inversion are parallel to the narrator's double vision of the mill's potential for "helping and harming" humanity. In addition, although the building soars up to the "dizzy height" of its apex, connoting the soaring spirit of man freed of travail, its shape, from broad base to apex, is pyramidal, connoting the slavery of the builders. Again, the visual images are parallel to the narrator's moral vision. For some, the narrator states, the mill is the symbol of a "ruthless capitalism which had once been an exploiter of human labour"; for others, it stands for "a first endeavour to liberate mankind from the curse of toil" (pp. 2-3)

The narrator emphasizes the antithesis at the heart of the mill by reflecting it in the conflicting attitudes of the supposed masters, in the nature of each master's contribution to society, and in the response of the workers to the masters' achievements. Rudyard develops the mill for his own benefit and profit; Sam plans to develop it so that all may benefit. Although Sam does, in fact, raise wages, the workers are dissatisfied because they regard themselves as "Slaves to the machines" (p. 217), and regard their wages as a sign of the enormous profits of the mill owners. (p. 165) Edmund claims

that his ultimate purpose is to put the mill to the service of mankind, but he is willing to protect the buildings with soldiers, guns, and tanks, if necessary, "for the good of the masses themselves" (pp. 257, 261). Sam, pondering Edmund's belief that "The end justifies the means," fears that eventually the mill will provide not more service for man, but more power for the Clarks. (p. 258) Indeed, the senator's last conscious thoughts focus on the dichotomous nature of "the mill he had loved and hated," with its potential to set man free from brute labour, but only at the price of unemployment, suffering, slavery, and death. (p. 387)

With its conflicting possibilities of becoming "a blessing or a curse" (p. 51), the mill is no static object in the novel but, because of its potential for change and development, has the status of a protagonist. This role is promoted, as has been noted, by the subordination of the human characters to the mill. We have seen that this subordination is achieved in a number of ways: by the distancing of the characters from the reader by means of flashback, reported rather than direct thought, and the theatrical motif; by means of the ironic play on the ideas of "masters" and "control"; and by means of the suggestion of the sterility and transience of the human characters as opposed to the continuity and permanence of the mill. The subordination is also an effect of the narrator's presenting us with composite characters. For whereas the mill, as the "composite of all

mills" (p. 388), becomes larger than a mere physical structure, taking on the dimensions of an era in human history, each major character who is part of a larger, composite character becomes less an individual personality than a mere aspect of a personality. This fragmentation of the characters weakens them, again providing a strong central position for the mill.

The narrator takes great pains to impress upon us the shared rather than individual identities of the Clark men. He reports Odette's comments to Lady Clark that "physically" Rudyard, Sam, and Edmund are "exactly alike" (p. 69), and that all are "secretive" (p. 165). He observes that Sam's habit of drawing up his right eye-brow is "hereditarily characteristic of the Clarks. Rudyard had had it; Edmund had it." When he quotes Edmund's complaint to Sam that the father "'did not choose to admit [Edmund] into the administration. Because you mistrusted me'" (p. 247), he reminds the reader that Sam himself had once levelled that exact complaint against Rudyard. The narrator also tells us that the senator, in his old age, is not sure whether he is Sam, the senator, or Rudyard. Indeed, as the old man thinks of Rudyard's experience with blackmail, his empathy with his father is so great that his thoughts, the narrator says, might well have been Rudyard's. (p. 129) Similarly, Sam's response to the strike is, in the narrator's words, "Machiavellian; it had been a reasoning which his father might have made his own.

For better or worse, he had said to himself, he was his father's son" (p. 182). The narrator informs us that not only has Rudyard's mentality become Sam's, but that in Sam the "father was uncannily coming to life" (p. 103). In depicting the bond between Rudyard and Edmund, the narrator quotes the same metaphor. According to Odette, "everybody agreed [that] Edmund was his grandfather resurrected" (p. 202). In addition, the senator regards the intrigue by which his son wrests control from him as worthy of Rudyard (p. 245); while Edmund himself is conscious that he is at one with his grandfather in following "crooked ways," in wanting control, and in believing that he is born to wield power. (pp. 252, 255, 258)

The narrator does reveal differences between the two older men. Because he appreciates the arts and is interested in world affairs, Sam feels superior to Rudyard in these areas; yet the son is acutely aware of the father's superiority in financial matters. (p. 93) The narrator informs us, too, that "Sam was what his father had never been, a gentleman"; whereas Rudyard was what Sam is not, "'of the people'" (p. 136). These very distinctions, however, suggest, in their antithesis, only complementary parts of a single nature. Similarly, the antithetical concerns of Sam and Edmund--Sam's care not to put other mills out of business (pp. 220-21) and Edmund's building Arbaka "with the set purpose of ousting" any remaining independent mills (p. 225)

--seem to be only complementary parts of that single nature which envisions as the inevitable outcome of progress what Edmund refers to callously as "revolution and bloodshed" (p. 259) and what Sam shivers to think of as "proletarian revolution" (p. 112).

Appropriately enough, the women in the lives of the Clark men also form one composite personality. The narrator makes this fusion clear by naming the three women "Maud," and by suggesting that, their roles are interchangeable. Birk Sproxtton points out that when Maud Dolittle gives Edmund, then fourteen, his sexual initiation, she is old enough to be his mother. Sam, on the other hand, falls in love with his daughter-in-law. Father and son, Sproxtton continues, each fall in love with a woman appropriate for the other.²⁴ Similarly, Sam's father, Rudyard, in the early years of the senator's marriage, lavishes affection on Sam's wife, Maud Carter Clark. According to Lady Clark (Maud Fanshaw), for the senator the name "Maud" stands for "a composite figure in which the first Maud (Carter) had the greatest share" (p. 385). But Odette believes that no Maud is more important to him than another. (p. 202) The composite female character, like its masculine counterpart, weakens the individuality of each Maud. The major characters in the novel, then, meld. In addition, the interchangeability of partners, along with the confusion of generations, gives a sense of timelessness to the novel. The time is not

Clark time, measured into the neat compartments of the "masters"; it is mill time, running back to the invention of the wheel and forward into the distances of technological progress. In this dominant context of mill time, the transience and subordination of the human characters are once more emphasized.

