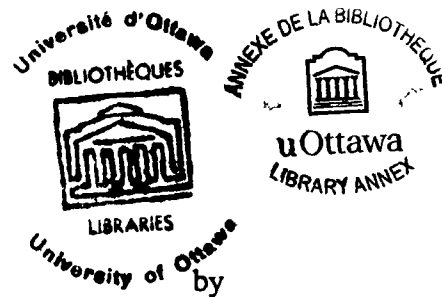


THE SHORT STORIES OF HUGH GARNER:
GROUND-LEVEL REALISM
WITHIN
THE CANADIAN SHORT STORY TRADITION



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**"The moment you put pen to paper
or your fingers on a typewriter
you are on your own
--the mistakes, successes, hardships,
elation, despair, are all yours alone..."
--Hugh Garner, 1965**

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ABBREVIATIONS

(Accompanying Page References In the Text)

- HGBS Hugh Garner's Best Stories. Toronto: Ryerson Press, 1968.
- LofL Legs of the Lame. Ottawa: Borealis Press, 1976.
- M&W Men and Women. Richmond Hill: Simon and Schuster of Canada, 1973.
- ODT One Damn Thing After Another. Toronto: McGraw-Hill Ryerson, 1973.
- VofV Violation of the Virgins. Toronto: McGraw-Hill Ryerson, 1971.
- YS The Yellow Sweater and Other Stories. Toronto: William Collins, 1952.

NOTE: All other references are cited as textual notes which refer to publication data contained in the annotated Bibliography.

INTRODUCTION

Hugh Garner is one of the most important but least acknowledged short story writers in Canadian literature written in English. His importance lies in no small part in his creation of dozens of highly successful short stories which were initially published over a period of thirty years from 1949 until his death in 1979. In addition to the continuous popularity of his stories, Hugh Garner as short story writer is important for the type of stories he wrote and their place within Canadian short story history. His stories are part of the realistic tradition in Canadian fiction. Collectively, they serve as a literary bridge between the works of those who came before, like Frederick Philip Grove, Raymond Knister, and Morley Callaghan, and those who have followed, including Alice Munro, Guy Vanderhaeghe, and W. P. Kinsella.

Garner's approach to the short story is that of a literary tradesman who combines his wealth of personal experience and his intuitive ability to re-create in fiction much of the world as he perceives it. His talent for clear description and realistic depiction of character is enhanced through his extensive reading, as well as through his personal experiences as a non-fiction journalist and novelist. His world view is tempered by his identification, from childhood, with the working class. His social vision, therefore, is that of a proletarian writer whose stories often probe with accuracy the psychological impact of society on the individual.

As a major contributor to the Canadian short story tradition, Hugh Garner has for too long been neglected by serious critics. To date, no major study of his short stories has appeared. Indeed, principal historical studies in Canadian literature all too often ignore the significance of his short fiction. In the first edition of Carl Klinck's Literary History of Canada, which appeared in 1966, Garner receives only five brief citations, with emphasis on only two of his novels, Cabbagetown and Storm Below. His short stories merit only one paragraph, a paragraph which also discusses the stories of Morley Callaghan, Ethel Wilson, and Thomas Raddall (491, 707, 710, 720, 721). In the second edition of Literary History of Canada (volume III), William H. New, in the section dealing with fiction, provides more discussion of Garner's short stories. Yet

this discussion too is not reserved for the Garner stories alone, it shares a paragraph which discusses Cabbagetown and three other Garner novels (244-245). New provides some insight into Garner's stories, but only on a very superficial basis, since the passage discusses all of his fictive creations.

In David Staines's The Canadian Imagination: Dimensions of Literary Culture, critic George Woodcock writes extensively about realism in Canadian fiction. The former editor of Canadian Literature includes in his discussion naturalism as well as Marxist social realism. Within his chapter, he recognizes the work of Grove, Callaghan, Hugh MacLennan, and Mordecai Richler as being within the realistic category. Yet Garner is relegated to a brief mention by Woodcock, who dismisses the Toronto author as one who “retains some standing even to-day in the Canadian literary world and is respected for his short stories and novels of Toronto working-class life, such as Cabbagetown” (72). Thereafter, the work of Garner is completely ignored by Woodcock in his presentation.

W. J. Keith's Canadian Literature in English appeared in 1985, and provides only one paragraph dealing with Hugh Garner and his work. Cabbagetown is lauded and his short stories are compared to those of Morley Callaghan. Keith notes that Garner “is a simple unostentatious writer who covers a wider range than Callaghan” (153). This all too cursory treatment, of an author whose creative work spans thirty years and whose stories have been anthologized around the world and translated into five languages, is by no means unusual among Canadian literary critics. In 1987, W. H. New published a work devoted entirely to the short story in Canada and New Zealand, Dreams of Speech and Violence: The Art of the Short Story in Canada and New Zealand. In this volume, New grants Garner only two passing references. The most extensive one merely recognizes Garner for “his string of books” on such subjects as urban poverty, working class labour, and street behaviour” (89).

Two theses have been written about Garner's work. One written by Robert J. Reimer for an M. A. at University of Waterloo in 1971. Entitled “Hugh Garner and Toronto's

Cabbagetown” the Reimer thesis contains a great deal of useful biographical material about Garner. It has since been superseded as a source of Garner material by Garner's own autobiography, One Damm Thing After Another, which was published in 1973. The second thesis is Constance Arthur's “A Comparative Study of the Short Stories of Morley Callaghan and Hugh Garner,” which appeared four years before Reimer's as partial fulfilment for the Ph.D. at University of New Brunswick. Limiting herself to the Garner stories from less than two decades of his writing career, Arthur has taken a comparative approach, examining how effectively each author uses setting, characterization, style and structure, themes and philosophies. In fewer than 120 pages, Arthur endeavours to discuss not only Garner's stories, but the not inconsiderable number of stories published by Callaghan as well. The result is an unsatisfactory glimpse of Hugh Garner's accomplishments as a short story craftsman. Consequently, neither one of these theses provides readers with a thorough discussion of the Garner short story canon within a Canadian tradition.

In 1972, journalist Doug Fetherling published a monograph on Hugh Garner as part of the Forum House “Canadian Writers and Their Works” series. This is an all too brief, fairly superficial look at Garner's work. In addition to being incomplete because of its publication seven years before Garner's death, it is also inadequate due to its lack of in-depth analysis of the short stories. Hugh Garner contains several useful critical comments about the fiction, but its principal value lies in providing plot summaries and biographical information on Garner. For thirteen years it remained the only published critical work which allotted Hugh Garner and his short stories more than a few paragraphs of critical text.

The most scholarly approach to Hugh Garner and his work is by Paul Stuewe. Although it has been printed in a limited edition monograph format, “Hugh Garner” also appears as a chapter in volume six of ECW Press's “Canadian Writers and Their Works” series, published in 1985. In addition to the section on Garner, the general editors of the series (Robert Lecker, Jack David, and Ellen Quigley) have included in this volume chapters on Robertson Davies, Mordecai Richler,

Ethel Wilson, and Adele Wiseman. The inclusion of Hugh Garner in this volume attests to his stature as a significant author. Stuewe goes beyond biographical information to discuss in some depth Garner's literary accomplishments. The short stories, however, are not given the amount of critical examination they deserve. They must share the chapter with Garner the man and his ten novels.

In the autumn of 1988, The Storms Below: The Turbulent Life and Times of Hugh Garner appeared. Written by Paul Stuewe, this Garner biography provides readers with a great deal of information about Garner the man. Although it refers to Garner as a realistic writer and notes his literary output, it in no way presents a thorough examination of the short stories.

It is appropriate to devote an entire work to the discussion of Hugh Garner's short fiction. To do so will require reference to his other fiction and non-fiction accomplishments, yet the emphasis will be placed on his stories. For too long the stories have remained in the shadow of his novels. This thesis will rectify that situation by examining his stories in the context of the short story genre in Canada. Garner wrote in an age of realism in Canadian fiction when several significant writers made an impact on Canadian literary history. Geoff Hancock, editor of Canadian Fiction Magazine, discusses the realistic short story environment into which Garner arrived at the middle of this century:

The changes that occurred in Canadian fiction in the 1950s and 1960s were merely a honing of the realistic approach life is seen first hand. Experience is treated directly. A character's direct confrontation with a situation creates the organic form of the story. ("Here and Now" 16)

It is important to discuss Hugh Garner's work in the context of the realistic short fiction of his period. The stories of Hugh Garner depict the author's perception of reality at ground-level. They do not present a clearly defined macrocosm of reality into which individual characters are superimposed. Rather, they portray a segment of reality, a sufficiently developed part of the world as perceived from an individual character's perspective. The microcosm of reality as might credibly be experienced by specific characters is what Garner presents in his short fiction. This

character-centred perception of reality fosters the reader's involvement to generate implications of more universal significance from the specific fictive characters and situations presented. This selective approach to sociological and psychological realism serves Garner well in creating a substantial canon of meritorious short stories. This thesis will not only examine the Garner stories as realistic works but will also endeavour to demonstrate how his approach to the genre flowed from his predecessors and in turn served as a link to those who followed.

In addition to this Introduction, the thesis contains five chapters, a conclusion, a publication history of the Garner stories, an extensive annotated bibliography of secondary sources and a selected bibliography of articles and texts dealing with the genre.

Chapter One examines how the ground-level realism of Hugh Garner's stories places him among Canadian writers within the realistic tradition. Further, it illustrates how Garner's knowledge of and affinity for the fiction of his predecessors and contemporaries outside of Canada had an impact on his short fiction. The chapter clearly situates him within his literary age.

Chapter Two demonstrates how Garner developed as a writer, building upon his early reading and his many personal experiences throughout his life. A comparative examination of his non-fiction and the ten novels shows how his development as a journalist and novelist affected his short fiction and how the stories allowed him to achieve his greatest accomplishments as a professional writer.

The third chapter illustrates the Garner social vision as presented through his stories. It shows how this vision is enunciated successfully through his fictional presentation of individual incidents within the lives of specific characters at ground level. The chapter examines the many types of individuals within Garner's society who suffer injustice, including the minorities, the working class in general, the aged, the physically and mentally weak.

Garner's effective development of characters in a psychologically realistic manner is the subject of Chapter Four. Following an initial discussion of the nature of psychological realism and

Garner's adherence to what was practised during his age, numerous stories are discussed to illustrate his successful use of realism from the microcosmic perspective of ground level.

Chapter Five discusses the manner in which Garner presents his short stories. His use of titles, structure, narrative point of view, diction, and dialogue, along with overall style, come under scrutiny in this chapter. His development of appropriate elements of style enables him to be successful as a short story writer.

The Conclusion recalls for the reader how Garner has played a significant role as a realistic writer within the Canadian tradition. Further, it illustrates how his popular and artistic success has left a legacy upon which other writers can build.

Finally the thesis contains a comprehensive bibliography. Of special note in illustrating the broad acceptance of his short stories is the bibliography listing Garner stories and their original publication dates. Also included is a bibliography of Garner's novels and collections of short stories and essays. In addition, there is a selected bibliography of representative Garner articles and essays, letters, an interview with the author, and the only known extant Garner poem. In the Secondary Sources section, there is a comprehensive annotated bibliography of articles written about Garner and an additional bibliography of relevant publications dealing primarily with the short story and journalism.

CHAPTER ONE

THE WRITER IN THE CONTEXT OF HIS AGE

At his best, Hugh Garner is one of Canada's most accomplished short story writers. Canadian novelist and short story writer Morley Callaghan's published fiction pre-dates Garner's by more than two decades. In an unpublished telephone interview in 1987, he stated that Garner's best stories are "well told [with] ... straight style, straightforward, to the point..." (5). Governor General's Award winner Guy Vanderhaeghe did not begin to write short stories until the 1970s. Yet he, too, lauds Garner for his positive contribution to the short story genre. In Vanderhaeghe's words, he "kept alive the idea of story in the short story" (3). Tamarack Review critic Joan Irwin labels Hugh Garner "a master of the short story whose best is very good indeed. He writes with a tough, spare vigour, creating in each incident not only the vitality of the present, but poignantly implicit past and future" (98). CBC radio drama producer Howard Engel, writing in Books in Canada, notes, "In the realm of short-story writing, Garner has few peers" (2).

From the time he wrote his first short story in 1940 until his death in 1979, Garner had more than seventy-five of his stories published (See Bibliography). Many of these have been anthologized while countless others have been adapted to radio, television, and the stage. Despite positive commentary such as that noted above, Garner by necessity measured his writing success more by the acceptance of his work among the reading public than by critical acclaim or literary awards:

The only way that a writer can judge his own work or his success in his art, if you will, or his field or his craft or whatever you want to call it, is public consensus. And if the consensus is on his side, he's done his job...Despite the critics, academic or journalistic or whatever, the public has liked his work and liked it to the extent that his work has been republished in say ninety anthologies (Garner, Interview 31)

For all his popular success and selected high praise of critics for his best work, Garner remains an outsider in the world of Canadian letters. He is all too often dismissed as a minor or commercial writer with minimal literary merit. Reviewer Jim Christy, writing in Books in

Canada, labels Garner “the best bad writer in the country,” and one “who is not taken seriously” (10). In 1987 W. H. New published Dreams of Speech and Violence: The Art of the Short Story in Canada and New Zealand, which is the most definitive work to date on the genre in Canada. In this volume, he allocates only two brief passages to Garner and his work. Neither of these brief references provides a thorough discussion or analysis of Garner's stories. In the first, Garner is described as one who writes about “urban poverty” and “working class labour,” but who does so from a “bluff literary stance” (89). In the second, his name is merely mentioned as one of those whose stories have been anthologized by Robert Weaver (98). There is no attempt to discuss his stories or their standing within the Canadian short story tradition.

As the annotated bibliography at the end of this thesis will attest, such criticism of Garner's place among practitioners of the genre in this country is prevalent where criticism exists at all. Collectively, his canon of short fiction encompasses a major component of Canada's short story history. Garner stories have been published in a number of anthologies in countries such as East Germany, West Germany, Rumania, Switzerland, the Netherlands, the United States, and South Africa. A year before his death, he was listed in the international Contemporary Authors as a Canadian writer who had won the Governor General's Award for his Hugh Garner's Best Stories and as an author who had his stories appear in over seventy anthologies (Bowden 262 - 263). Thus he has been recognized as a significant Canadian writer on the international literary scene. Yet there remains a definite lack of substantial criticism directed toward his stories. This needs to be addressed in order for scholars of Canadian literature to appreciate fully the value of his work as a vital link in the continuum of the Canadian short story written in English.