Although the novel is set against the backdrop of this infinite continuum of time, it is the chronology of the Clark's lives which the narrator must organize. His problem is to make the sequence of events clear, in spite of the constant shifting from one time level to another and from one point of view to another. Careful to supply a rationale for most occasions in which the characters reach into their memories, the narrator avoids giving the impression that he selects and arranges events arbitrarily or artificially. For example, during the time covered by the novel, Lady Clark is about to assume control of the mill. Needing to know the background of the enterprise, she questions Odette. Odette's recollections of the early days in Langholm are thus introduced naturally into the story. (p. 223) In another instance, the senator provides a rationale for the events the narrator wishes recalled. He needs to fill out his chronology this time with the story of how the senator lost control to Edmund. These events are to be transmitted through the senator's memory. How, then, can the narrator make plausible an account which will supply every detail? His

solution is to make plain to the reader that Edmund's strategy was so complex that the senator has trouble unravelling it. Thus it seems natural to find every detail necessary for the reader's understanding included in the senator's memories. The senator himself, after all, is endeavouring "to clarify the thing" (p. 245).

As noted in another connection, the narrator tries to keep his chronology in order by keeping the recollections of his chief transmitters, Lady Clark and the senator, in the same area of the past. Again and again the narrator explains how Lady Clark knows where to find the senator in his memories. The explanations sometimes strain the reader's patience. Instead of relying only on shared events or shared conversations which trigger parallel memories, or on chance remarks which give a clue to inner thoughts, the narrator insists on making of Lady Clark a psychic wonder. He tells us that "she had become clairvoyant"; he repeats many times the verb "divine" to describe her mental prowess; and he attributes her accurate reading of the senator's mind to "a flash of insight" (pp. 266-68), to "a sudden impulse of premonition" (pp. 346-47), to an inexplicable "intuition" (p. 373). He even insists on some remarkable "fusion" of the minds of Lady Clark and her father-in-law, her feeling that a certain memory "seemed once more to make one mind out of two," and would have us believe that the visions which enter her mind "come to her indirectly" through the senator. (pp. 264, 269)

There are instances in which Lady Clark's visions of the senator's memories do not come to her through some mysterious process of osmosis. At times on these occasions, however, the technique of the delayed tag, which informs the reader of the identity of a speaker only after his utterance has been made, finds its parallel in the technique of the delayed stage direction. For example, it is disturbing to find in Lady Clark's re-run of the senator's memories something she could not have known--a memory of an earlier occasion than that in which his daughter-in-law is remembering the senator. Only when the memory is completely related does the narrator inform the reader that the senator had confided this earlier memory to the daughter-in-law on their drive to Whitby and that she then embroidered events with her own imagination. (pp. 270-71, 274). At other times the seemingly amazing powers of Lady Clark are accounted for without this preliminary disturbance. For example, the narrator states that: "The whole thing had, in a flash, crystallized in her own mind into certainty: the woman alluded to was herself." This "flash" of insight is justified. The reader knows why Lady Clark suddenly realizes that she herself is a link in a chain providing Edmund with information. She has previously handed on to her husband a coded message from a mysterious caller. (p. 334) She can easily deduce that in her role as intermediary she has unwittingly become part of an intrigue. When Lady Clark makes this kind of

deduction, when the narrator reports direct thoughts of hers in which she actively tries to work things out, using such words as "probably" and "most likely" (p. 324), she seems much more plausible as a character than when she miraculously reconstructs the memories of the senator.

The handling of the past, then, presents the narrator with problems which, the more frankly he deals with, the more satisfactorily he solves. These problems with the organization of time past are aggravated by the number of characters who take part in the process of reconstruction. Critics, in fact, complain about the many shifts in point of view in The Master of the Mill. W.A. Deacon feels that the reader must piece together the author's "implied commentary on our industrial civilization" from a "patchwork" of points of view, and finds the point of view of Sam Clark "not the best window through which to attain absolute coherence of vision."²⁵ G.H. Clarke supports Deacon's position, contending that the frequently shifting point of view is partially responsible for "somewhat impair[ing] the validity of the story as a work of art."²⁶

These objections seem to rest on preconceived and fixed notions about point of view. Dealing with the mild objection first, one feels that the very fact that the senator, old and confused, is not "the best window" through which to view the story is surely an argument, in itself, for introducing shifts in the point of view. Working with

similarly limited protagonists, Henry James makes what he calls these "frail vessel[s]" the centers of consciousness in both Portrait of a Lady and What Maisie Knew. In the Portrait, his solution to the problem is similar to that in The Master of the Mill: put the weight of the story on the protagonist's consciousness, but view her also through other eyes.²⁷ Booth notes that Jane Austen employs much the same method in Emma. In this work the protagonist is unreliable, so that shifts in the point of view, especially to the commentary of Knightley, are required as correctives.²⁸ And as J.M. Lotman posits, the effect of a variety of views on the same event is to make a work "dynamic."²⁹ The validity of this remark is borne out in connection with the accounts of the fire in The Master of the Mill. In the report of Sam's thoughts, there is only a faint hint that the fire was deliberately set; yet the seed of suspicion is planted in the reader's mind, to grow much later when Edmund informs Sam of Rudyard's deliberate crime. Sam's point of view is picked up and fleshed out by Edmund, much as information is cumulatively gathered in real life. The corrections, the fleshing out, the sense of gaining a total picture--the shifting point of view makes all these possible. George Levine ably defends this technique when he contends that the demand for consistency in the point of view is really a demand for a particular vantage point, so that the world of the novel has "some kind of order and meaning." For this result, Levine feels that

the kind of consistency needed is not that of the point of view, but that with which the author views and judges his material. On the author's evaluation depend the selection of material and the method of dealing with it.³⁰ Because the fragments of time and the reconstructions of memory in The Master of the Mill finally convey to the reader a clear view of man's place in an automated society, we sense, behind the narrator, who manipulates the shifting point of view, the presence of the mind which guides him, a mind with a consistent outlook.

The narrator of The Master of the Mill has sound reason for employing a variety of points of view. Odette Charlebois is particularly useful to him. She is what Henry James would call a ficelle, with no active part to play in the story, but with an important role to fulfil as "the reader's friend"; that is, as one who clarifies matters for him.³¹ It is Odette, for example, who can apprise the reader of the real worth of Sam Clark and his contribution to the mill. (p. 68) The senator could not make these things known without seeming vain or insensitive. Similarly, she can tell us that Dick Carter considered Sam a genius, crediting him with the plan which allowed the mill to continue to evolve. (p. 65) The senator himself may never have known the extent of Dick's admiration, and could certainly not report it without losing the modesty which is his essential nature. From Odette, too, we learn how attractive Sam was to women

(p. 69), and how he dealt with Sybil Carter's attempt to wreck his marriage. (pp. 149-51) ,For the senator to discuss Sybil's behaviour would be a violation of good taste. In addition, the senator may well be ignorant of the gossip about Sybil and Sam. The narrator needs Odette to report Sybil's antics and their effect on Langholm's perception of the Clarks' morality, and he needs her to clear Sam's name. (pp. 172-79, 295) Because he relies heavily on Odette, he must account for her remarkable memory. At least by implication, he does invoke the convention of the perfect memory when he quotes Odette's explanation that "'It isn't memory only.'" Odette credits her ability to recall events and conversations of forty years before to her early intention of writing a history of the mill, which would surely have forced her to observe and store away many details; and she kept a diary. (pp. 75-76) The narrator exhibits, in this rationale for Odette's amazing memory, the awareness he shows all through the novel of the demands made upon him by the shifts in time and voice. At all times, he works hard to make his story plausible and clear.

Lady Clark acts as the agent who stimulates Odette's recollections, urging the older woman to fill in what are, for the daughter-in-law, missing links in the story of the mill. Lady Clark has two other functions. One is to recount her experiences with Edmund. An advantage of this point of view is that it allows us, on one occasion, secretly to

overhear the businessman in action. (pp. 331-37) The other is to summarize and clarify, much in the way of a ficelle, what the narrator has just related. For example, after the narrator's account of the senator's "chaotic" dreams of the past, it is Lady Clark who subtly orders the chronology of the past for us. Realizing that the senator is "tracing the history of his soul," she realizes too that "nothing was quite as puzzling as the time element." Although she recognizes the simultaneity of the stages of his life in the senator's mind, she nevertheless arranges these stages in the sequence of their occurrence for the reader.

The transmission of the story through Captain Stevens's unpublished "History of the Langholm Mill" is not merely the narrator's attempt to add variety to the story but one of his methods of enlightening the reader. Stevens acts as the narrator's agent of enlightenment. He can do so because he has more information than Sam about the causes of the strike at Langholm, because he is more in Edmund's confidence than is the father, and because he is present at consultations between Edmund and Mr. Beatty from which Sam, although President, is excluded. (p. 303) Stevens also gives another viewpoint on the complexity of feeling in the town, before the strike, when he colours his report with his own interpretation. He expresses a contempt for people which Sam would not have held--("Public opinion," writes the Captain, "nearly always demands the irrational") (p. 299). Thirdly,

Stevens characterizes Sam by remarking that, faced with the evidence that the mill was to be completely converted to automation, the President "preferred to remain uninformed". (p. 305). Sam then, although disapproving of Edmund's goals, allowed them to be achieved by default.

Swann's point of view is useful for conveying details which the narrator wishes to reveal only gradually. From Swann the reader learns how Rudyard Clark gained wealth and power. The rather unlikely coincidences--mistakes on a voucher, the voucher's just happening to "stray" into the wrong office--which make Rudyard's climb to power possible are revealed in Swann's confession to Sam. Swann does not, however, entirely disclose the mysterious circumstances of the fire which give Rudyard his opportunity to monopolize the milling industry. Rather, the story of Rudyard's duplicity is cleverly revealed, bit by bit, by means of various points of view throughout the novel. The final revelation of his guilt in setting the fire, in fact, is withheld until divulged by Edmund to Sam, after a shareholders' meeting at which the son ousts the father as general manager at Langholm. (pp. 245, 256-57) Point of view is thus a device for sustaining suspense in the novel.

Many of the shifts in point of view in The Master of the Mill are scarcely noticeable. The memories of Mr. Ferguson and Mat Tindal, for example, are relayed as part of the conversation of dinner guests at the Clarks'. This

dinner party is the vehicle for providing details of the real-estate boom at Langholm. It is a ploy which allows the narrator to keep in the background. He need post no signs about excursions into the past; the story simply moves between past and present with the natural flow of the conversation. (pp. 152-62) Similarly, time shifts smoothly from the conversation of Lady Clark and Odette about the past-- the winter before the strike-- (pp. 164-79) to the present-- the time in which the senator recalls that winter. Again, the careful narrator justifies the parallel lines of thought by showing that both spoken and unspoken memories are stimulated by the remark of another character. (p. 180) The senator's point of view then melds imperceptibly into the narrator's account. Such a melding is possible because both Sam's thoughts and the narrator's observations are transmitted in the third person and past tense. (pp. 180-83) Indeed, the shifts in point of view in The Master of the Mill, were they not explicitly signalled, would often be scarcely noticed. Since the mode of narration rarely changes, the shifts merely give a sense of variety.

In spite of the consistency of the mode of transmission of the novel, shifts in point of view can be jarring. This is the effect when, in the midst of Odette's recital of past events, the narrator suddenly enters the mind of Lady Clark. The reader is forced out of the distant past of which Odette has been speaking, and must consider a more recent

time. In addition, Lady Clark's thought foreshadows something of which the reader is as yet ignorant (p. 203), distracting him further from Odette's account. This shift is the briefest of interruptions but, like others which are combined with a shift in time levels, it is disturbing. Equally disturbing is the care with which the narrator organizes the chronology of events, and by which he justifies the voice to which he entrusts any one segment of his story. These activities make the narrator obtrusive; they draw attention to a mind outside the story, manipulating it. As a result, the tale is less immediate, less vivid than it might have been. Because incidents in the memory are not so much re-lived as re-told, the story is distanced from the reader.

The narrator of The Master of the Mill does not use the device of shifting the point of view to its full potential. He enters the minds of many characters; yet he rarely does more than empty their surface thoughts on the page. Certainly he makes the most of the device in building the story cumulatively. More interest is stimulated by the gradual unfolding of facts; more suspense is generated by the gradual revelation of mysteries, more dimensions are created by the gradually disclosed interpretations various characters give of each other and of events than would be achieved by a straightforward chronological account of one narrator. But there is no delving deep into the characters' thoughts. The final result, once again, is the distancing of the story

from the reader.

As argued earlier, this distancing is surely appropriate in The Master of the Mill. What is important is not primarily the Clarks, not the thoughts in their minds, nor the little time in which they are supposedly the masters of the mill. What is to remain vivid is the image of the mill itself, that image, with which the book begins, of both a soaring structure and its inverted image. Indeed, the potential for good or evil suggested by this image forms both the subject of the novel and the argument with which, at last, the story ends. The virtuosity of technique has not been mainly employed for creating, with immediacy and depth, growing, developing human beings, nor for exposing their potential for good or evil. In view of his purpose, the narrator has chosen those techniques which make the characters subordinate, and establish the centrality of their master, the mill.

CONCLUSION

A rhetorical study of Grove's work both illuminates the meaning of the novels and provides the basis for an objective appraisal of the weaknesses and strengths of the novelist. This study reveals flaws, such as direct comments which are responsible for melodramatic effects, extraneous documentary material which makes a novel seem didactic, and, occasionally, a personal bias which destroys the illusion of reality. In addition, rhetorical analysis shows that an attempt to deal with a very large cast of characters makes impossible the full development of each individual, and that failure to provide inner views results in a lack of understanding of the characters and a lack of sympathy for them.