Hugh Garner's stories are part of the realistic tradition in Canadian short fiction. W. H. New, in his introduction to Canadian Short Fiction: From Myth to Modern, discusses the early roots of realistic short fiction in Canada. He asserts that “T. C. Haliburton, Catherine Parr Traill, and others--even Susanna Moodie, in her personal sketches--developed the art of literary documentary” (4). As will be seen in Chapter Three, Garner, writing in the 1950s, 60s, and 70s,

wrote accurately about people who inhabited his segment of society. Haliburton, Parr Traill, and Moodie did the same, describing the segment of society with which they were familiar and which they wished to capture. In each case, the author's perception and social vision was selective. When Haliburton was writing about the Blue Noses and their approach to commerce and politics, he was capturing in fiction a unique or selective part of reality. Catherine Parr Traill wrote with optimism about her perception of what it was to be an upper-class British immigrant in rural Upper Canada. It was a different world than that depicted by her sister, Susanna Moodie. For Moodie, the British settler faced a continuous torrent of hardship and travail in a land peopled by crude and anti-social farmers and natives. New's case that all three pre-confederation writers were at the headwaters of Canadian realism is valid when one looks at the selected reality each author described. In each case, the writers looked at a segment of the world as they saw it. As writers, they brought their own cognitive framework--ideas, attitudes, beliefs, skills, and prejudices--to their experiences to develop a fictive response to reality as they perceived it. So, too, did Hugh Garner continue with this type of selective realism during the second half of the twentieth century.

Before he came on the scene, however, the development of realistic short fiction was given further impetus by Sir Charles G. D. Roberts and Ernest Thompson Seton. As New posits in his Canadian Short Fiction: From Myth to Modern, "[They]...sought to fashion, in the form of the animal tale, a detailed, observant, 'realistic'--if anthropomorphic--portrait of the world of nature and 'natural' behaviour" (4). These two authors provide a distinctly Canadian touch to this type of story: They present the action from the perspective of the animal. James Polk, in his book The Animal Story in Canada, maintains that the realism of Roberts and Seton is itself a part of the continuum of accurate depiction of reality practised in what came to be Canada:

It is not surprising that Canadians should be the first to develop this type of fiction, since Canada has always been a country of vast wilderness areas. The rugged Laurentian Shield covers nearly half the land mass and the realities of a harsh natural world are not far away from the nation's largest cities. Certainly a writer

would think twice before turning an Ontario wolf or a Jasper Park grizzly into miniature personas with shoes, hats, and big vocabularies.

From the beginning, writing in Canada has centred upon the wilderness. Jesuit missionaries in the New France of the 1700s sent back descriptions of the wildlife, with water-colour sketches, to the French king. Europeans wanted to know what the place was like, and Canadians who could spare the time from clearing the land and surviving the winters to write, tried to satisfy foreign interest in the flora and fauna of the new land.

So explorers' diaries, natural histories, guidebooks, essays on hunting and fishing and the like have been staples of Canadian writing for a long time. (9)

The more realistic and objective portrayal of animals in the stories of Roberts and Seton is in keeping with the Canadian tradition of realistic writing outlined above by Polk. The Canadian animals are not the characters of fable, nor are they seen from the human-centred view as monsters to be controlled or destroyed. Rather, the authors detail animal behaviour which closely approximates observed reality.

The realistic animal fiction of Roberts and Seton spans several decades, from the late nineteenth century to the mid-1940s. During this period, the work of Duncan Campbell Scott was also illustrating realism in Canadian short fiction. At the time of publication of Garner's first story in 1949, this realistic tradition in Canadian short fiction had been well established, with Scott's 1896 publication of In the Village of Viger an early example. Scott's Viger stories reflect what David Arnason has called "the democratization of the short story," wherein "stories were making the lower class types the central interest and revealing class conflict from a different viewpoint" (x). As Garner was to do later, Scott uses many of his personal experiences to create realistic short fiction. Garner's literary spectrum encompasses the urban environment of mid-twentieth century, while Scott captures the social milieu of early settlers and the habitant life in a developing Canada. Scott's short stories enable readers to probe beneath the surface. His fiction exposes elements of the psychological and sociological reality of the period. W. H. New, in Dreams of Speech and Violence, comments on Scott's movement away from sentimental tale to sociological realism:

Bringing the conventions of mystery, sentimental tale, character, legend, and landscape sketch together he made In the Village of Viger (1896) into a linked series that would explore precisely these masks and multiplicities: such dimensions as made simplicity into an eloquent style also gave literary form to the social realities which experience taught to be true.(47)

Scott “democratizes” fiction with stories that venture beneath the stereotypical surface of simple people. From Arnason's perspective, this “democratization” is part of a world movement in the genre at the time, a movement toward psychological and sociological realism:

Henry James and W. D. Howells in the United States gave a particularly North American form to the ideas that were rooted in the work of Flaubert and Zola. They demonstrated that action can rise out of character and that examination of that action from the point of view of realistically drawn characters can provide a vital experience. Their work created a type of story that repays serious study, and they gained for the short story a respectability that it had not previously possessed. The form developed later in Canada and is chiefly a product of the twentieth century: writers like Morley Callaghan and Raymond Knister are its chief Canadian examples. Some of Duncan Campbell Scott's Stories, however, go beyond the superficial aspects of local colour and type to become serious and powerful realistic studies. (Arnason x)

The Garner stories are part of the continuing realistic tradition in Canadian short fiction. As Chapter Three and Chapter Four will explore, Garner's stories present psychologically believable characters interacting within recognizable social environments. Garner, like his predecessors, goes beyond the superficial to present realistic fiction.

With the appearance of Raymond Knister's Canadian Short Stories in 1928, came the confirmation that realism was a vital part of the short story in Canada. In his introduction to this first Canadian anthology of the genre, Knister states that, “Many thousands of Canadians are learning to see their own daily life, and to demand its presentment with a degree of realism” (xviii). The presentation of realistic short fiction expanded during the middle decades of this century, as more authors began to capture the psychological impact of a changing society on the individual. Principal exponents of this evolving realism included Knister himself, with his rural Ontario stories, the prairie actuality in fiction created first by Frederick Philip Grove and later by Sinclair Ross, and the urban fiction of Morley Callaghan.

W. H. New states, "It is true that Knister was influenced by D. C. Scott" (Dreams of Speech and Violence 72). Just as Scott concentrated on individuals in a selective social milieu, so too did Knister write about specific individuals. His stories portray the ordinary lives of rural folk of Ontario. In the words of W. J. Keith, writing in Canadian Literature in English, Knister wrote fiction which gave "detailed accounts of farm--work--picking and packing peaches, raking, ploughing, tending horses, etc." He had the "ability to communicate the monotonous but oddly satisfying texture of rural life" (131). In so doing, Knister was part of the continuance of the realistic tradition.

Like Garner, both Knister and Callaghan were involved with journalistic activities in addition to writing fiction. Knister edited The Midland and Callaghan worked at the Toronto Star. New views this as "experience which reinforced both their editorial skills and their observers' view of empirical reality" (Dreams of Speech and Violence 65). The supposition made by New here is one developed in Chapter Two of this thesis, namely that journalistic subject matter and style can affect the fictional work of authors who write both. Callaghan, as an erstwhile newspaper man, gained notoriety for his realistic stories told in a straightforward manner:

There can be no doubt that his example helped to establish the short story as an important genre within modern Canadian literature. His virtues of directness, economy, and clarity all show themselves to advantage in this concentrated form. Callaghan is a master at creating small situations that generate profound meanings (Keith 130)

Through the middle years of the twentieth century, Callaghan, like Garner who followed, wrote stories which often dealt with urban people and settings. In the words of George Woodcock, Callaghan was a Torontonion who chronicled the travails of people attempting to live with some meaning in the developing metropolis of eastern Canada (Staines 84).

Frederick Philip Grove and Sinclair Ross also produced stories which have been labelled "realistic". Their reality, however, was largely the western Canadian prairies. In volume II of the second edition of Klinck's Literary History of Canada Desmond Pacey writes about Grove's impact on realistic fiction:

Frederick Philip Grove would have been the first in time as well as the first in quality among the prairie realists if his first novels had been published when they were written. He would, indeed, have been the pioneer realist in North America, pre-dating Theodore Dreiser whom in many ways he resembles. (189)

Pacey appears to ignore the realistic elements of the fiction of Scott, Seton, Roberts, and their predecessors because he is concentrating in this commentary on the novel genre. Certainly realism was practised in the Canadian novel in the 1920s by Robert Stead and Martha Ostenso as well as by Grove. Although Grove's practice of realism in his longer fiction is significant, it is his realistic stories which are of concern here. In Dreams of Speech and Violence: The Art of The Short Story in Canada and New Zealand, W. H. New comments on Grove's stories:

Frederick Philip Grove's farm stories--whether the interconnected personal narrative sketches of Over Prairie Trails (1922) or individual later works like "Snow"--tell of the need to know the subtleties of the land in order to survive nature's unpredictability, and of the moments of choice, the dangers of ignorance, and the psychological pressures of isolation. But the farm was a social and political setting as well as a rural and regional natural backdrop. (69 - 70)

The stories of Ross also capture much of the reality of life on the prairies, especially during the drought years of the Depression. W. J. Keith observes how Ross, too, is part of the continuum of the Canadian short story tradition:

These stories recall Knister's, though they are generally more traditional in plot and stronger in tone. Like Knister's, Ross's narrators are often young, sensitive, and imaginative, a poignant contrast arising between their personalities and the nature of the relentless land against which they live their lives. As always, images of snow, dust, and the storm recur. These stories sometimes tremble on the verge of melodrama, but when Ross writes at his best--in "The Painted Door," for example--a simple tragedy archetypal in its pattern unfolds with claustrophobic intensity. Ross's output is small, and the amount of unquestionably fine work smaller, but he is a writer from whom many later Canadian novelists have drawn inspiration and technical awareness. (140 - 141)

Callaghan's A Native Argosy, which appeared in 1929, marked the first individual collection of short stories to appear by any of the aforementioned realists although all had had their work printed in periodicals. Grove's Tales from the Margin did not appear until 1971 and Ross's The Lamp at Noon and Other Stories was not published until 1965. Yet these writers' work set the stage for later authors in the realistic tradition like Hugh Garner.

It was into a Canadian literary environment of growing realistic fiction that Garner appeared. By his own account, he wrote his first short story, "The Conversion of Willie Heaps," in 1940 (ODT 36), but it was not until he returned from World War II naval duty that his first story was published. "Some Are So Lucky" appeared in the Canadian Home Journal in August, 1949. The next decade saw forty-three Garner stories make their way into print in such diverse publications as Saturday Night, Tamarack Review, New Liberty, and Chatelaine (see Bibliography). Although some of his stories were laden with sentimentality, they found a ready market among popular magazines of the day for their realistic characterization and plots with which readers could identify. Such works as "Coming Out Party" (M & W 129 - 143) and "Not That I Care" (M & W 152 - 162) expressed with sensitivity the vicissitudes of teenage love, while others such as "Some Are So Lucky" (HGBS 148 - 165) and "A Night On The Town" (VofV 128 - 143) dwelt on reflective middle-aged characters as they evaluated personal choices from their past. Garner's fictional world of urban youth or middle-aged workers contemplating their lives was no less real than the prairie life depicted in Ross or Grove or the urban realism exhibited in the stories of Callaghan.

Garner's sentimental stories provided some financial reward and assisted him with his career as a "professional" writer. However, most of his stories contain serious subject matter and usually present situations that are psychologically and sociologically realistic. These are the stories which enabled him to gain a valid place among the Canadian realists in the 1950s. W. H. New, writing in the second edition of Klinck's Literary History of Canada, describes Garner's approach to realism in fiction:

He pits his sympathy for the innate decency of human beings against his anger towards social conditions. The scenes that emerge from that tension, sometimes anecdotal, sometimes sustained, inevitably engender pathos. But Garner's commitment to his literary method and perception of reality will not allow him any other conclusion. Despair and optimism would be equally blind; preaching a doctrine that would alter situations would be out of character; he can only take the world 'as is'. (245)

Garner's stories look at reality from ground level. His are not macrocosmic stories of rising nationhood, nor are they fables of great people in history. Rather, Garner presents close-up snapshots of credible characters seeking to find their place in humanity. His portrayal of a Depression-era hobo facing death for the first time in "Another Time, Another Place, Another Me" (VofV 1 - 7) is "realistic" in exposing the feelings of the young vagabond seeing the old man die. Yet from this ground-level view, the story opens outward to raise questions about the meaning of life, the impact of the Depression on people of all ages in North America, as well as about a society that allows an old war hero to die in such poverty. "Interlude in Black and White" (HGBS 182 - 185) is another story that exemplifies what might be called "ground-level realism." A black man seeking medical treatment at a hospital is subjected to verbal abuse from insensitive healthcare workers. The story relates one incident, yet expands outward to raise serious questions about racial prejudice and people's inhumanity toward others. The conclusions which the reader may draw regarding society are many, but the author restricts his presentation to a specific incident. In a similar manner, Garner relates psychological aspects of marriage in "Captain Rafferty" (M&W 144 - 151) or the situation of a middle class man facing the reality of homosexuality in "A Walk On 'Y' Street" (LofL 127 - 140).

This is the realism of Hugh Garner; a fictional verisimilitude with a part of society as he perceived it. Haliburton or Moodie or Traill wrote about their cultural milieu, the physical and social environment they understood. Scott, Knister, Grove, Ross, and Callaghan also presented credible characters operating within the part of reality with which they were familiar. So, too, does Garner selectively present reality as he understands it. As with his novels Storm Below and Silence on the Shore, his stories present a microcosm, and from this specific milieu, the reader can draw more universal implications. Garner's work is a major component of the continued democratization of the genre as he focuses his attention on ordinary people and their lives in a changing world. The William Collins Company Limited recognized his talent and published The Yellow Sweater and Other Stories in 1952, the first of five Garner short story collections to reach

the public during his lifetime. With the appearance of this initial volume and his many published stories, he became an important part of the developing short story tradition in Canada. His position was further enhanced by his role as a regular contributor to the Canadian Broadcasting Corporation (CBC) programme “CBC Wednesday Night” which featured dramatized short fiction (see Bibliography).

The CBC played a major role in fostering the short story in Canada at a period when there were only a limited number of periodicals which published short fiction. In his preface to The Yellow Sweater and Other Stories, the author expresses gratitude to “the literary and commercial magazines...for publishing my efforts, and ... to the director of CBC's Canadian Short Story Program for broadcasting them on the air” (YS no pagination). Robert Weaver was the producer of CBC's “Wednesday Night” programme. Early on, he recognized Garner's potential as a contributor to the genre, and over a period of decades, developed a personal friendship and accepted dozens of his stories for broadcast:

As I recall, Hugh came to see me very soon after I began working at the CBC (I began working there on November 1, 1948 ... Hugh gave me a couple of stories I returned to him; then, after a small argument, I bought his story “Our Neighbours The Nuns,” and we never looked back.