Despite the weaknesses it uncovers, rhetorical analysis demonstrates that Grove makes his work "accessible" to the reader and secures a desired response to it by skillful use of many narrative techniques. Studying these devices, the rhetorical critic discovers the meanings they were designed to convey. Discoveries are made by examining point of view, a technique of major concern to Grove and a major concern in the argument of this thesis. This examination also shows the care and fairness with which Grovian narrators work to elicit a desired response to their characters. For example, we see that in Our Daily Bread the

judgment of Cathleen Elliot as a sterile, useless woman, of John Elliot junior as an unreliable spendthrift, and of the Elliot children in general, as cruel and heartless is relayed through the limited perception of John Elliot senior. We observe the narrator correcting this point of view. Through reports of actions, reported speech, or brief direct comment, he shows Cathleen's solicitude for her father, and John junior's sense of responsibility for his brother-in-law's debt and his brother Henry's care. Through presenting their own point of view, the narrator shows that the Elliot children, although they do not greatly love their father, can overlook his bad temper and his blindness to their needs sufficiently to make him welcome on any of his unexpected visits. Only rarely, in Grove's work, do we find a narrator unfairly manipulating our response to a character. The prime example of such manipulation occurs in Fruits of the Earth. When the narrator's views fuse with those of Abe in disparaging Ruth, the sympathetic point of view gives evidence of the narrator's subjectivity, but his later attempt to create sympathy for Ruth by means of an inner view is evidence of unfair manipulation.

The study of features of discourse in Grove's work is also illuminating. The choice of tense and demonstratives clearly indicates which opinions may be attributed to a character, which to the narrator. The importance of making

such a distinction cannot be better illustrated than by the opinions and attitudes expressed in Settlers of the Marsh. In the study of this novel it is possible to demonstrate that the deterministic philosophy reflected in the story is Niels's, not the narrator's, that the narrator, in fact, explicitly rejects this point of view. It is also possible to show that the rigid moral stance exemplified by Niels's behaviour and attitude is not supported by the narrator, who, indeed, divorces himself from Niels's narrow code.

A study of plot structure provides yet another clue to meaning in Grove's novels. The deliberate veering away from the usual completion of a "pathetic" pattern in Settlers of the Marsh, we note, is another indicator of the narrator's rejection of determinism. The "happy ending" supports a belief in man's capacity to shape his own destiny. We find that the structure of the plot in The Yoke of Life similarly clarifies meaning by enlarging our understanding of Len Sterner. The antithetical swing of the plot between the longing for learning and the zest for life, reinforced by antithetical sentence structure, represents the pull of spiritual and physical forces in the protagonist himself. Thus a study of the structure of Len's story adds to our understanding of both Len's dilemma and his inability to integrate his personality.

Symbol, motif, and selection of incidents are other devices which increase our understanding of Groves's novels

and win our sympathetic response to his characters. For example, sympathy is evoked for Lydia Hausman by means of the symbols of the wolves and the mare. We realize that Lydia is to be perceived not only as fallen woman, leading Len astray, but also as victim, deserving of pity. An important use of symbolism is noted in the final sentences of Our Daily Bread. Here the narrator presents the Elliot family held together in the image of a sheaf. Combined with direct statement, this symbolic image corrects the impression given by the point of view of the junior and senior John Elliots: that only Mrs. Elliot held the family together. In addition, the symbol of the sheaf economically and sympathetically presents the paradox of John Elliot's life; that is, that because of his constant preoccupation with dreams of family unity, the father fails to recognize the family unity he has, in fact, fostered. Motif is a similarly useful device in a Grove novel. In The Master of the Mill, we see that the theatrical motif distances the characters from us and so helps to establish the centrality of the mill in the story. We note that the motif of disguise in A Search for America is equally useful. It signals the narrator's method of indirection, and is, in addition, a clue to the narrator's personality, disguised as it is by these same methods of transposition and chronological displacement. We find clues to the hidden personality of the narrator of In Search of Myself in the selection, emphasis,

and repetition of events. In presenting these events, the narrating "I" creates a past "I" to fit his present self-conception.

Throughout the novels we see meaning clarified and response to it sought by many devices of rhetoric. Juxtaposition provides an ironic comment on Niels's naive view of Clara. Attitudinal description in Two Generations reflects the longings and aspirations of Alice and Phil. Allusion to the women of Babylon reveals the kind of woman Lydia Hausman has become. Double temporal perspectives in the fictive autobiographies add to the dimension of both narrating and experiencing "I"s. Ingenious use of footnotes in Consider Her Ways clarifies strained analogies, such as that between human writers and certain worker ants. In addition, these footnotes strengthen the verisimilitude of Wawa-quee's story. Images of white in The Master of the Mill, on the other hand, create a sense of illusion. These images also suggest the sterility of the "masters," an idea which, along with the theatrical motif, the composite characters, and other devices discussed, buttresses the central position of the mill in the novel. We note, too, the part that normative words play in the novels--building suspense about Abe's bumper crop in Fruits of the Earth, revealing Len's despair and apathy in The Yoke of Life, suggesting Clara's artificiality in Settlers of the Marsh.

A chronological study of Grove's novels does not

reveal steadily increasing skill in the handling of all these techniques. In fact, the earliest of the books to be published, Settlers of the Marsh, is technically more complex and presents its protagonist and his views more objectively than do Our Daily Bread and Fruits of the Earth. Similarly, A Search for America, although published almost twenty years before In Search of Myself, is written with comparable artistry, using the devices of metaphor, symbol, motif, and transposition for skilful self-delineation and for the evocation of place.

Three books written in the last years of Grove's life do reflect the writer's development. Two Generations (1939) is more modern than any novel Grove had previously published because it relies more on scene than on commentary, and because it provides a sustained inner view of its protagonist. Consider Her Ways (1947) is more daring than previous novels in the choice of narrator. It presents not only an experiencing and a narrating "I," as do the fictive autobiographies, but a third "I," its Editor. It also dares to view the world from the perspective of an insect. The naiveté of this point of view produces wit and irony, both of which aid in persuading the reader to accept the views the novel promotes. Consider Her Ways also shows Grove's increased technical skill in integrating informative material into a novel. The Master of the Mill (1944) is the most complex and innovative of Grove's works. It is the most

modern in terms of the apparent absence of a narrator outside the story, and the most complicated in terms of its multiple points of view and its manipulation of time. Such manipulation, of course, is itself a subtle indication of an outside narrator. This narrator, in fact, is unobtrusively hard at work organizing the material in order to gain the maximum impact from suspense, a sense of climax in the conflict between "masters" and mill, and a clear picture of the underlying chronological sequence of events.

As a result of a rhetorical analysis, Grove's novels prove their creator to be a knowledgeable and careful craftsman. Grovian narrators are generally helpful and reliable guides, usually discreetly colourless but, when obviously present, either welcome friends like the spokesman of Two Generations or merely mildly irritating like the spokesman of The Yoke of Life. Even he, however, never intrudes at length. Indeed, even the didactic passages in Grove's work, passages which jolt the reader out of the story world, are brief; while melodramatic effects, evidence of narrator manipulation, are both brief and rare. Grove's narrators are his most important rhetorical devices. Conscious of their obligations, he always provides a rationale for their means of gaining information and their reasons for transmitting it, thereby enhancing the verisimilitude of his stories. Familiar with the many other devices of rhetoric discussed, Grove is able to elicit sympathy and understanding

for his protagonists and to create a convincing picture of human experience. Aware of the needs of his readers, he frequently allows them to share in assessing his characters, and although he selects the data on which judgments are based, he usually gives the impression of objectivity. Skilled, then, in the use of rhetoric, Grove creates new worlds of the imagination and controls his readers' response to the vision of life they reveal.

NOTES

INTRODUCTION

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³Frederick Philip Grove, It Needs To Be Said.... (Toronto and New York: Macmillan, 1929), p. 118.

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⁵Frederick Philip Grove, "Morality in the Forsyte [sic] Saga," University of Toronto Quarterly, xv, No. 1 (October 1945), 56.

⁶The Rhetoric, p. 105.

⁷Novel, pp. 109-10.

⁸Ibid., p. 115.

⁹John Ross Baker, "From Imitation to Rhetoric: The Chicago Critics, Wayne C. Booth, and Tom Jones," Novel, VI, No. 3 (Spring 1973), 207.

¹⁰Booth, The Rhetoric, pp. 80, 395.

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- 21 John Killham, "The Second Self in Novel Criticism," British Journal of Aesthetics, VI, No. 3 (July 1966), 284.
- 22 Louis Dudek, "The Literary Significance of Grove's Search," in The Grove Symposium, ed. with an Introd. by John Nause, Re-Appraisals: Canadian Writers Ser. (Ottawa: Univ of Ottawa Press, 1974), p. 90; hereafter cited as Grove Symposium.
- 23 Seymour Chatman, "The Structure of Narrative Transmission," in Style and Structure in Literature, ed. Roger Fowler (Oxford: Blackwell, 1975), p. 216.
- 24 Seymour Chatman, "The Structure of Fiction," The University Review (Kansas City), XXXVII (1971), 204, n. 10.
- 25 Tillotson, p. 22.
- 26 Booth, Novel, p. 109
- 27 Percy Lubbock, The Craft of Fiction (1921; rpt. London: Jonathan Cape, 1966), p. 251.
- 28 Sister Kristin Morrison, "James's and Lubbock's Differing Points of View," Nineteenth Century Fiction, XVI (1961), 247, 250, 245.
- 29 Norman Friedman, "Point of View in Fiction," PMLA, LXX (1955); rpt. in Stevick, pp. 119-31.
- 30 Harvey, pp. 74-75.

³¹Booth, The Rhetoric, p. 101. Other overt forms which Booth mentions are "scenes for the reader: and ficelles."

³²"Morality in the Forsyte Saga," p. 62.

³³Tillotson, p. 12.

³⁴The Rhetoric, p. 100.

³⁵George Levine, "Madame Bovary and the Disappearing Author," Modern Fiction Studies; IX (Summer 1963), 117, 104-05.

³⁶Booth, Novel, p. 109.

PART I, Chapter I

¹In Search of Myself, p. 262.

²Frederick Philip Grove, Our Daily Bread, (New York: Macmillan, 1928), p. 6. All further references to this work appear in the text.

³Douglas O. Spettigue, Introd., Our Daily Bread, New Canadian Library ed., No. 114 (Toronto: McClelland and Stewart, 1975), n. pag..

⁴Frederick Philip Grove, Letter to the Editor, Canadian Forum, May 1933, in The Letters of Frederick Philip Grove, ed. Desmond Pacey (Toronto and Buffalo: Univ. of Toronto Press, 1976), p. 301; hereafter cited as Letters.

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⁹Friedman, p. 123.

¹⁰The Rhetoric, p. 151.

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- ¹³ Chatman, "The Structure of Narrative Transmission," p. 255.
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- ¹⁵ Laurence Ricou, Vertical Man/Horizontal World: Man and Landscape in Canadian Prairie Fiction (Vancouver: Univ. of British Columbia Press, 1973), p. 57.
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- ¹⁷ Fairley, p. 136.
- ¹⁸ Rev. of Our Daily Bread, by Frederick Philip Grove, The New York Times, 7 Oct., 1928, p. 20; rpt. in "Critical Views," ed. Pacey, p. 132.
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- ²² Ibid., pp. 89, 90.

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- ² M.G. Parks, Introd., Fruits of the Earth, by Frederick Philip Grove, New Canadian Library ed., No. 49 (Toronto: McClelland and Stewart, 1965), p. viii.

³Stobie, p. 129.

⁴Frederick Philip Grove, Fruits of the Earth (Toronto and Vancouver: J.M. Dent and Sons, 1933), p. 35. All further references to this work appear in the text.

⁵D.J. Dooley, Moral Vision in the Canadian Novel (Toronto and Vancouver: Clarke, Irwin, 1979), p. 19.

⁶p. ix.

⁷Edel, pp. 55-56.

⁸Philippe Hamon, "Le discours réaliste," Poétique, No. 16 (1973), p. 424; p. 424, n. 27.

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¹⁰Dudek, pp. 97-98.

¹¹Frederick Philip Grove, "Abe Spalding, Pioneer. Second draught, September 1927 to June 1928," MS, Box 6, Folder 2, pp. 130, 171.

¹²pp. 183, 86.

¹³Grove, In Search of Myself, p. 326.

¹⁴Grove, Letter to the Editor, Canadian Forum, May 1933, in Letters, ed. Pacey, p. 301.

¹⁵See his Vertical Man/Horizontal World: Man and Landscape in Canadian Prairie Fiction.

¹⁶pp. 149-50,

¹⁷Box 6, Folder 4, p. 406.

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¹⁹Box 6, Folder 4, p. 474.

²⁰Cowley, pp. 432, 429-30.

²¹Box 6, Folder 2, pp. 152, 71.

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²⁴Ibid., p. 104.

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²⁸European Years, p. 205.