Why was I interested in him and his work? Well, I liked him, we had both been in the services during the Second World War, we were both by that time firmly based in Toronto...we were both interested in some of the same writers--John Dos Passos, James T. Farrell, George Orwell, etc. We trusted one another.

You must also remember that in the early 1950s there were not that many interesting prose fiction writers in Canada (poets were fashionable), and the markets for free lance writers were uncertain (they still are). I broadcast stories by Hugh--“One, Two, Three Little Indians” was an example--that were too bleak for the popular magazines; and later I commissioned him to write new stories, which no magazine would so [sic]; for example, “Hunky” and “E Equals MC Squared”, both first written for CBC. (Weaver Letter to Author)

Despite the good personal and professional relationship between Hugh Garner and Robert Weaver, the writer remained very much a “freelance” author for CBC. In the larger world of Canadian letters, he similarly remained a loner, never affiliating himself with any specific literary group or movement.

Fiercely independent, Garner wrote about what he knew and what he felt was important. In the words of George Woodcock, writing in The Canadian Imagination, Garner was a “genuine realist” within the realistic tradition (72). He wrote about ordinary people; the factory workers, tobacco farmers, lumberjacks, and hobos who peopled his cognitive framework: “The writer must create his people, scenes, and situations as if he were a god,” states Garner in his autobiography, One Damn Thing After Another. “To become a literary craftsman,” he continues, “does not necessitate the acquiring of a great deal of formal education What a writer needs more than anything else is a shallow knowledge of a great many things” (259 - 260). It's axiomatic that a writer writes best about the things he knows best” (ODT 233). He comes from the realistic tradition in Canadian fiction and contributed substantially to it through his intuitive fictionalization of reality as he saw it. Writing is “something you have to learn yourself or have inflicted on you by God or pick it up. It's an esoteric thing and it can't even be put into words” (Garner, Interview 2). “God-like” he continually created a fictional world with characters who served as vehicles for his presentation of how he viewed society. Chapter Three will discuss in greater detail Garner's social vision as he presented it in his short fiction.

His stories were not avant garde in content, nor did he burst on the literary scene with innovations in structure or style. Rather, in the 1950s his work epitomized the established content and style of the era. His independence in no way indicated his lack of knowledge of contemporary literature or his historical predecessors. For models, he turned to the traditional short story as practised by contemporaries such as British author H. E. Bates (Garner, Interview 6). The effective short story for Garner was one which had a beginning, middle, and end and illustrated “discipline and simplicity,” wherein the author uses the simple rather than the esoteric word (ODT 80 - 81). He also learned from Bates the tenet that a short story could be about ordinary people and situations. Bates, in turn, gave credit to Nicolai Gogol:

Gogol marks the switch-over from romanticism to the thing which for want of a better expression, we still call realism; he makes the beginning of the wider application of visual writing, of vivid objectivity, of that particular faith in

indigenous material which is to-day the strength of the American short story Gogol is the father of all writers who say, "I believe the lives of ordinary human folk, rich or poor, adventurous or parochial, good or depraved, dull or exciting, constitute the only view of material a writer needs ever seek (26 - 27)

Although he did occasionally make use of plot structures suggestive of O. Henry or Poe and the surprise ending, Garner's stories remain primarily in the structure which features a single incident related from one character's perspective.

Garner was clearly a realistic writer, but, as noted earlier, he never belonged to any specific literary group. Despite being a literary loner, he had substantial knowledge of the history of the short story in Britain, the United States, and Canada, as well as of his contemporary practitioners of the genre. From among his predecessors and contemporaries, he recognized several, including Theodore Dreiser, Somerset Maugham, and James T. Farrell, with whom he had an affinity. In the preface to The Short Stories of James T. Farrell, which appeared in 1945, Farrell writes about how the American short story had become largely formula fiction based on predictable form (xiii - xviii). Like Bates, however, he notes that the new realism is superseding the old models:

...Writers arose and began articulating the experience of groups in America, of phrases in American life that had hitherto received false and patronizing treatment, or no attention at all. Immigrant groups, the working class, the poorer elements in general began to receive some degree of realistic representation in American fiction. This tendency has now reached the point where, viewed sociologically, American writing treats of an infinite variety of types, racial and economic groups, and localities that go toward making up the totality of American life.

Most of the writing in this so-called revolt is usually described as realism, or as realism and naturalism. Naturalism in literature can be described as an attempt to embody scientific method in so-called creative writing. One of the foremost exponents of naturalism was Zola, who based his naturalism on an earlier view of materialism, a view that juxtaposed matter and spirit, environment and character. Theodore Dreiser has exemplified a similar naturalism in this country. This revolt, particularly in its earlier stages, involved the attempt to treat character as a product of environment. (xix - xx)

As will be seen in Chapter Three, Garner's social vision as portrayed in his stories is akin to that discussed here. Garner, Farrell, and Dreiser all looked at ordinary people in light of their environment.

Like Garner, Dreiser worked as a journalist and was no stranger to the working-class environment. According to Laurence Hussman in his Dreiser and His Fiction: A Twentieth Century Quest, Dreiser became a “philosophic naturalist” through experience:

The cruelty of the city was a vital primer in the doctrine which he was later to know by name as the survival of the fittest. The many examples of urban man's inhumanity made a joke of the world view taught him in the parochial schools. (9)

Garner could identify with the world as depicted by Dreiser, a world in which “human morality and motivation are based on physiological and sociological fate” and in which “the only discernible laws are the laws of change and chance” (Hussman 10). As will be demonstrated later in this thesis, Garner had less belief in determinism than Dreiser, yet he did depict a society in which the individual appears the victim of an uncaring and at times cruel power structure.

In addition to the influence of Farrell and Dreiser, Hugh Garner has an affinity with Somerset Maugham and his work. Like Garner, Maugham felt that he was ignored by many critics because his stories appeared initially in popular magazines:

I know that in admitting this I lay myself open to critical depreciation, for to describe a story as a magazine story is to dismiss it with contumely. But when the critics do this they show less acumen than may reasonably be expected of them. Nor do they show much knowledge of literary history. For ever since magazines became a popular form of publication authors have found them a useful medium to put their work before readers. All the greatest short story writers have published their stories in magazines. Chekov, Henry James, Rudyard Kipling. I do not think it is rash to say that the only short stories that have not been published in a magazine are the stories that no editor would accept. So to damn a story because it is a magazine story is absurd. (Maugham 2)

As noted at the beginning of this thesis, Garner's work has often been dismissed as mere populist fiction. The attraction of Garner to Maugham can easily be understood.

More than sharing similar views regarding recognition of their work, Garner also shared with Maugham extensive use of the first person narrator in his stories. Garner's application of this technique of presentation will be discussed in depth in Chapter Five. Nevertheless, when discussing the place of Hugh Garner within the short story tradition, it is useful to see how Maugham also believed in the first person narration for effective realistic stories. In his preface to

East and West: The Collected Short Stories of W. Somerset Maugham, he states that he uses this form as “a device to gain verisimilitude” (xv). Again, Garner could look to Maugham as a model for this realistic technique.

Garner claims that his writing was influenced by several other writers who are his contemporaries as well:

My actual literary mentors were John Dos Passos, who taught me how realistic fiction should be written, and J. B. Priestley, who has written better about young romantic love than any author I have ever read.

Besides those two I have learned from and been influenced by countless other writers, while trying to imitate none. I have learned to write dialogue from John O'Hara, short stories from Hemingway and many other writers, the flashback and interior monologue from James Joyce, and from John Steinbeck I learned how to write with affectionate compassion for the poor and downtrodden. (ODT 20 - 21)

This statement by Garner is worth investigation, looking at possible similarities between Garner's fictional style and that of the authors named.

There does seem to be an affinity between Garner and John Dos Passos, especially in each author's adherence to realism. Critic Robert Rosen, writing in John Dos Passos: Politics and the Writer, states: “The world was always real to him [Dos Passos], painfully real; it was never veiled with mysticism and his characters rarely symbolic.” He then proceeds to praise Dos Passos for his “plainer, less impressionistic style, greater use of dialogue, and a filtering of experience through sensibilities less aesthetic...” (79). The straightforward style and intuitive presentation, mostly bereft of symbolism beyond the immediate situation, are also in keeping with the stories of Hugh Garner. These elements of style will be discussed in Chapter Five.

John O'Hara and Ernest Hemingway are also singled out by Garner for their realistic depiction of North American life. Sheldon Grebstein, in his John O'Hara, notes that the American author was “a disciple of the Hemingway hard-boiled manner...[and] one of a particular species of modern and very minor naturalists” (18). As will be discussed in some depth in Chapter Three, Garner did not clearly differentiate between realism and naturalism. What Garner, Hemingway, and O'Hara did was depict ordinary people in their ordinary lives. O'Hara for

example, is viewed positively by Grebstein “as a social historian and social analyst; for his skill in depicting the tensions between classes, or between members of slightly different rank within the same class...” (21). Garner similarly took the selective reality of mainly working-class people and used it as the basis for his short fiction.

In referring to Steinbeck, Dos Passos, Hemingway, and O'Hara, Paul Stuewe notes that Garner's admiration was in part for their collective “body of fiction that established realism whether ‘psychological’ or ‘photographic’ or ‘proletarian’ as the dominant mode of literary expression” (84). James Joyce had less of a direct impact on Garner, although the Canadian author also made extensive use of the third person limited point of view in narration, thus affording the reader access to the intimate thoughts and feelings of characters. Garner's extensive use of the first person and third person limited narrative techniques will be discussed in detail in Chapter Five.

As noted in Garner's comments above, he respected J. B. Priestley for his depiction of young love. Stuewe sees another impact of Priestley and other British writers on Garner. Specifically, Priestley's work was laden with “realistic but at times sentimental depictions of English working class life” (85). The idea that realism can be presented through sentimentality is one which a reader of Garner's stories can accept. In the most sentimental of Garner's stories, such as “Waiting For Charley” or “A Trip For Mrs. Taylor,” there is always the reality of the individual trying to find meaning within society. David Hughes points out in his J. B. Priestley: An Informal Study of his Work, that Priestley is sensitive to the basic dignity of the human being: “One cannot, however, write about Priestley without calling the word [humanity] into action; he is humanitarian, humane and a humanist, and he writes with humanity” (96). So, too, is the dignity of the individual an important part of the stories of Hugh Garner. Reality is continually presented from the perspective of the individual character.

In his autobiography One Damn Thing After Another, Garner hints at having used his knowledge of other writers such as those noted above in his attempt to be part of a new realism in

Canada. From Garner's perspective, his type of realism is somehow different than that practised by others in this country: "I knew that I was one of the generation of new authors who were attempting to change the Canadian scene by writing realistic urban-setting fiction. We weren't the first; Morley Callaghan had done it in the thirties, and Frederick Philip Grove had written realistically during the 1920s of prairie life" (44). He shows an accurate knowledge of the history of realism in short fiction in Canada, yet his claim to being part of a "new generation" is somewhat suspect. He never identifies his fellow new generation writers, nor does he give any evidence which would distance him from Callaghan. In an unpublished interview in 1987, Morley Callaghan states that Garner was in "the tradition of James T. Farrell [and] John O'Hara" (2).

He was one of the few writers, you see, who was writing about real people and trying to tell real stories about real things that had happened. That made him, that gave him his special distinction because there weren't many doing it, you know. But for some reason, there was something in his work that didn't make , say the practitioners in that school or the critics in that school, turn around and acclaim him.
(8)

Callaghan believes that Garner was disappointed at not being accepted in the American market as Callaghan himself had been. It was perhaps for this reason that Garner, who was ten years younger than Callaghan, made much of being of a different age or literary group than his fellow Torontonians, despite their similarity in creating realistic fiction:

He was very conscious of the fact that he was ten years younger than I was, and this is rather sad. He used to tell me that he was ten years younger as if strange magical things could happen in the next ten years, for him. (11)

Garner, of course, was not of a different generation than Callaghan, nor for that matter, of O'Hara, Dos Passos, or Hemingway. Rather, he was continuing the tradition of realism developed by all the writers mentioned in this chapter. He took from those who went before and from his contemporaries the elements of story with which he felt most comfortable. He then created his own brand of ground-level realism which concentrated on the individual character within a credible plot situation. Throughout the 1960s, Garner had only a dozen new stories

published but in addition had two collections put into print. One of these, Hugh Garner's Best Stories, won the Governor-General's Award for fiction. Many of the stories from this decade, plus others from the previous one, were also placed in a number of anthologies. From 1970 until his death in 1979, he published an additional nineteen stories and two more collections, with countless stories being reproduced in anthologies and adapted for radio, television, and the stage (see Bibliography). He continued to write in the realistic tradition. His one notable foray into a more experimental means of narration was "Station Break" (LofL 101 - 120), yet even here the story is realistic in approach. He merely used italics in the narration to indicate a change in speaker, hardly a revolutionary practice. His stories remained traditional in structure, with occasional twists in plot or a surprise ending, yet always within the realistic tradition.

Garner's writing reflected much of his own growth in experience. In later years, he wrote about the middle class and about the difficulties faced by middle-aged, ordinary people in a changing world. Yet Hugh Garner's social vision remained one which might be called proletarian throughout his life. He continually espoused the view that the life of the ordinary person was worthy of fictionalization. His presentation to his readers featured a social view that had little sympathy for the wealthy and powerful, and even less for those who made their way up the social ladder only to deny their lower-class roots, such as the teen-aged boy in "A Manly Heart" (HGBS 195 - 205). Garner himself became middle-class in economic terms, which caused him to alter the focus of his social criticism as the years passed. He continued to write about the "losers" of a seemingly uncaring society, yet the characters changed. Middle class, middle-aged characters confronted "down and out" victims of society, or at least characters who were outside the general experience of middle-class daily life in suburbia. "Step-'n-a-Half" (VofV 40 - 59), "Violation of the Virgins" (VofV 194 - 259), and "A Walk on 'Y' Street" (LofL 127 - 140) are this type of story. Yet Garner also moved further into the middle-class milieu to investigate, not tobacco farm workers as in "Hunky" (HGBS 166 - 181), or the blue-collar assembly workers as in "E Equals MC Squared" (HGBS 224 - 235), but the white collar alcoholic as in "Brightest Star in the

Dipper” (VofV 144 - 179) or the suburban teen-ager who falsely accuses a neighbour of assault in “A Short Walk Home” (LofL 153 - 167).