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³These terms as defined by Robert Scholes and Robert Kellogg in "The Problem of Reality: Illustration and Representation," from their The Nature of Narrative (Oxford Univ. Press, 1966); rpt. in Stevick, p. 373.

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⁹Remarks about the linguistic indicators are based on definitions given by Tzvetan Todorov in "Language and Literature," in The Languages of Criticism and the Sciences of Man: The Structuralist Controversy, eds. Richard Macksey and Eugene Donato (Baltimore and London: John Hopkins Press, 1970), p. 131.

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¹¹Thomas Saunders, Introd., Settlers of the Marsh, by Frederick Philip Grove, New Canadian Library ed., No. 50 (Toronto: McClelland and Stewart, 1965), p. xii.

¹²W.J. Keith, "The Art of Frederick Philip Grove," Journal of Canadian Studies, IX, No. 3 (August, 1974), 27. See also K.P. Stich "Settlers of the Marsh... 'A Garbled Extract'?" Canadian Notes and Queries (July 31, 1978), pp. 8-9. Stich supports Keith's contention that Settlers of the Marsh is a complete work in itself, not merely an extract from an original trilogy.

¹³Frederick Philip Grove, "Being the first book of a three-book series, Latter Day Pioneers," TS, Box 10, Folder 2, p. 153.

¹⁴Keith, p. 30.

¹⁵Isabel Skelton, "Frederick Philip Grove," Dalhousie Review, XIX (July 1939), 147-63; rpt. "One Speaking into a Void," in "Critical Views," ed. Pacey, p. 34.

¹⁶McCourt, pp. 58, 65.

¹⁷Stobie, p. 83.

¹⁸Dick Harrison, Unnamed Country: The Struggle for a Canadian Prairie Fiction (Edmonton: Univ. of Alberta Press, 1977), p. 123.

¹⁹Keith, p. 31.

²⁰See Benveniste, p. 3, for a discussion of demonstratives as linguistic indicators of the speaker of a discourse.

²¹Ibid., p. 7.

²²Keith, p. 31.

- ²³Box 10, Folder 3, pp. 4-6.
- ²⁴"Settlers of the Marsh," MS, Box 11, Folder 5, n. pag..
- ²⁵Box 10, Folder 6, p. 195.
- ²⁶Saunders, p. xiii.
- ²⁷Harrison, p. 140.
- ²⁸Ricou, p. 50.
- ²⁹Thompson, p. 73..
- ³⁰Stobie, p. 83.
- ³¹John Moss, Patterns of Isolation in English Canadian Fiction (Toronto: McClelland and Stewart, 1974), p. 200.

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³It Needs To Be Said....., p. 88.

⁴p. 227.

⁵In Search of Myself, p. 455.

⁶The Rhetoric, p. 86.

⁷Rev. of The Yoke of Life, by Frederick Philip Grove, The New York Times Book Review, 1 Feb., 1931, p. 23; rpt. in "Critical Views," ed. Pacey, p. 148.

⁸p. 224.

⁹Frank Birbalsingh, "Grove and Existentialism," Canadian Literature, No. 43 (Winter 1970), p. 75.

¹⁰Ibid.

¹¹In Search of Myself, pp. 141-42.

- ¹² European Years, p. 80.
- ¹³ In Search of Myself, p. 345.
- ¹⁴ Frye, p. 139.
- ¹⁵ Scholes and Kellogg, pp. 372-73.
- ¹⁶ Friedman, "Forms of the Plot," p. 163.
- ¹⁷ George Dillon and Edna St. Vincent Millay, Flowers of Evil, from the French of Charles Baudelaire, with original texts and with a Preface by Miss Millay, 2nd ed. (New York and London: Harper and Brothers, 1936), pp. 231-45. The English translations of the epigraphs are quoted from Miss Millay.
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- ²⁰ J.E. Cirlot, A Dictionary of Symbols (New York: Philosophical Library, 1962).
- ²¹ Ricou, p. 54.
- ²² Ibid.
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- ² Ibid., Folder 12, pp. 177-78.
- ³ Frederick Philip Grove, Letter to W.J. Alexander, 12 March, 1938, in Letters, ed. Pacey, p. 325.
- ⁴ Frederick Philip Grove, Two Generations: A Story of Present-Day Ontario (Toronto: Ryerson, 1939), p. 143. All further references to this work appear in the text.

⁵Barker Fairley, rev. of Two Generations, by Frederick Philip Grove, Canadian Forum (October 1939), 225; rpt. in "Critical Views," ed. Pacey, p. 159.

⁶Stobie, p. 168.

⁷See p. 64, where Ralph suggests that Di and four of his children are part of a conspiracy against him, and p. 244, where he accuses Di of discussing matters with the children "Behind my back!"

⁸Frederick Philip Grove, "The Weatherhead Fortunes: A Story of the Small Town," TS, Box 16, Folder 3, pp. 44-55.

⁹In Search of Myself, p. 20.

¹⁰pp. 28-29. J

¹¹J.R. MacGillivray, rev. of Two Generations, by Frederick Philip Grove, Grove, "Letters in Canada: 1944 (Fiction)," University of Toronto Quarterly, IX (April 1940), 292; rpt. in "Critical Views," ed. Pacey, p. 162.

¹²"The Structure of Narrative Transmission," pp. 250-53.

¹³In Search of Myself, p. 440.

¹⁴W.S. Milne, rev. of Two Generations, by Frederick Philip Grove, Saturday Night (August 5, 1939), 9; rpt. in "Critical Views," ed. Pacey, p. 157.

¹⁵See Grove's "The Seasons," TS, Box 15, Folder 2, p. 180; Folder 5, pp. 438, 450; Folder 6, p. 469. In this unpublished novel, Phil is a lecturer in astronomy at the University of Toronto, and Alice is a doctor. The two live in a cottage in a hemlock grove at Sleepy Hollow, where a Dorothy Stroker visits them. At the end of the story, Phil and Dorothy decide to marry, a decision Alice divines without being told and with which, since she likes Dorothy, she is content.

¹⁶Angus Wilson, "The Novelist and the Narrator," English Studies Today, 2nd ser., ed. G.A. Bonnard (Berne: Francke Verlag, 1961), pp. 44, 46.

¹⁷Grove, In Search of Myself, p. 441. J

¹⁸Fairley, rev. of Two Generations, p. 160.

¹⁹Moss, p. 204.

²⁰ Alan Friedman, The Turn of the Novel (New York: Oxford Univ. Press, 1967), pp. 29-30.

²¹ Ibid., p. 12.

PART III, Chapter I

¹ Frederick Philip Grove, A Search for America (Ottawa, Canada: Graphic, 1927), p. 298. All further references to this work appear in the text.

² pp. 236, 237, 243.

³ Frederick Philip Grove, Letter to H.C. Miller, 14 November, 1926, in Letters, ed. Pacey, p. 40. The "older form" is presumably the manuscript Grove claims he began in 1893. See In Search of Myself, p. 181.

⁴ Desmond Pacey, "Fiction 1920-1940," in Literary History of Canada, eds. Carl F. Klinck et al. (Toronto: Univ. of Toronto Press, 1967), p. 681.

⁵ Douglas O. Spettigue, "Frederick Philip Grove: A Report from Europe," Queen's Quarterly, LXXVIII (Winter 1971), 614-15; "The Grove Enigma Resolved," Queen's Quarterly, LXXIX (Spring 1972), 1-2; European Years.

⁶ Desmond Pacey, "Fiction 1920-1940," in Literary History of Canada, 2nd ed., eds. Carl F. Klinck et al. (Toronto and Buffalo: Univ. of Toronto Press, 1976), II, 192.

⁷ In Search of Myself, pp. 181, 184.

⁸ Frederick Philip Grove, "Author's Note to the Fourth Edition," A Search for America: The Odyssey of an Immigrant, New Canadian Library ed., No. 76 (Toronto: McClelland and Stewart, 1971), n. pag.; hereafter cited as "Author's Note."

⁹ René Wellek and Austin Warren, Theory of Literature, 3rd ed. (1942; rpt. New York: Harcourt, Brace, & World), 1956), pp. 34-35.

¹⁰ "Author's Note," n. pag...

¹¹ Carol Shields, "Three Canadian Women: Fiction or Autobiography," Atlantis: A Woman's Studies Journal, IV, No. 1 (Fall 1978), 53, 54.

¹²Schorer, p. 66.

¹³Jean Starobinski, "The Style of Autobiography," in Literary Style: A Symposium, ed. and trans. (in part) Seymour Chatman (London and New York: Oxford Univ. Press, 1971), p. 289.

¹⁴Karl J. Weintraub, "Autobiography and Historic Consciousness," Critical Inquiry, I, No. 4 (June 1975), 824.

¹⁵Ibid., pp. 823, 824.

¹⁶Francis R. Hart, "Notes for an Anatomy of Modern Autobiography," New Literary History, I, No. 3 (Spring 1970), 491.

¹⁷n. pag..

¹⁸Schorer, p. 78.

¹⁹Hart, p. 499.

²⁰Eli Mandel, "The Ethnic Voice in Canadian Writing," in Figures in a Ground: Canadian Essays on Modern Literature Collected in Honor of Sheila Watson, eds. Diane Bessai and David Jackel (Saskatoon, Saskatchewan: Western Producer Prairie Books, 1978), p. 273.

²¹n. pag..

²²Hart, p. 491.

²³p. 201.

²⁴Ibid.

²⁵Starobinski, p. 290.

²⁶Stobie, p. 63.

²⁷Phyllis Bentley, "Art of Narrative," in her Some Observations on the Art of Narrative (1947); rpt. in Stevick, p. 55.

²⁸Bertil Romberg, Studies in the Narrative Technique of the First-Person Novel (Stockholm: Almqvist & Wiksell, 1962), p. 97.

²⁹Ibid., pp. 59-60, 217.

³⁰p. 201.

³¹p. 60.

³²See In Search of Myself, p. 181. Grove would have it that his North American adventures began in 1892.

³³Northrop Frye, "Preface to an Uncollected Anthology" (1956), in his The Bush Garden: Essays on the Canadian Imagination (Toronto: Anansi, 1971), p. 167.

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¹Frederick Philip Grove, In Search of Myself (Toronto: Macmillan, 1946), p. 155. All further references to this work appear in the text.

²Grove, "Author's Note," n. pag..

³Roy Pascal, Design and Truth in Autobiography (Cambridge: Harvard Univ. Press, 1960), pp. 181-82.

⁴pp. 828-29.

⁵p. 289.

⁶p. 827.

⁷European Years, p. 89.

⁸Ibid., p. 188.

⁹John Glassco, Memoirs of Montparnasse (Toronto: Oxford Univ Press, 1970).

¹⁰pp. 90, 92.

¹¹Richard Davis Mallery, ed. Masterworks of Autobiography: Digests of 10 Great Classics, Essay Index Reprint Series (1946 ; rpt. Freeport, N.Y.: Books for Libraries Press, 1970), p. 7.

¹²Erik H. Erikson, Young Man Luther: A Study in Psychoanalysis and History, Norton Library ed., No. 170 (New York, 1962), p. 53.

¹³William Carlos Williams, The Autobiography of William Carlos Williams (New York: New Directions, 1951), p. 3.

¹⁴Reed Whittemore, William Carlos Williams: Poet from Jersey (Boston: Houghton Mifflin, 1975), p. 9.

- ¹⁵ p. 185.
- ¹⁶ pp. 70-71, 83, 89.
- ¹⁷ It Needs To Be Said....., p. 73.
- ¹⁸ pp. 99, 95.
- ¹⁹ p. 496.
- ²⁰ p. 834.
- ²¹ Rosemarin Heidenreich, "The Search for FPG," Canadian Literature, No. 80 (Spring 1979), p. 69.
- ²² European Years, p. 34; p. 244, n. 30. The document is the Anmeldeprotokoll, St. Pauli School, Hamburg.
- ²³ C.G. Jung, Modern Man in Search of a Soul, trans. W.S. Dell and Cary F. Baynes (Zurich, 1933; rpt. New York: Harvest/Harcourt, Brace & World, n.d.), p. 159.
- ²⁴ James Olney, Metaphors of Self: The Meaning of Autobiography (Princeton, N.J.: Princeton Univ. Press, 1972), p. 50.
- ²⁵ Erikson, p. 217.
- ²⁶ European Years, p. 38.
- ²⁷ p. 159.
- ²⁸ p. 47.
- ²⁹ Eugene Goodheart, The Cult of the Ego: The Self in Modern Literature (Chicago and London: The Univ. of Chicago Press, 1968), p. 58.

PART IV, Chapter I

- ¹ p. 223.
- ² p. 113.
- ³ European Years, pp. 198, 19.
- ⁴ Douglas O. Spettigue, Introd., Consider Her Ways, by Frederick Philip Grove, New Canadian Library ed., No. 132

(Toronto: McClelland and Stewart, 1977), p. xv; hereafter cited as "Introd."

⁵Lionel Stevenson, The English Novel: A Panorama (Boston: Houghton Mifflin, 1960), p. 7.

⁶M.H. Abrams, A Glossary of Literary Terms, 3rd ed. (New York: Holt, Rinehart, Winston, 1971), p. 110.