This alteration in Garner's fictional world reflects in part the alteration in his own life. Without taking a completely hermeneutic stance, one who endeavours to study Garner's place in Canadian literature nevertheless has to be aware of his personal shift in status. He was, after all, an author who admitted to putting much of himself into his writing. Paul Stuewe comments on the changes in Garner and how they were reflected in his writing:

His identification with the working class, as he understands the term, has been constant; but the social acceptability of working-class people in academic and literary circles has undergone a sea of change. In the 1930s, the symbol of “The Worker” stood for the imminent social revolution, and sympathetic members of the bourgeoisie affected the appropriate dress and demeanor. By the 1970s, it was obvious that workers had for the most part elected to seek the maximum available benefits proffered by the status quo, and the affections and affectations of the liberal-to-radical bourgeoisie were transferred to the recipients of social welfare and particularly those who were members of radical minorities. Although Garner's social and political views, like his slang, altered very little over the years, changes in intellectual society's opinion of the working class made his consistently maintained convictions appear to swing from left to right. (105)

Garner was aware of his change in status, which he felt reflected much of the change in the society in which he lived:

I think because I come from a very poor working class background, you know, poverty stricken, I have a tendency to feel for the little man from an intimate knowledge. I know how the working class think. I know how the middle class think because Christ knows I've been middle class for twenty years just because in order to get from one to the other you just make a few bucks, you know. It's not that difficult. Anyway, I think that today we are living in an egalitarian society

I used to write almost exclusively about working class people because I know them more intimately than anyone else. (Garner, Interview 24)

Violation of the Virgins appeared in 1971, a collection of stories Garner wrote entirely about middle-class people (Garner, Interview 24 - 25). Here the characters have social status and economic security. They include a middle-aged school teacher (“Violation of the Virgins”), an alcoholic salesman (“The Brightest Star in the Dipper”), and a wealthy patient in a mental hospital (“Sound of the Hollyhocks”). Despite his characters' social standing, Garner shows that he has

not abandoned his interest in “losers” in society. He demonstrates how these people, too, are outsiders. Garner remains steadfast in his social vision and self-proclaimed status as a proletarian writer, as he champions these “little people” by capturing moments of conflict in their lives. He maintains his realistic perspective on life: “I do tend to write naturalistic or realistic fiction which is true. I’ve been accused of writing mainly about losers which is also true. I think that losers are far more interesting protagonists than winners I have a greater feeling towards losers than I do towards winners” (Garner, Interview 23). Garner’s stories reflected his time, a period when fiction often portrayed the psychological impact of changing society on the individual.

Garner continued to write what contemporary critic Geoff Hancock, who is the current editor of Canadian Fiction Magazine, has called the traditional short story:

The traditional short story uses the devices of realistic writing. The writer pays attention to details. Characters are psychologically motivated. The plot has cause and effect. A story tells us what we already know, a version of a discovered and possibly not authentic definition. (“Moving off the Map” 277)

Garner’s vision of life is selective and character-oriented in the tradition of Nicolai Gogol, seeking to examine the lives of “ordinary folk, rich and poor” (Bates 26 - 27). As a self-proclaimed realist or naturalist, Garner is similar to Irish short story writer Frank O’Connor, who also made a career with stories which depict “outsiders, lonely individuals, cut off from society” (Ferguson 15). Like O’Connor, Garner writes about the world he knows, adhering to the tenets of realism developed within the British, American, and Canadian short story traditions.

Throughout the four decades in which his work appeared, Garner continually presented stories about “outsiders.” His realistic depiction of what Poe would term the single incident in the lives of individuals marked him as one with his age. If, as Geoffrey Moore writing in The Times Literary Supplement, suggests, the period of Sherwood Anderson, John O’Hara, and James T. Farrell was a time of the “truthful” short story (xl), then the stories of Garner were very much of his time. As the years passed, his stories remained a vital and a relevant part of Canadian literature. They were by no means anachronisms. Geoffrey Hancock notes, in Canadian Fiction

Magazine, that realism was still very much a part of contemporary Canadian fiction in the 1970's, despite a move away to more experimental stories with "the typewriterese of the 'avant-garde'...well represented [by] Bill Bissett...George Bowering...bp nichol..." (14).

Although Garner is described as being too sentimental in his work, his realistic presentation of short fiction can be seen to be very much a part of his age:

The changes that occurred in Canadian fiction in the 1950s and 1960s were merely a honing of the realistic approach. The early works of Mavis Gallant in My Heart is Broken, Alice Munro's Dance of the Happy Shades, Ethel Wilson in Mrs. Golightly and other Stories had a more casual, episodic sense. Less dependent upon strong plots than Morley Callaghan, the impression still remains that life is seen first hand. Experience is treated directly. A character's direct confrontation with a situation creates the organic form of the story. (16)

The last years of Garner's life brought more change to the short story genre in Canada. Hancock calls these "the various modes of realistic fiction." He names Clark Blaise as one who practises "autobiographical" prose, and cites Rudy Wiebe and Jack Hodgins among others who use "highly explosive images as they recreate the present" (16). Writers like Alice Munro and W.P.Kinsella have also created work which has built upon the realistic tradition.

Despite the rise of new writers, Garner maintained his position as a ground-level realist by continually depicting in verisimilitude credible characters and situations in his stories. As late as 1986, Margaret Atwood refers to him as one who with others attempts in his stories

...to describe observed reality as it is, and not through imported conventions that may not apply to it. Realism of this kind, then--as in Sinclair Ross's 'The Lamp At Noon' and Hugh Garner's 'One, Two, Three Little Indians'--has been a constant presence in the Canadian story, and it is still alive and well, as witness the work of Edna Alford and Sandra Birdsell, among others. (xvi)

Hugh Garner's role as a link in the Canadian short story tradition should not be minimized. His continuance of the realistic story, as initiated generations before, through the 1950s, 60s and 70s, set the stage for later authors such as Alice Munro, W.P. Kinsella, and Guy Vanderhaeghe. "He was an influence on me," says Vanderhaeghe, "in that he showed me the viability and possibility of story" (2). "Garner was writing about people I knew and grew up with, like Steinbeck had done" (4). For Jack Hodgins, another writer who followed Garner and his

generation, it was the late author's "narrative drive" that affected him most: "I recognized the strong narrative drive...I wanted to write what was both literary and had narrative drive and I was aware that he was a man who could create tension, create a sense of a passing time and most successfully plant a sense of urgency in the reader" (2).

In the current age, dominated by critical theories which posit that the author is dead upon completion of a work, and which deconstruct a work according to the tenets of total reception theory, where realism appears only as part of "magic realism," the work of Hugh Garner may seem somehow out of place. Yet his role as an integral, albeit independent, part of the Canadian short story tradition cannot be denied. Indeed as many contemporary writers adapt realistic techniques to create "super-realism" or "minimalism" in their stories (Barth 1-2, 25), Garner's contribution to the genre takes on added significance. He carries on the realistic tradition of Scott, Grove, Knister, and Callaghan so that others can build upon it. His angle of perception is unique in that it is continually from ground level. Nevertheless, it is sufficiently recognizable as an approach to readily fit into the tradition of his time. In his work can be seen the influence of Dos Passos, Maughan, O'Hara, and Farrell as well as the aforementioned Canadians. An appreciation of the realistic short story in Canada requires discussion of the work of Hugh Garner. Perhaps Joan Irwin said it best when she noted that Garner was a master of the genre, "creating in each incident not only the vitality of the present but a poignantly implicit past and future" (98).

CHAPTER TWO

GARNER THE WRITER-CRAFTSMAN

Concurrent with Hugh Garner's rise as a short story author within the realistic tradition was his formation as a skilled essayist and reputable novelist. In order to appreciate fully his achievement as a short story writer, it is valuable to understand how he came to develop an interest in writing and what he was able to accomplish as a journalist and as a novelist. A great deal of his successful method of presentation in non-fiction, for example, is transferred to his short stories. Clear, straightforward presentation is to be found in his non-fiction journalism and short fiction alike. Similarly, the Garner novels and short stories contain psychologically credible characters and plot situations which closely parallel his stated perception of reality and his social vision.

As a non-fiction journalist, he was required continually to produce work presented from a personal perspective making extensive use of autobiographical material. Writing for a number of different magazines and newspapers also demanded that Garner demonstrate versatility as a writer producing articles on a wide range of subjects. He had to do this using a clear, entertaining style within a limited amount of space. Garner's ability to meet these requirements for popular journalism assisted him in his creation of short fiction. Similarly, his experience as a novelist afforded him the opportunity to develop realistic characters and situations using detailed description and dialogue. Through his novels, he was also called upon to demonstrate his narrative skills while presenting situations of sociological and psychological significance. Thus an examination of Hugh Garner's early literary experiences, as well as his development as an essayist and novelist, will provide better understanding of what he has accomplished in the short story genre. It will also substantiate his status as a writer-craftsman who wrote non-fiction and fiction but found his greatest achievement in the short story.

Hugh Garner considered himself first and foremost a professional writer. Despite that designation, he rejected any suggestion that he was a literary author. Instead, he preferred to be appreciated as an accomplished wordsmith who created works of interest and entertainment for his

readers. He was rare among writers in Canada during the middle decades of this century in that he was able to generate sufficient income from his writing to sustain himself and his family. As the consummate freelance writer, he used his talent to create advertising copy, write entries for the Encyclopedia Canadiana, and edit a trade paper, as well as to write newspaper columns, magazine essays, novels, and short stories (Toye 290 - 291). Indeed, his profession was writing.

A great deal of his creative work had sufficient aesthetic integrity to appeal to academic critics, while some of his writing appealed primarily to readers of popular commercial magazines. Much of his work proved to be both a critical and popular success. Garner took pride in his versatility as a writer, and in his ability to fulfil successfully a variety of writing assignments. In his autobiography, One Damn Thing After Another, he discusses his self perception as a writer:

I generally call myself a writer, no qualifications, just a writer. When I made much or most of my living from journalism, I called myself a journalist. And sometimes I've called myself a journalist when to call myself a writer would have brought forth a lot of question

I write from literary compulsion and motivation even when my writing has a commercial end in view. As I've said earlier, I've written in different styles depending on whether I was writing a novel, short story, or something else, but I didn't say that I didn't try to write as well as I could in all of them. I've always tried to write at the top of my talent. Nobody in his right mind sits down consciously to write a work of art. (ODT 285)

The above statement by Garner indicates how he approached his work, as a conscientious craftsman practising his chosen trade to the best of his ability no matter what the project. In workmanlike fashion, with little pretention at creating the great Canadian masterpiece, he would write what was required.

In Dreams of Speech and Violence: The Art of the Short Story in Canada and New Zealand, W. H. New discusses how many Canadian practitioners of the genre "take their stories from the world of empirical experience" (106). One of Garner's talents lay in his ability to draw upon his wealth of experience and to reshape that experience into written work which appealed to his readers. The experience he had growing up in the Cabbagetown neighbourhood of Toronto,

the plethora of jobs he held over the years, his war experiences, and his extensive reading all served him well as a writer:

I learned to write by giving in to a voracious appetite for reading during my youth; by a cultivated ability to absorb what I had read, seen or experienced; by noting perhaps subconsciously, how good writers wrote; and finally by living many of the things I later wrote about. (ODT preface unnumbered page 4)

As with many of the realists referred to by New (106), Garner was drawing upon the empirical world.

Garner was born in England in 1913, but his childhood and adolescence were spent in the Cabbagetown neighbourhood of Toronto, which he himself has labelled the largest Anglo-Saxon slum in North America at the time. The day-to-day experience he gained living in this environment, as well as the vicarious experience which he gained through his wide reading, had a significant influence on this highly autobiographical writer. His early experiences were with both British and American authors:

The only books in our house that I remember were A Mother's Recompense, and The Way of All Flesh by Samuel Butler, which my mother had received as Sunday school prizes during her childhood. As a small boy I received Christmas presents of the G. A. Henty books, A Boy's Own Annual, and others from my maternal grandmother in England. Later on, long before I was old enough to join the public library, I bought weekly issues of English public school papers with names like Triumph and Magnet, in which I vicariously associated myself with the British aristocracy. My favorite character was a smoking and drinking incorrigible named "The Bounder", who nevertheless would often come through in the clutch and do brave or decent things for his schoolmates in the Lower Fourth. The Bounders of this world have always been my favourite people.

As a child I also read the Tom Swift and Frank Merriwell books, thinking, even then, that their authors were mental basket cases. I scoffed at the prissy little Fauntleroy in such Horatio Alger Junior type books as By Luck and Pluck, Joe the Shoeshine Boy and other such pieces of "inspirational" claptrap. I was always wishing the runaway horse pulling the carriage carrying the rich man's daughter would trample the hero to death, or that the rich little girl our hero saved from the millrace would have bad breath and acne, and would marry the works superintendent's son. (ODT preface unnumbered page 3)

The Garner proletarian social vision and predilection for realism can be seen to have developed at an early age. His heroes were not the powerful, wealthy, or fantastic. Instead, he favoured the

“bounders” of the world. This interest in the underdog or outsider in society is something which can be seen throughout the Garner canon.

During his teen years, Garner admits to having “surreptitiously read Louis Beretti, Kings Back to Back, the sexual references and stories in The Bible, Erskine Caldwell's Tobacco Road, and every other dirty book I could lay my hands on.” Other titles he listed in his autobiography, One Damn Thing After Another, as having appealed to him as an adolescent include “classics such as Huckleberry Finn, The Swiss Family Robinson, Treasure Island, Robinson Crusoe, and Henry Miller's Tropic of Cancer and Tropic of Capricorn” (ODT preface unnumbered page 4). It is interesting to speculate how his early concept of “dirty books” may have affected his own creative work in that he avoids overt description of sexual encounters. It is difficult to think of any erotic passages in Garner's fiction. When sexual activities are referred to, they are done so briefly and with none of the characteristic Garner capacity for detailed description. The sexual act is alluded to rather than described. This will be referred to again in Chapter Four.

Hugh Garner's initial foray into the field of writing was poetry. There is no evidence that any Garner poems have been published, and the only poem among the Hugh Garner Papers at Queen's University is a poem entitled “Traveling,” dated 1970 (see Bibliography). Yet his earliest attempt to write was a poem which he submitted to the school magazine at his technical high school. His forced attendance at the “tech,” instead of admission to an academic collegiate, was something to which he objected. He believed that he had been “banished” to the technical programme by incompetent teachers who gave little attention to working-class children (ODT 16). Here the personal experience of Garner the proletarian is seen to be at odds with the power structure as exemplified by the educational system. He ultimately quit high school at age sixteen, but while there did good work in drafting and wanted to publish his poetry (ODT 17). Despite this early literary interest, he always felt an outsider from what he labelled “the showbiz clique” of drama and literary students: “I often submitted short pieces of horrible verse,” he admitted, “to both the printing class and the Tech Tatler, but that's as far as it went. It gives me great

satisfaction today to realize that all the school literati probably ended up as hairdressers and drivers of moving vans” (ODT 17). Even in this brief reminiscence, Garner cannot resist a verbal jibe at what was, within his school, the literary mainstream. He seemed eager to point out that he subsequently achieved success as a professional writer despite his position as a loner or outsider from the “establishment.” This is an attitude he maintained with pride throughout his career.