⁷Hugh C. Holman, A Handbook to Literature, 4th ed. (Indianapolis: Bobbs-Merrill Educational Publishing, 1980), p. 298.

⁸Ian Watt, The Rise of the Novel: Studies in Defoe, Richardson and Fielding (1957; rpt. Harmondsworth, Middlesex, England: Penguin Books, 1976), pp. 19, 14.

⁹Frederick Philip Grove, Introd., Consider Her Ways (Toronto: Macmillan, 1947), pp. x-xi. All further references to this work appear in the text. Grove, in an attempt to establish the validity of his tale, refers to the first narrator as "Editor." This "Editor" functions in the same way as Conrad's first narrator, however, except that he transmits his tale by pen rather than by word of mouth. "Narrator," then, seems the proper term to apply to this scribe of Wawa-quee's story. See also Scobie, p. 185, for reference to the "Editor" as "Narrator."

¹⁰See, for example, the very short abstracts of chapters in Goldsmith's Vicar of Wakefield and Fielding's Joseph Andrews, and more especially the longer chapter summaries in Swift's Gulliver's Travels.

¹¹In the 1947 edition of Consider Her Ways, the source of this quotation is cited as Proverbs 4:6. The New Canadian Library edition cites the source correctly as Proverbs 6:6.

¹²Thomas Belt, The Naturalist in Nicaragua, introd. Anthony Belt, F.L.S., Everyman's Library ed. (1873; rpt. London: J.M. Dent; New York: E.P. Dutton, n.d.), p. 24.

¹³Ibid., pp. 66, 62, 25.

¹⁴William Morton Wheeler, ANTS: Their Structure, Development, and Behavior, Columbia Biological Series, No. 9 (New York: Columbia Univ. Press, 1910), pp. 5, 460-67, 6, et passim.

¹⁵Ibid., pp. 529, 534, 535, 539-44.

¹⁶See Wheeler, p. 121. Callows which store liquid honey are referred to as "repletes."

¹⁷Claude Bissell, rev. of Consider Her Ways, by Frederick Philip Grove, University of Toronto Quarterly (April 1948), p. 277; rpt. in "Critical Views," ed. Pacey, pp. 183-84.

¹⁸Robert Weaver, rev. of Consider her Ways, by Frederick Philip Grove, The Varsity (March 7, 1947); rpt. in "Critical Views," ed. Pacey, p. 182.

¹⁹See Belt, pp. 22, 155. Belt notes that Ecitons and most other ants follow each other by scent. He believes ants "can communicate the presence of danger or booty, or other intelligence, to a distance by the different intensity or quality of the odours given off." He also observes that ant scouts scent the trail for the main body of the army.

²⁰Romberg, p. 89.

²¹Stobie, p. 165.

²²Spettigue, Introd., pp. ix, viii.

²³p. 436.

²⁴Stobie, p. 28.

²⁵See Belt, p. 66. "Big ants with "bulky heads" are, according to Belt, the brains of an ant colony, and act as directors and protectors.

²⁶Frederick Philip Grove, "Man. His Habits, Social Organization, and Outlook," TS, Box 5, Folder 4, p. 23.

²⁷Ibid., pp. 20, 22.

²⁸Desmond Pacey, rev. of Consider Her Ways, Toronto Daily Star, 8 Feb. 1947, p. 5; rpt. in "Critical Views," ed. Pacey, p. 180.

²⁹Henry Walter Bates, The Naturalist on the River Amazons, 4th ed. (London: John Murray, 1876), p. 357.

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¹Frederick Philip Grove, The Master of the Mill (Toronto: Macmillan, 1944), pp. 373, 264. All further references to this work appear in the text.

² R.E. Watters, Introd., The Master of the Mill, by Frederick Philip Grove, New Canadian Library ed., No. 19 (Toronto/Montreal: McClelland and Stewart, 1969), pp. xiii, viii.

³ Carleton Stanley, rev. of The Master of the Mill, by Frederick Philip Grove, Dalhousie Review, XXV (1945), 173-81; rpt. in "Critical Views," ed. Pacey, p. 166.

⁴ Frederick Philip Grove, The Master Mason's House, trans. Paul P. Gubbins from 1st German ed. (Berlin, 1906; rpt. Ottawa, Canada: Oberon, 1976), pp. 43-45.

⁵ Frederick Philip Grove, "Fruits of the Earth: 3rd draught," MS, Box 6, Folders 5-8.

⁶ European Years, p. 207.

⁷ pp. 166-67.

⁸ Frederick Philip Grove, Letters to Richard Crouch, 1 and 2 November, 1937, in Letters, ed. Pacey, pp. 320, 322.

⁹ J.E. Middleton, rev. of The Master of the Mill, by Frederick Philip Grove, Saturday Night (January 20, 1945), p. 19; rpt. in "Critical Views," ed. Pacey, p. 163.

¹⁰ Stobie, p. 175.

¹¹ Matthew 23:27.

¹² Frederick Philip Grove, "The Master of the Mill," MS, Box 7, Folder 1, pp. 5, 41; Folder 2, p. 185.

¹³ Ibid., TS, Box 8, Folders 5-8.

¹⁴ Ibid., Folders 1-4.

¹⁵ Ibid., MS, Box 7, Folders 1-3.

¹⁶ Ibid., Folders 4-7.

¹⁷ Ibid., Folder 4, pp. 55-66, p. 41.

¹⁸ Ibid., Folder 5, pp. 114-16.

¹⁹ Ibid., Folder 7, pp. 281-82.

²⁰ Ibid., TS, Box 8, Folders 5-8.

- ²¹Ibid., Box 9, Folders 1-4.
- ²²Ibid., Box 8, Folders 1-4.
- ²³Ibid., Box 9, Folder 3, pp. 135-36.
- ²⁴Birk Sproxtton, "Grove's Unpublished MAN and it's [sic] Relation to The Master of the Mill," in Grove Symposium, ed. Nause, p. 51.
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- ²⁶G.H. Clarke, rev. of The Master of the Mill, by Frederick Philip Grove, Queen's Quarterly, LII (Summer 1945), 254-55; rpt. in "Critical Views." ed. Pacey, p. 168.
- ²⁷Henry James, The Art of the Novel: Critical Prefaces (1907), ed. with an Introd. R.P. Blackmur (New York and London: Charles Scribner's, 1962), p. 51.
- ²⁸Booth, The Rhetoric, p. 253.
- ²⁹J.M. Lotman, "Point of View in a Text," New Literary History, VI (Winter 1975), 352.
- ³⁰pp. 109, 117.
- ³¹The Art of the Novel: Critical Prefaces, p. 322.

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