His early rejection by the students with literary aspirations at his school did not dampen his enthusiasm for writing as a profession. In a 1969 Tamarack Review interview with Allan Anderson, Garner related what it was that attracted him to the writing profession:

I think all of us have an urge to communicate, become known, to reach a modicum of fame perhaps, to make money, and it was probably an amalgam of all those things. But it wasn't an overwhelming one when I was a child. I had no particular worries about becoming a writer. I would have been quite content, I think, to become a junior civil servant or something like that. (19)

Publicly, at least, he saw his writing to be like any other trade or profession; it was something he did. In an interview with the author conducted in 1975, he discussed how one with minimal formal education like himself could nevertheless be a successful writer, “so long as he knows basic English word and sentence structure” and has sensitivity. This latter quality is something he admitted could not be taught but was intuitive:

You can't get it from a teacher. It's something you have to learn yourself or have inflicted on you by God or pick it up. It's an esoteric thing and it can't even be put into words. I can't explain it. I can't explain why something that happens in my head goes down my right arm into my pen or down both arms onto my typewriter. You know, it's one of those things that are beyond physiology and psychology and everything else. (Garner, Interview 2)

For Garner, the literary tradesman, it is through a hands-on apprenticeship that one perfects his or her craft: “A writer has to learn his own trade by himself, writing for himself and to himself, until he knows he has become skilful enough to submit a manuscript to a publisher or editor” (ODT 29). Here again is heard the voice of Garner the outsider stating his belief in the individual's ability to achieve success external to the structured literary system.

To appreciate fully Garner's accomplishments as a writer, it is important to recognize that he achieved his success as a non-fiction and fiction writer while maintaining his position as an outsider. The impact of the reality of his situation as one apart from the literary mainstream is reflected in many of his non-fiction articles. His outsider's view of reality is also seen in his fiction, where he frequently depicts characters who, although recognizable, are often outsiders. His perception of reality was that of one who lived within society but never felt a part of the power structure that guided it.

Many of the realists who came before him, writers like Grove, Knister, and Garner's contemporary, Callaghan, maintained a discernible contact with the literary and cultural mainstream. For all his initial isolation and independence as a writer, Frederick Philip Grove in later life became an editor at Graphic Press and a fellow of the "establishment" Royal Society (Toye 324 - 327). Knister, too, was an editor interacting with other writers on a regular basis while editing The Midland and while serving as an editor at Ryerson Press (Toye 414 - 415). Callaghan, of course, remains to this day a mainstream literary figure having established himself in the late 1920s, interacting with Ernest Hemingway, James Joyce, and F. Scott Fitzgerald in Paris. Later he was recognized by the Royal Society and in recent years was named a Companion of the Order of Canada (Toye 97 - 99). For Garner, such interaction among his fellow writers or between himself and the social structure of the literary establishment was neither important nor desirable. He developed his talent alone, in his own way.

Robert Fulford, in his article "Solider, Sailor, Hobo, and Writer: Notes on Hugh Garner," discusses how a Garner apart did not necessarily mean a Garner who lacked awareness of the realistic/naturalistic tradition upon which he was to build much of his literary career. In fact, Fulford suggests, he was more in touch with reality through his experience than other more academic authors:

In a country where most writers learn about literature in university or through various polite forms of journalism, Garner picked up what he could in public libraries and by facing his typewriter in isolation. His writing fell in behind the

American naturalism of Dreiser, Wolfe, and Anderson, but there was no point at which Garner saw himself--or was seen by others--as part of a school or group.

His loneliness was part of his style. (14)

Garner discovered his personal ambition to be a writer while in New York City in 1935. Prior to that, he had worked as a copy boy at the Toronto Star for one year after he quit school, and gained practical experience re-writing copy and occasionally doing some reporting. The impact on his writing of this experience at the Star was dwarfed by his vicarious experience gained from reading and his extensive personal experience obtained by living the life of a vagabond travelling across North America. By the time he was twenty-one years of age, he had spent the early Depression years as a hobo riding freight trains throughout the continent. He recalls how in Los Angeles he spent hours at the public library, gaining knowledge which would serve him well in his future writing career. He read "books on abnormal psychology, including Krafft-Ebing, moved on to Freud, Jung, and Adler, and from the psychologists to the philosophers, Spinoza, William James, Schopenhauer, Descartes, and Nietzsche" (ODT 27). It will be shown in Chapter Four how Garner's interest in the psychological had an impact on him as a writer. His fascination with human beings and how they live their lives in an often hostile environment is to be seen throughout his work.

When he arrived in New York, he came across Story magazine, edited by Whit Burnett and Martha Foley. He recalls, in One Damn Thing After Another, how his exposure to stories in the magazine put him on the road to being a professional writer:

These two stories, and subsequent ones I read in second hand literary magazines, were the first utterly fascinating pieces of short realistic fiction I had ever read. Suddenly I wanted to become a short story writer and write stories such as these, about ordinary people, living ordinary lives, happy or sad about the everyday things of life. (28)

As noted in Chapter One, Garner admits to having read the work of Maugham, O'Hara, Dos Passos, and others. These writers' attempts to capture what Maugham has called the "simple incident, material or spiritual" (95) is something which is echoed in the Garner statement above. Garner's reading and his wealth of personal experience helped shape his future as a writer of both

fiction and non-fiction. Armed with the creative philosophy of capturing the ordinary, Garner the proletarian writer began by writing stories, but soon gave up and turned to non-fiction as a means of expressing his view of reality.

Through his initial non-fiction, he was able to write about the people and situations he had hoped to capture in fiction. His first commercial sale was an essay, "Toronto's Cabbagetown," which appeared in Canadian Forum in June, 1936. To examine this first essay by "Hubert" Garner is to see Garner the proletarian striking out at perceived social injustices suffered by common people. Much of what he sought to do in his fiction he practised as well in his non-fiction, including this first essay. He wrote about what he knew. In "Toronto's Cabbagetown," he lauded the love and honour among the ordinary people of his neighbourhood. He also lamented "the stress and strain of unemployment, poverty, oppression, squalor, sickness and death" among these working-class people (13 - 14). The essay proceeds to criticize social workers who "tramp from house to house turning on smiles and frowns at will and trying to spread their own ideas of happiness to the people, who want work and not advice" (14). His negative evaluation of government agencies and "do-gooders" and their misunderstanding of the working class poor is something to which Garner returned continually throughout his writings. The insensitive social workers referred to in his earliest essay, for example, are similar to the cruel civil servant depicted in one of his last short stories, "Wait Until You're Asked" (LofL). In the story, a counsellor at a Canada Employment Centre uses his power over unemployed workers to feed his own ego. As will be developed in Chapter Three, there are a number of Garner stories which illustrate his low opinion of those in a governmental or other positions of control who are insensitive to the people they serve.

Garner, like the men he describes in this first essay, was to remain, in his own view at least, a proletarian, "proud to be recognized as [a] workman" (Garner, "Wait Until You're Asked" LofL 14). Garner's attempt to use his craft to write about the lives of working-class ordinary people has not met with universal acceptance. Some critics believe that Garner's social vision is

narrow and restricted. Frank Davey, in his From There to Here: A Guide to English-Canadian Literature Since 1960: Our Nature Our Voices II, dismisses Garner's work for its "simplified and often banal" world view (113). Despite criticism such as this, Garner was able to maintain his position as an outsider with his own view of reality, while continually finding a market for his work.

Throughout his writing career, he produced more essays and articles than he did any other form of writing. In 1964, Ryerson Press published Author, Author!, a collection of thirty Garner essays which had been previously published between 1950 and 1962. In the introduction to this volume, he noted that he had written approximately 430 "more or less factual pieces" (vii). When Garner died in 1979, novelist Matt Cohen, writing in Quill & Quire, placed the total number of Garner magazine articles and essays at 439 (34). This output may have been greater had he not taken time to participate in both the Spanish Civil War and the Second World War. This war service delayed Garner's writing career, yet at the same time it provided him with invaluable life experience. After the publication of "Toronto's Cabbagetown," Garner claimed the next appearance of his written work was correspondence he had sent from Spain during the Civil War in 1937:

Some of my letters home from Spain were published in the Toronto papers, but I made no notes nor did any writing about the war while I was there. On my return from Spain I tried my hand once again at writing short stories, but they were all rejected by U.S. and Canadian magazines, and I tore them all up. I wrote another small essay titled "Christmas Eve in Cabbagetown" which the Canadian Forum accepted and printed in their December 1938 issue. My writing apprenticeship was still haphazard (ODT 34)

These early writings laid the foundation for his later strongly autobiographical work, including the novels and stories. His years of service in the Royal Canadian Navy during World War II provided him with additional personal experience upon which he drew for his writing. When he returned to Canada, he was able to rely heavily on the essay form to supplement income he generated from a variety of short-term jobs: "I kept myself alive, paid the rent, and drank a lot of beer on the fees I received from magazine pieces of journalism" (ODT 103). By 1952, even after

he'd had five books published, he had committed himself "more by accident than intent to become a magazine journalist. The money was good, the markets in Canada wide and flourishing, and the writing of magazine articles much easier than the writing of short stories" (ODT 108).

During the 1950s, he was employed as a public relations person for sports and media entrepreneur Jack Kent Cooke. Garner's wealth of personal and vicarious experience, along with his dexterity with straightforward prose, made him a popular essayist whom Cooke called upon to do editorial work for publications, which included Liberty, Canadian Home Journal, Farmer's Magazine, and Saturday Night. In 1953, Garner was named associate editor of Saturday Night, writing regular columns under the headings of "The Literary Life," "Television," "The Backward Glance," "If Memory Serves," and "The Social Scene" (ODT 111 - 120). These later articles moved from the overt didacticism of Garner's first article, but maintained the Garner no-nonsense approach to life and a strong social vision. He continued to look with disfavour upon academic critics, government bureaucrats, and what he considered middle-class phonies. The same topics were to reappear in his short fiction. In effect, the essays served as his initial foray into areas he would develop further in his stories. A few examples will illustrate this point. Academic snobs who belittle others who do not have their educational standing are exposed and chastised in Garner stories like "Artsy Craftsy" (M&W) and "Station Break" (LofL). As already mentioned, criticism of insensitive government bureaucrats is to be seen in a story like "Wait Until You're Asked" (LofL). Garner is extremely critical of middle-class people who look down upon those with lower social standing in "A Manly Heart" (HGBS). These stories and others will be discussed in later chapters. However, it is important to see that the later short stories built upon ideas initially developed in Garner's essays.

The Garner essays were effective in part for the simple, straightforward manner in which they presented a variety of subjects. "The Case of the Deserted Husband," which originally appeared in February, 1953, is a typical Garner essay in this regard. He begins by establishing his credibility on the subject, stating what the average reader would judge to be true. Yet before the

initial paragraph has been completed, he makes a controversial statement which serves to capture the reader for the unfolding of the debate:

The man who deserts his wife and family is loathed by his wife, hated by his children, disliked by the neighbors, shunned by his friends, and pitied by nobody. He's responsible for our juvenile delinquency, most of our common law unions, the spending of millions of dollars worth of tax money, and the heartbreak and poverty that he leaves as his only legacy to his wife. But desertion is a two-way street, and it's not always the woman who pays--but sometimes the man. (9)

The last sentence in the paragraph above gives a different tone to the sentences which precede it and paves the way for Garner's attack on women who leave marriage and yet seem to gain all society's sympathy.

Garner wrote what Doug Fetherling, in Hugh Garner, refers to as “inverted pyramid straight reporting...type articles which were more in favour into the 1930s and 40s” (6 - 7). Although Fetherling may label journalistic straightforward reporting as something from another age, the facts indicate otherwise. Indeed the CP Style Book appeared in 1940 and has continued to be a reference work for Canadian journalists well into the 1980s. This Canadian Press publication continues to recommend “straightforward writing, with well-known words in simple constructions” (1). These rules of effective reportage in print are in keeping with the journalistic style practised by Garner. Again, to counteract those like Fetherling who discount Garner's presentation of non-fiction as somehow dated, it is interesting to note that the clarity of presentation he practised is still fostered by contemporary North American editors for their writers.

Elwood Wardlow, writing in the American Press Institute's Effective Writing and Editing (1985), and Donald Murray, renowned Boston Globe journalist, in his Writing For Your Readers (1983), both recommend clear, effective writing in their books on contemporary journalistic style. The CP Style Book presents to journalists the proposition that “a vivid or appealing story results not from a wooden succession of statements but from proper choice of facts to be presented and deftness in the presentation” (1). The deftness of presentation recommended by the Canadian

Press for its journalists is something with which Garner's non-fiction can readily be associated. He is most adept at attracting readers to many of his essays. In one of his "The Literary Life" pieces, entitled "Book Reviewers Brought to Book," for example, he is far from subtle in his attempt to attract the reader. He begins with a "grabber" statement which captures the reader's interest at once:

An English author recently said in an interview that the only way to treat book critics was to punch them. I have agreed many times with my English friends, and I am sure most authors have, but unfortunately, I very seldom meet book critics, as we move in different social orbits. (9)

With some humour, Garner attracts the reader, but he is quick to present his proletarian credentials as one who knows that the literati still do not accept him. The allure of Garner articles such as this one is in their appeal to "common sense" rather than philosophical tenets. There is drive and a sense of emotional commitment, rather than a mere objective and bloodless debate.

Allied to his method of essay presentation is Garner's short story technique. He often presents a deceptively simple situation which has strong verisimilitude with reality. It may raise questions which have implications for readers far beyond those depicted in the story. "Interlude in Black and White" (HGBS) tells of a black man being examined in hospital, but the story raises questions about racism. "Tea with Miss Mayberry" (HGBS) relates the story of two young college women having tea with a retired member of the faculty. Yet the interaction among the two students and the old woman raises questions about old age, education, and social values. Garner in his stories as in many of his essays takes a specific situation or incident and then presents it for the reader's response. His depiction of selected reality may raise social awareness among his readers. As James T. Farrell says in the Preface to his Stories, "What does matter is whether it increases his or her understanding, intensifies his or her consciousness" (xxiii).

Some Hugh Garner essays raise the public's awareness of the power wielded by literary critics. When Garner pokes fun at the critics, he uses stereotypes for humour, yet certain aspects of what he says "ring true" for the academic and non-academic reader alike:

The universities spawn thousands of eager book reviewers every spring, but most of the reviewing jobs have already been snatched up by members of the faculty who want something to read at the cottage or beach. The academic reviews perpetuated by the professors stand out from the mass due to their references to Aeschylus (regarding any writing for or about the stage), their use of the words "imagery" and "lyric" (for poetry), and nonsense such as "causerie" and "syollgism" (for novels and non-fiction). That the professors are no more qualified to review a novel than a novelist is to teach French irregular verbs never seems to occur to editors who are attracted to academic degrees as a fly is attracted to strawberry jam. (Garner, "The Literary Life" 9)

Garner the entertaining social iconoclast is effective, yet his too personal tone weakens the argument. He is more effective when creating a fictional world wherein his characters do the talking and have the interaction. In "Station Break" or "Artsy Craftsy," for example, Garner has his characters speak and behave in such a way that they indict themselves in a humorous yet effective manner. By contrast, in "The Literary Life," Garner's personal proletarian message against the "academic upper class," who may inappropriately be asked to review books beyond their ken, dominates much of the article. Thus both his strength and weakness as an essayist seems to be his personal and emotional involvement with the subject. His weakness is minimized in the short story form as the fictional world provides authorial distance between the writer and his audience.

During the 1954 - 58 period, he was once again a freelance writer, having left the confines of associate editorship of Saturday Night by mutual agreement with Cooke. Garner continued to be a prolific writer of articles. His essay topics varied over the years, from advice to the love lorn to television programme reviews. Some of the titles which reflect the scope of his articles during the 1950s include: "What Doctors Can Do for the Alcoholic," "Spoon Fed Patriotism Won't Work In Canada," and "How Not to Write a Short Story." The topics discussed in each of the essays listed above were also presented in his short fiction. For example, alcoholism is effectively presented in "Brightest Star in the Dipper" (VofV). Garner's perception of the true meaning of patriotism and how it is developed is presented in his "How I Became an Englishman" (HGBS). As far as approaching the art of writing, "Artsy Craftsy" provides valuable insight. Garner's non-

fiction was linked to his fiction not only in style of presentation, but also in much of the content presented to his readers.

He was extremely successful as a freelance journalist reaching a peak of fifty-six articles sold in 1957 alone (ODT 220). With such economic success, he had sufficient security to dedicate some of his time to his novels and stories. For this reason alone, the essays played an important role in the writing career of Hugh Garner. It should be clear, however, that they were also important because of the similarity in style and much of the content between the non-fiction and his short fiction. One element of presentation which is shared by his essays and stories alike, is the use of a personal narrator. Garner often employs a first-person point of view in narrating his stories which makes them strongly similar to his non-fiction autobiographical pieces. “Ivan McGerry and The Rhode Island Red” originally appeared in Saturday Night on 6 June 1953, under Garner's regular “If Memory Serves” column (9 - 10). In first-person narrative, the narrator (presumably Garner under whose byline the column appeared) recalls a specific Cabbagetown community picnic to the Queenston Heights. He relates how inebriated neighbour Ivan McGeery wins a hen-calling contest, only to lose the prize bird on the boat trip home. (9 - 10)

This could easily be considered a short story, since it takes a single incident and shows definite character development through experience. Like other Garner stories, the realistic details and first-person narration make it difficult to categorize as a story or non-fiction piece. Garner himself called this work a short story (ODT 121), yet, as noted, it appeared in his regular “If Memory Serves” column in Saturday Night. As well, it was republished in the Garner-selected collection of essays Author, Author!. Several other stories, including “The Expatriates,” “How I Became an Englishman,” and “The Stretcher Bearers” all were published as short fiction, yet in personal tone and first-person presentation are remarkably similar to autobiographical essays.

Garner's propensity for realistic presentation of personal experiences, both in his fictional stories and non-fiction essays, along with his extensive use of first-person narration, make it difficult at times to draw a clear distinction between the two genres in his work. “The Expatriates,”

for example, appeared, as had the Ivan McGeery piece, in Garner's "If Memory Serves" column in Saturday Night. Later it was included in Hugh Garner's Best Stories, the collection of stories which won the Governor-General's Award for fiction in 1963. Although published in short story collections, "The Expatriates," "How I Became an Englishman" and "No More Songs About the Suwanee" are highly autobiographical. In a personal interview with the author, Garner gave a somewhat non-definitive response when asked to state the difference between fiction and non-fiction in his own work:

Well the difference is of course that in one you're writing a true story and in the other you're writing a fictionalized thing which evolves from your thoughts. And that man [reader at McClelland and Stewart] was right, I mean those stories that he names were actual things. Two of them I believe came from [the] Spanish Civil War; "The Expatriates" and "How I Became An Englishman". They were both Spanish Civil War anecdotes and they were real. The one about "No More Songs About the Suwanee" came from the time I was young hoboing around the United States (9)

What Garner labelled true stories, and therefore, using his definition, not fiction, were the same biographical anecdotes he himself chose for inclusion as short stories. Thus, in his own mind the differentiation between story and non-fiction was in practice nebulous. Nevertheless, he claimed that there was a distinction between the essay and story in literary significance:

Creative fiction is written on a different literary level from journalism and different approaches and styles were necessary for the writing of a novel and a short story. Distortion and hyperbole are part of the journalist's craft, but are death to the serious creative writer. The judicious use of polysyllabic words is fine in a novel, but in a short story, which calls for discipline and simplicity, the short word is always better than a long one. (ODT 80)

With statements such as the above, a case can be made that Garner was an intuitive writer whose attraction to realism and strong sense of his life affecting what he wrote made his short fiction often overlap with his autobiographical journalism. If in his own mind he felt that there was a clear difference between the two genres, in practice such a difference was at times negligible if not non-existent.

The disintegration of clear lines separating realistic fiction from autobiography is something which is not unusual in contemporary fiction. There have been, in the opinion of Doug

Fetherling, a number of “overridingly autobiographical writers” in the latter half of this century (7). Geoff Hancock writing in Canadian Fiction Magazine in 1977, stated that Garner's last collection of stories, Legs of the Lame, contained stories which were “autobiographical” in their adherence to reality (7). This blurring of the distinction between the biographical and the fictional is something with which later writers such as Michael Ondaatje have been associated. In the judgement of Naomi Jacobs, writing in Studies In Canadian Literature in 1986, for Ondaatje, “fiction and modern biography merge” (2). Intuitively, Garner has served as a precursor, as it were, for later writers who combine the biographical with the fictional in their writing. What Garner did was take his autobiographical material and re-organize much of it for inclusion in his fictional world. In a personal interview with the author in 1975, Garner states that his stories are indeed fiction, except “about five or six that have been true stories” (10). Nevertheless, he builds upon reality as he perceives it to create his fictional world.

Roy Daniells, writing in The Culture of Contemporary Canada, observed that Garner's stories are “a reminder that article writing and factual reporting can go hand-in-hand with story writing and give a robust and objective cast to the creative side” (44). Like John O'Hara, Ernest Hemingway, and Theodore Dreiser, Garner uses his skills as a journalist to hone his craft as a writer. Paul Stuewe notes in Hugh Garner that he is among those writers who demonstrate a “realistic” and “journalistic nature” (90). The essays are important in exhibiting Garner's use of a realistic personal style of presentation. They afford him the opportunity to develop his straightforward style, which appears in most of his fiction.

Popular as a journalist, Hugh Garner never lost his view that he was a writer, not to be categorized as a certain type of writer (Author, Author! vii). He never failed to recognize the significance journalism had on his writing career whether he wrote under his own byline or under the pseudonyms Jarvis Warwick, Gratton Gray, or Dr. E. J. Jackson Francis (ODT 128):

It was fortunate for me that I began a professional journalistic career when there were enough Canadian magazines to go round, and when I could always find a market for almost everything I wrote. I have had a wonderful time as a freelance

writer, and at one stage of my career was on my way to becoming rich, but I nipped that in the bud. There is no other job for which I was so fitted psychologically and temperamentally, and no other career which would have interfered less with my drinking. (Author, Author! xv)

Garner learned a great deal about the business side of writing in Canada through his journalistic experiences. He learned to diversify his writing markets and, as he said himself in his autobiography, “not to put my faith in one group of editors or all my talents into one sales market” (ODT 101).

Hugh Garner continued writing non-fiction in the 1960s, including a hard-hitting, issue-oriented “Dissent” column in the Toronto Telegram (ODT 210, 228), but he ultimately decided to cut down on his journalism and dedicate himself primarily to his fiction (ODT 203). In his autobiography One Damn Thing After Another, he laments the fact that he had to rely so much on non-fiction articles throughout his career and that it may have limited his acceptance among literary critics:

Trying to be a serious creative writer while at the same time having to grind out magazine journalism for a living was hard on me in two ways. Firstly, I had to keep switching from one writing style to another, and using various nuances of each as well, depending on what I was writing at the moment. When I was working on a novel, I would have to break off my narration and accept a magazine assignment, using a different technique of writing. This isn't a cry of sorrow: I was young and versatile, and it didn't leave me with any traumas. And the Garners kept on eating regularly and I never missed a phone or electric bill, or a beer either. I never allowed myself to go into debt,

The second way that my schizophrenic writer-journalist existence hurt me was that I was becoming known as a journalist while being put down as an author. My novels and short stories weren't being taken seriously by the critics who were convinced I was a popular magazine journalist, and nothing else. (82 - 83)

Despite these stated regrets, the essay form served a valuable role in the development of Hugh Garner as a fiction writer. It required him to be versatile in subject matter and to use his experiences effectively. The essays also helped him hone his skills as one who could depict realistic human situations in straightforward yet appropriate language and style.

The essays found a ready market and had immediate acceptance. Their importance as articles lies in part in their reflection of some of his concerns during the period, and in particular,

in their presentation of the social vision of Garner. However, they are lacking in their appeal to readers beyond the period in which they originally appeared. Sales of Author, Author! were not good, and unlike most of the novels and many of the short stories, it was never reprinted. Plans for a second collection of Garner essays failed when no publisher could be found. (Garner, Letter to Gary Carroll 2)

The essays provided Hugh Garner with a means to develop his personal realistic style and served as well to bring a semblance of financial security in the early years of his writing career. The novels, however, provided him with the challenge of writing fiction in a much less confined space. Each of Garner's ten novels, including the McDumont mystery trilogy, is written by an author who sought to capture the reality of the ordinary people he understood. As noted previously, Garner believed that one should write about what he or she knew. His first novel, Cabbagetown, is an excellent example of how Garner approached his craft, combining his personal experience and knowledge with a respect for realistic fiction as practised by those who came before:

Cabbagetown was the first book I wrote although it was the second published. I started it in 1946, wrote the original version in 1946 and I decided to use Toronto as my turf. I decided I would write about it the same as John Steinbeck chose the Salinas Valley in Monterey, California, and William Faulkner, Oxford, Mississippi - Yoknapatawpha County--John O'Hara, eastern Pennsylvania--the anthracite district. Toronto hadn't been written about until I started to do it. Callaghan had set short stories in Toronto and some of his novels, but hardly ever does he mention the word "Toronto" (Moss 51)

When he began Cabbagetown on New Year's Day, 1946, little did Garner realize that this was to be the novel by which he would gain his greatest reputation as a writer in that genre. Writing on the occasion of Garner's death in 1979, Robert Fulford correctly posited: "Cabbagetown ha[s] long since gone into our literary history as the only widely read account of what the Depression did to the poor English in Canada" (14). Garner himself states, in his autobiography, One Damn Thing After Another, that he sought to write in this novel

...realistic urban-setting fiction Morley Callaghan had done it during the thirties, and Frederick Philip Grove had written realistically during the 1920s of

prairie life. The only novel I remember from my English class at the technical school is Settlers of the Marsh by Grove, which I thought was a very good book, but unfortunately didn't reflect the lives of city-dwellers. I thought then, and I know [emphasis Garner's] now, that Cabbagetown was the best Canadian novel written up to that time about the effects of the Depression on the Canadian urban poor. (44)

It took four years before he could find a publisher for this work, which he diligently revised and edited. Finally, in 1950, it was published by William Collins and Sons in an abridged version. It has received the kudos of many critics who viewed it as the classic urban Canadian novel of the Depression. It has been called "a social document as revealing and as important as The Tin Flute or The Grapes of Wrath" (Gerard 33). For Canadians, it is the most substantial and effective novel written in English about the period. The novel as Garner had originally intended it was finally printed in its entirety in 1968. Yet even in its abridged version it sold 45,000 copies in the early 1950s (ODT 103).

Cabbagetown guaranteed its author a place among critically acclaimed Canadian novelists. The novel has excellent characterization and exhibits the Garner talent for realistic description and dialogue within a socially relevant plot situation. Barbara Amiel, writing in Maclean's in 1979, says "Garner's genre was the realistic novel. His settings were most often the down-and-out streets of winos, drifters, and all-night cafes most vividly captured in his Toronto book, Cabbagetown" (22). John Moss, in his book Patterns of Isolation in Canadian Fiction, recognizes Garner's authentic representation of a particular time and place in this novel:

Hugh Garner's Cabbagetown, like Grove's Fruits of the Earth, is a chronicle. Unlike Grove's account of a fictional, representative district that is continuous with historical time and place quite arbitrarily, according only to narrative necessity--the price of wheat, the War, the origins of the settlers are externally derived--Garner's novel is an authentic representation of historical actuality. Cabbagetown is a chronicle of a particular time, the Depression, with primary focus on a particular place, the Cabbagetown district of Toronto (210)

Throughout Cabbagetown, there is the social vision of the author, one which provides ample criticism of social institutions and the class structure. It is Garner the proletarian writer at his best, capturing the less attractive side of Canadian society during the 1930s.

The novel is typical of Garner's writing in that it has a strong autobiographical flavour. The Cabbagetown of Garner's youth comes alive through the interaction of his characters and especially through his depiction of Ken Tilling. The author freely admits that it is "a partially autobiographical novel" (ODT 38), and that Ken Tilling is a fictionalized Hugh Garner (Anderson 25). Doug Fetherling concurs that there is a strong similarity between Garner and the principal character in Cabbagetown:

The fictional character throughout the book is trying to decipher his present and Garner, by inventing him, is deciphering his own past. It is also a propaganda book in which Garner reveals his essentially anti-authoritarian make-up by characterizing the bosses, the police, the social workers, party hacks, and judges as so many tyrants, sadists, and asses. He even manages to take a swipe at those who complain of the paucity of Canadian literature without doing anything about it.

Garner has great sympathy--more than any other Canadian writer--with the displaced, the disposed and the generally down-and-out, as a class and as individuals. (30)

Throughout his fiction, Garner the man is closely allied to the fictional characters and situations portrayed. Yet despite strong autobiographical elements, the effective use of third-person narration in Cabbagetown facilitates sufficient distance between the author and his fictional world. The reader feels less preached at than in some of his early essays, while at the same time not able to miss his obvious social criticism. Paul Stuewe refers to Cabbagetown as "a fine example of social fiction, one of the best ever produced in Canada..." (10). Through Cabbagetown, Garner is able to present his ideas about life in the 1930s to his readers in the 1950s and 1960s. Later, when the entire manuscript was published in 1968, he found a new generation to whom he could present his social vision of urban Canada during one of this country's greatest socio-economic upheavals.

Garner's effective use of Toronto for his setting followed logically his idea of writing from experience. Two other novels of the era, Waste No Tears (1950) and Present Reckoning (1951), are also set in Toronto, but they do not approach the quality of Cabbagetown. Garner himself referred to these as "two insignificant novels" (ODT 233). Waste No Tears, which he called a 250 - 300 page "quickie novel," was written in ten days (ODT 103). In a personal letter to the author

dated 2 October 1972, Garner stated that copies of this Export Publishing paperback are virtually non-existent, with neither the author nor the National Library of Canada having copies twenty-two years after it first appeared. Copies of Present Reckoning, however, are still extant. Although written in some haste for commercial sale, this novel has received some critical recognition, most notably in Doug Fetherling's monograph on Garner. Fetherling refers to it as "a good example of Garner, the commercial storyteller" (32). Paul Stuewe also mentions the work, but groups it with Waste No Tears as an example of a novel "affected by the individual requirements of book publishers" (114).

Present Reckoning deals with serious subject matter, such as love, adultery, and child death as the result of an inattentive mother. Yet it is related in a melodramatic fashion not worthy of Garner the realist. The principal character is Tom Neelton, a Garner autobiographical clone and a freelance writer who recently returned from duty in World War II. Not unlike his creator, Neelton is underemployed as editor of a trade publication called Mining Tips (95ff, 109 - 111). Social issues such as the lack of employment for men returning from the war and the dislocation of relationships caused by the mid-century conflict are presented. However, psychological depth of characters is lacking and the melodramatic plot is a definite weakness. In Fetherling's words, "Finis to Present Reckoning, a little novel which depends far too much on chance meetings, coincidence and on the double-whammy at the end and is nowhere near the level of Garner's best prose..." (39). The fact that this novel was never re-published should not be surprising.

Of definitely higher literary merit is Storm Below, Garner's first published novel. W. H. New, writing in the second edition of Literary History of Canada, calls Storm Below "one of the most impressive Canadian novel[s] of World War II" (228). Although Garner did not begin to write it until after he had written Cabbagetown, this novel was sold to William Collins in 1949. The plot relates a single voyage in a convoy across the North Atlantic on a Royal Canadian Navy escort corvette during the Second World War. The book sold 1,400 hardback copies and in

paperback an additional 20,200 (ODT 102). Like Cabbagetown, it has proven popular enough to have been re-published.

The novel presents in a fairly accurate manner the psychological and sociological conflicts among members of the crew on the corvette following the death of one of their shipmates. The unburied corpse becomes a harbinger of bad luck for the superstitious seamen. The captain's wife writes that she's leaving him, the crew members demonstrate cruel bigotry against the sole French Canadian and Jewish members of the crew, and Cowboy Henderson's sexually active shore leaves reap venereal disease. The snobbish sub-lieutenant Smith-Rawleigh is a large target for Garner, who portrays him as a power-hungry and ignorant individual at odds with the ordinary seamen. Storm Below was successful because it avoids being over dramatic and it does not depict larger-than-life characters. Instead, it dwells on the interaction of ordinary characters at a time of stress. Garner explains his approach:

My mind was made up to write about a normal, stormy, sometimes-foggy crossing of the North Atlantic, without derring-do and with a minimum of anti-submarine action. That's how most convoy actions were. I decided to keep the action within the ship and the ship's company, trying to show the camaraderie of the ship's company, the relationship between the officers and the men, and the conflicts that often arose between several dozen young Canadian males when confined to a very small space for long periods of time. The book, though based on an amalgam of many convoy escort groups I served in, with the ever-present stress of sudden death as a part of everyone's life, was a sociological study of a small warship's crew rather than a study of the Battle of the Atlantic and its relationship to the crew of a small Canadian corvette. (ODT 53)

Here is Garner the realist seeking to portray the ordinary person in keeping with the realism of O'Hara and Dos Passos which he admired. Garner is effective in his characterization, creating characters with sufficient depth to rise above mere stereotype and allow limited analysis. Nevertheless, his lack of in-depth character development seems better suited to the short story than the novel.

In a similar use of a sociological microcosm, Garner is effective in his novel Silence on the Shore which was published in 1962. Like Cabbagetown, this is a novel known for its realistic

depiction of a segment of society. In a Tamarack Review article written when the novel was published, critic Michael Hornyansky states:

He [Garner] is a sensible blunt man who knows what real life is, and he gives it to us straight, mincing no words The place, then, Toronto. The people: the cross-section of roomers you'd expect The events: normal results of avarice, lust, love, status-seeking, ambition, hope, envy, senescence, singly or combined; nothing improbable, no grandstanding, for as the epigraph from Byron tells us, Mr. Garner isn't after the storm and the strife, but the little life in the after-silence on the shore. (59 - 60)

Garner has returned to a Toronto setting in this novel depicting what he has called “a cross-section of humanity.” He presents a psychologically and sociologically realistic work which is centred on an urban boarding house which places characters “in a position where their best and worst traits will come out” (Moss 52). Character development is a strength in this novel, which places it with Cabbagetown as one of his best works in the genre. “I think some of the strongest characters I've got are [in]...Silence on the Shore,” said Garner in 1975 (Garner Interview 14).

A Garner-like journalist is featured in the character Walter Fowler, who edits a trade paper but is also a frustrated novelist. The third-person omniscient narrator allows the reader some distance from Fowler, while providing valuable insight into a variety of other characters. Garner continues his presentation of psychological and social conflicts, such as class consciousness, poverty among unskilled workers, and the loneliness of the frustrated author, as well as hitting upon the phoney middle-class individual who denies her lower-class roots. The novel reads well and seems worthy of Fetherling's praise as Garner's “most ambitious, most intricate piece of fiction” (40).

Garner considered this novel his most demanding and labelled it a “serious sociological stud[y] in fiction” (ODT 233). It proved sufficiently popular to require a second printing in paperback and was also adapted by Garner for both radio and television dramatization. Unlike Present Reckoning or Waste No Tears, this novel took months to write and an additional period of approximately two years of revision before it was finally accepted for publication (ODT 132 - 133, 189). With the success of Silence on the Shore, Garner the professional writer proved that

Cabbagetown was not a one-novel aberration. Indeed, it demonstrated anew that he could do more than be a versatile journalist who also wrote formula fiction under pressure. With these two novels, he proved his ability to create fine novels in the realistic tradition.

Silence on the Shore, was the planned third novel in a chronological sequence of three novels beginning with Cabbagetown. Garner discusses his proposed trilogy:

The way I planned it the second book of my trilogy would be a fairly long novel, bringing Ken Tilling, my protagonist from Cabbagetown, out of World War Two, and continuing until his death at the age of forty-seven in 1960. It would also carry forward the lives of some of the survivors among my characters from the depression years in Cabbagetown, and introduce some of those whose lives have already been depicted in Silence on the Shore. (ODT 242)

The second novel as envisioned by Garner, never was completed.

A Nice Place to Visit was published in 1970. He intended it to be a short story but, in his words, "I'd found my theme took up too much space for ordinary short story length" (ODT 235). The plot follows a freelance journalist's investigation into a murder committed two years before. Garner the autobiographical realist creates yet another character whose profession and outlook parallel his own:

Why not an older journalist? Sure, why not? I am an older journalist myself, and my protagonist could be sent to a small town to investigate a two-year old crime for an expose magazine. And that was essentially what I wrote about. (ODT 235)

Character development is more superficial in this novel than in Cabbagetown or Silence on the Shore although Ben's character comes across with authenticity in middle-age mindset, especially when interacting with younger people. He is most suspicious of any "liberal" minded individuals, and as a bona fide journalist, serves as the mouthpiece of Garner. He equates public relations people with pimps, and considers the editorship of trade magazines as the final resting place for those who have given up their dreams of creative writing (Garner, A Nice Place to Visit 13, 17). In a review of the novel written for the Canadian Forum. Hilda Kirkwood recognizes the realistic depth of characters in a plot based on a real case in Canadian jurisprudence history, in which a young man was wrongfully accused of murder. She refers to "the current blurring of the line between fact and fiction" (403) which was illustrated earlier in Garner's essays and the strongly

autobiographical Cabbagetown. She concludes with a reference to Garner's "honesty and power" in the novel which exhibits his talent as "a realist of the thirties school of thought" (403).

Throughout the principal novels, Cabbagetown, Storm Below, and Silence on the Shore discussed thus far, Garner's accuracy in description and details, his realistic presentation of characters, use of diction, dialogue, and setting have in the main enhanced his work. A Nice Place To Visit, however, exhibits one of his weaknesses, the over-use of extraneous detail. With the removal of the self-defined line limits of the short story or essay in this novel he appears unable to control himself. Compared with the tighter more concise description used in his shorter fiction, this novel comes across poorly. An extensive, but revealing sample from the novel should clarify this supposition. In this section of A Nice Place to Visit, Lawlor relates the research he's done on Graylands:

Graylands had been first settled in the late eighteenth century by a few United Empire Loyalist families who emigrated to Canada from the vicinity of what are now Rome and Utica, New York. The Loyalist settlers had been joined a few years later by some German immigrants from the Palatinate, and together these early families had cleared the land and founded the town. When the railroad had come through in the mid-nineteenth century the village contained a church (Methodist), a one-room school, a grist mill, two stores, a blacksmith shop, and a "joiner and cabinet maker" shop employing two men.

The railroad, though surveyed right through the heart of the village, did not build a station there until 1889, when the village had become a thriving little town, the buying and selling centre for a wide mixed farming area. From about 1890 until 1910 Graylands had expanded to a little more than its present size, and had become the shipping centre for milk, cattle, poultry, and cash field crops from the surrounding farms. The tiny joiner and cabinet maker shop had become a furniture factory that employed "upwards of fifty men." A seed cleaning plant, woolen mill and the Gibson Plow Works employed the rest of the town's wage earners. (Garner A Nice Place to Visit 31)

Such a "slag heap" of facts provides the reader with much more than is needed for historical and sociological setting. Another example of such overabundant description is seen in Garner's extensive description of Ben Lawlor's clothing, which extends far beyond what is needed for narrative flow and character or situation background:

Ben, who in his younger days had always been natty and stylish in his dress, now no longer cared much what he looked like. If he often amazed editors

by appearing in their offices wearing clothes not only casual but positively outlandish, at other times, such as this, he felt overdressed wearing his suit and a necktie. Magazine journalism consisted of much more than re-wording a simple declarative sentence or the ability to question people without letting them think they were going to be quoted. Appearance was important too though not as important as before, for it alone brought civility and service from young lady bank tellers, old lady department store clerks, and even filling station attendants. Before leaving home that morning he had decided that Graylands demanded the mock authority and respectability of his fraying blue suit and of course a necktie. (32)

At his best, Garner is concise and to the point. In contrast to the above is a sample passage from his story, "A Visit with Robert." Charlie Thomas is a sailor in the Royal Canadian Navy. Garner's third-person narrator describes how Thomas receives the news of his wife's death by telegram aboard his corvette:

EVA PASSED AWAY SUNDAY JULY SECOND CORONARY EMBOLISM
ROBERT FINE ALL PROSTRATE WITH GRIEF FUNERAL WEDNESDAY
WISH YOU WERE CLOSE ENOUGH TO ATTEND MILDRED BULLOCK.

He had lain there in the heat, separating the brief news of the death of his wife into components. Eva was dead! Coronary embolism...something to do with the heart...a blood clot perhaps in the heart...all prostrate with grief...high-sounding platitudinous nonsense...funeral Wednesday...with six pall-bearers from the neighbourhood, or six members of her last high school class...wish you were close enough to attend...it would be so nice if you were near, so you could come to the funeral of your wife...signed, Mildred Bullock...not Mother or Mom (HGBS 105)

In a relatively brief space, Garner provides the reader with valuable plot details and character insight. The reader is made privy to Charlie's attitude toward his mother-in-law, as well as his perception of how she feels about him. In so doing, the narrator allows the reader to gain valuable insight into Charlie. This is done in telegraphic and elliptical style in concise fashion.

When he is excessively descriptive or endeavours to inject extensive social commentary where only background description is called for, his work, such as A Nice Place to Visit weakens. Although A Nice Place to Visit was reprinted, it never approached the success of the three best novels, Cabbagetown, Silence on the Shore, or Storm Below. The extensive, but highly illustrative passages used above will enable the reader to see why this was true.

In 1976, The Intruders was published, a novel set in the 1970's in what had been the Cabbagetown district. This is not of the same literary calibre as Cabbagetown, although its

subject matter had potential. It deals with the influx of young, upper-middle-class professionals into what had been Garner's own working-class neighbourhood. The social conflict between the two classes and their divergent values is worthy of a novel, but Garner's success in depicting this conflict is limited at best. His characters become little more than stereotypes. In his monograph dealing with Hugh Garner, Paul Stuewe dismisses The Intruders in less than a paragraph: "...it does not develop any strong characterizations while going through the motions of a tediously melodramatic plot occasionally enlivened by sociological insight" (120). Character development is limited, yet it provides the usual Garner targets for social commentary. Garner has his say against phoney middle-class opportunists, politicians, and people who demonstrate no understanding of or sensitivity for the working class. He also does a fairly effective job of illustrating the psychology of peer-group pressure on poor adolescent gang members and upper-middle-class middle-aged alike. The novel lacks subtlety in its indictment of the middle class outsiders or "intruders." Rather than entering into dialogue with his readers, Garner at his weakest is didactic in tone and almost scolding to those with views other than his own. William French, reviewing the novel for the Globe and Mail, describes it as "serviceable though hardly memorable fiction" (38).

As with the preceding novel, The Intruders has some sections which demonstrate a misguided enthusiasm on the part of Garner to provide detailed description. In the example that follows, Bonnie and Sheila ask Syd three simple questions yet the responses are laden with details which would not realistically have been mentioned:

"Tell me, Syd, are you married?" Bonnie asked.

"Yes, but I'm no longer working at it. Haven't for almost ten years." He was half smiling, as though he'd been anticipating the question from the beginning. "My wife, Norah, lives out in the West End with my 28-year old son Norman. I also have a married daughter, Susan, 33, who lives in Hamilton. She had four children at last count, the oldest one twelve."

"Do you ever see them?" Sheila asked

"Sure, quite often as a matter of fact. I might drive to Hamilton on Sunday to see Susan, her husband, Wilf, and my grandchildren. We all get along pretty good together."

"Was your wife from around here?"

“..... around here exactly but from down in old Cabbagetown. Taylor Street. She's a year younger than me and was a class behind me all through public school. We met again a few years later and were married in 1939. We lived with her parents until the war, and Susan was born in 1941. I joined the Governor General's Horse Guards--our name was changed to the 3rd Armoured Reconnaissance Regiment, and the only horses we saw belonged to Italian peasants--and I came home after the war, and that was that. (22)

Three questions elicit answers that include the man's entire adult life, name of son-in-law and how the Armoured Regiment came into being. There are other examples similar to this where details are flooded into the text, resulting in narrative retardation, not commendable for a writer who at his best is concise and effective in his narrative flow. As noted, Garner's tendency to be over-descriptive is not as prevalent in the short stories as in the novels. The comparison between Garner at his worst, in the novel form, and at his best, primarily within the confines of the short story, enhance his position as a writer-craftsman in the latter genre.

The final three novels in Garner's canon are three detective mysteries featuring Inspector Walter McDumont. The Sin Sniper, which appeared in 1970, Death in Don Mills, which was published in 1975, and Garner's last book of long fiction Murder Has Your Number, which came into print in 1978, were money-makers for Garner, serving a similar role to that played by the essays in earlier years. Yet each of these mysteries has at least some psychological or sociological value as fiction. Garner can be seen to be a proletarian writer in these works, as he depicts with some accuracy the prostitutes and other denizens of the Toronto slums. His presentation of the middle-class suburbanites is less than objective, but not surprising in light of his earlier work.

One area where The Sin Sniper does succeed is in the psychological description of the murderer. In this novel, which was re-published and made into a motion picture entitled Stone Cold Dead, Garner uses the omniscient narrator to reveal the developing mental illness of the murderer. Each chapter set in the present concludes with an italicized section in which the reader follows the murderer's adolescent years and how he developed a distorted view of reality. As Garner notes, “The theme of it [the novel is] a psychopathic personality who because of childhood traumas has developed an ingrained pathological misogyny.” Garner probes beyond the

individual's psyche to include much of the sociological environment. "Using this character, and his police opponents of the Metro Toronto Homicide Squad to carry the plot, a great deal about the neighbourhood and its citizens could be revealed in the locales of scenes and the background of the book" (ODT 233).

Garner admitted that his primary motive in writing the mystery novels was commercial, yet The Sin Sniper is certainly a better rounded novel than his early "quickie" Present Reckoning.

The Sin Sniper was written as a paperback for popular sales and it sold 50,000 last year and it's out in another 30,000 this year. It was just to make money. But also I used it to write about the sociological problems of a section of Toronto, Moss Park, and I thought that making a mystery out of it and making a killer who shoots whores on the streets and so forth was as good a way as any to do it. That's really popular fiction rather than literary fiction. (Moss 50)

The three mysteries provide some character development, especially of the murderer in The Sin Sniper and of Inspector McDumont in all three. Most of the characters, however, are only two-dimensional and not credible beyond stereotypes. Even continuing characters like Marj Craigie, Bill Zotas, and Eric Manders from among the police are used for the plot and discarded with no individual character development. Paul Stuewe sums up the value of the three novels by stating that they "reveal that Garner's preoccupations with morality and social class cannot be encompassed within the form of the mystery novel, and with the partial exception of The Sin Sniper they are less carefully written and constructed than the best of his work" (120). It is in the short story form that Garner best demonstrates his capacity to write concise and effective prose fiction, certainly not in the mysteries.

The ten novels challenged Garner as a writer, calling upon his versatility in a way that expanded what he had begun with the essays. He demonstrated that he could write to a deadline and for a commercial audience. He also demonstrated what a true literary craftsman he could be in Cabbagetown and Silence on the Shore. Always the proletarian writer, he injected his social vision in virtually all of his novels. He also engaged in dialogue with his readers regarding the nature of the writer. Not nearly as sophisticated as a truly metafictional writer, throughout his

novels he did make numerous statements about the nature of freelance writing and the frustrations of being a writer. Tom Neelton in Present Reckoning, Ben Lawlor in A Nice Place to Visit, and Walter Fowler in Silence on the Shore are all Garner clones in their frustrations and in their accomplishments as freelance writers.

The novels, like the essays, enabled him to grow as a writer and provided financial security so that he could practise the part of his craft he wanted most to do, the short story. In his interview with John Moss, he made this clear: "I started out as a short story writer... I didn't care about writing novels, I didn't want to--and yet strangely enough you're better off if you sell a novel first. Then you can sell your short stories" (52). The novels also helped establish Hugh Garner as a bona fide realistic writer who used his personal perception of reality as the substance of his fiction.

Hugh Garner's short stories demonstrated his mastery of the writing craft and guaranteed his status as a journeyman writer of the genre. He wrote and sold more essays than stories and the novels brought him more critical attention both during his lifetime and after his passing. As noted previously, volumes dealing with Canadian literature, such as those by Keith, Klinck, Pacey, and others, refer primarily to the novels when discussing the literary work of Hugh Garner. Yet it is as a short story writer that he has had his greatest literary impact. At a time when Grove, Knister, and Callaghan had at most two collections of their own stories published, Garner's five volumes of collected stories only begin to suggest his appeal as a writer of short fiction. Time and again, his stories have been anthologized in Canada and abroad (see Bibliography). Garner himself believed that his stories had a greater overall impact than any of his other work:

I think that my short stories will live longer than my novels, for several reasons. I think I'm a good short-story writer, I've written quite a lot of them. They've been republished all over the world in several languages--I think that will give me a little bit of immortality. I think of immortality as the time that elapses between your being buried and your family paying the funeral bill. I think that I will get a little bit more than that because they're in an awful lot of highschool [sic] and college

textbooks, and I think that kids may be reading them fifty years from now.
(Anderson 29-30)

More than commercially successful, his best stories withstand critical evaluation as excellent examples of realistic fiction.

One of the reviews that appeared after his first collection, The Yellow Sweater and Other Stories was published in 1952, was one entitled "Craftsman's Work" in Saturday Night. In the review J. L. Charlesworth states clearly his belief that Garner's stories are a definite part of the realistic movement in North America:

The critical reader can notice in Mr. Garner's work the influences of Ernest Hemingway and Morley Callaghan. This is not to imply that he is anything of a copyist, but he had developed a simple, apparently straightforward style of writing, which leaves to the reader's imagination the non-essential details with which readers of an older school used to overload their stories. (38)

For Charlesworth, writing in 1952, Garner and the other realists represented contemporary writing. By the time John Bannerman reviewed Garner's third collection, Men and Women, in MacLean's in 1966, Garner was considered a member of the old school having been superceded by more impressionistic writers: "Garner is a story-teller in the old tradition, rather than in the new one based on the curious belief that pointlessness is a virtue" (59). Throughout his career, Garner maintained his position as a realistic short story writer. The old tradition which he maintained is that of a realist searching to present short fiction in a clear and concise manner. Through his selective realism at ground level, Garner earns Doug Fetherling's praise as "the best storyteller we have" (10).

Garner was a craftsman who took his art seriously. His approach to the short story had him adhere to rules governing such elements as plot, theme, and characterization, relevant aspects of the modern short story of his time. In a 1975 interview with the author, he states, "I respect the rules of the short story" (6). As cited earlier, Garner viewed the writer as one who god-like created the characters and plot. He took what was a hermeneutic approach to story creation and its meaning. For Garner, there was no reception theory, nor was deconstruction a valid approach.

He as author instilled meaning in the story, following a pattern established by other authors who came before him. The story had to conform with the rules if it was to be a success.

In unpublished notes accompanying his submission of "The Yellow Sweater" for publication in 1970, he presented what he judged to be the rules of his craft; tenets for writing what he referred to as the "classic short story":

The short story writer becomes aware almost immediately of the difficult technical feat of writing the classic short story. It, unlike the novel, non-fiction article or essay, has inflexible rules, and if they are broken the story, no matter how competent the writing, becomes what Norman Mailer has called merely "writing words."

The short story must have a beginning, a middle, and an end. It must start at the beginning and not before it, and must end immediately its [sic] theme is resolved. The short story must be told from the point of view of only one person, usually the protagonist or the narrator, whether the latter is himself part of the story or not. (1)

Later in the same typescript notes, he refers to other aspects of the short story, always with a tone of didacticism, not suggestion. For him the rules are unalterable dictates to be followed if one is to complete a successful story:

The short story is not a chapter or an incident from a novel, a "literary" mood piece, and anecdote, a piece of descriptive writing, or a vignette. It is a literary art form complete and conclusive in itself. The short story describes the efforts or results of one or more characters who resolve, overcome, accept, or deny a facet of life with which they are faced at a particular time or times, and in one place or several.

The short story may be man against nature, man against his environment, man against man, man against fate or man against himself.

The short story may be as short as the writer's intent or skill allows it to be, or it may be almost as long as a novella, It may cover only a brief moment of human time or a period stretching over months or years.

The short story is usually written in the first or third person, and this is something that must be decided upon by the writer before he starts, for he cannot change from one to the other during the story's telling. (2)

Like many craftsmen, Garner did not always adhere to the tenets to which he aspired. His short stories do exhibit a consistent use of a single perspective when relating plot with the narrative point of view fairly evenly split in his canon between first-person and third-person-limited narration. He did, however, violate his rule regarding single narrative centre at times. This will be

discussed in depth in Chapter Five, when examining his short story style. As with his failure to adhere strictly to his beliefs on narration, his admonition against taking a chapter of a novel or taking an essay or vignette and labelling it a “short story” was violated with the publication the “The Go Boys,” a chapter from Cabbagetown. Similarly, “The Rasslin” was a chapter in Silence on the Shore. His publication of autobiographical non-fiction, such as “The Expatriates” or “Ivan McGeery and the Rhode Island Red,” as stories also violated his own tenets.

Garner made it clear against which criteria he wanted to have his craftsmanship as a story writer judged. As a realistic writer, Garner can also be judged by the manner in which he, in his words, “reveals the human condition.” His proletarian social vision can be seen to have affected most of his work, and the short stories are no exception. Later chapters will discuss in depth the relative effectiveness with which he presented his social vision, as well as how successfully he presented psychologically realistic characterization in credible plot situations.

As a literary craftsman, Hugh Garner feels pride in the act of creation: “You write for your own satisfaction,” celebrating the “writing [of] something completely unique” (Garner, Interview 5). Yet having served his long apprenticeship, writing to deadline with his essays and catering to the commercial market's demands with most of his novels, he never became an aesthete. Garner the literary tradesman notes that beyond writing for oneself, the short story writer must keep in mind his practical goal of getting published: “It's imperative for a writer to be published so you have to make concessions to the editor...” (Garner, Interview 11). Garner also believed that an author writes for his audience, not an “esoteric group,” but a general reading public (Garner Interview 12).

Hugh Garner was at his best as a short story writer using his apprenticeship well. For Garner the realist, his extensive reading and his many personal experiences growing up in Cabbagetown, surviving the Depression, fighting in the Spanish Civil War and World War II, as well as living through a post-war change in Canadian society provided him with ample material with which to work. From his early experience reading the works of others as well as his initial

training writing essays, he learned about realism and how to attract his readers with straightforward diction and clear description in a limited space. From the novels, he learned about fictional narration and character development, but the expanded form of the genre at times seemed to encourage too much description and not enough discipline. He remedied both through the story form, in which he consistently used effective, concise description to produce successful stories within the realistic tradition.

Subsequent chapters will examine closely Garner's social vision, psychological realism, and style as practised in his short stories. Garner the literary craftsman of the short story genre aspired to write stories which would have merit within the context of his time and place and perhaps provide him with some measure of immortality. Through his best work he has achieved that goal, earning a lasting place within the short story tradition in Canada.

CHAPTER THREE

GARNER'S SOCIAL VISION: THROUGH A JAUNDICED EYE

“Story is by nature ‘realist,’ and the great story forms are realistic and historical, about the behaviour of men and women...in real observable human societies...” (Hood,477). Contemporary novelist and short story author Hugh Hood made the above statement in an article entitled “The Short Story: Canada,” which appeared in the Kenyon Review in 1968. As noted earlier, in the 1987 book, Dreams of Speech and Violence: The Art of the Short Story in Canada and New Zealand, W. H. New refers to the “modernists” among Canadian practitioners of the craft, “who take their stories from the world of empirical experience and by some means ultimately redirect their readers attention back to that world” (106). The short stories of Hugh Garner are world-directed stories about real observable human society. Chapter One demonstrated that his work is definitely part of the modern realistic story tradition in Canada. This being said, however, it should also be clear from the discussion in the two previous chapters that Garner was not endeavouring to create objective or documentary realism in his fiction. For him, the self-proclaimed proletarian, the short stories became a means of presenting his personal vision of society. He discusses this extensively in a letter to Elizabeth Dobson, written in 1973:

An author's beliefs, political, social and historical background all come to the surface in his writing--if he is an honest writer, which I think I am. (no page)

The major purpose of my writing is to place on paper the lives of a certain number of people in the first half of the twentieth century. These people are of all national and social backgrounds, but are all Canadians. I have more often than not written about the working class, which was almost ignored by earlier Canadian writers. (no page)

This chapter will examine Garner's social vision and provide examples from his stories to illustrate how he enunciated that vision through a fiction that is at once personal and selective reality, while at the same time very much in keeping with his literary age. To extrapolate Garner's social vision, it is necessary to examine the specific elements of reality depicted in a variety of his stories. Each one focuses on a character's struggle with others or with society. The conflicts are individual, yet when the stories are examined in total, these individual struggles combine to present a composite

picture of the author's view of society. As will be shown, the fictional world of Hugh Garner is a world where those with power appear to impinge continually upon the lives of others. It is a world of individuals who suffer and even die, often because of the actions of others or themselves, but always clearly within the context of an inequitable society.

Paul Stuewe comments on what he believes is a lack of objectivity by Garner in portraying social reality in his fiction:

Since sociology aspires to be the science of society, and since science is traditionally concerned with empirical data generated by value-free investigations, one might reasonably assume that Garner's evident sociological interests are simply a function of his commitment to realism. Although this is to a certain extent the case, and especially so when he speculates about the origins of some innocuous piece of social behaviour, there is also a substantial amount of evidence which relates his sociological observations to moral beliefs of a highly subjective nature. (99)

As a writer concerned with things of this world, Garner perceived reality subjectively, with objective experience being filtered through his own cognitive framework. Garner was not writing photographic realism. Instead, his is a fiction which reflects his personal knowledge, values, attitudes, beliefs and experiences. In discussing such realism, American short story author Eudora Welty has correctly stated, in her article "The Reading and Writing of Short Stories," in The Atlantic Monthly, that "the whole thing is subjective" (54).

In the view of Laurence Perrine, writing in Story and Structure, fiction such as Garner's is interpretive fiction reaching neither the extremes of documentary nor pure escape fantasy:

Interpretive fiction is written to broaden and deepen and shape our awareness of life A story becomes interpretive as it illuminates some aspect of human life or behaviour. An interpretive story presents us with an insight--large or small--into the nature and conditions of our existence. (3-4)

More than this, the short story presents abridged or elliptical insight, since its very form prohibits extensive analysis of reality. In her article, "The Short Story: The Long and Short of It," which appeared in Poetics, American academic Mary Louise Pratt states, "the novel tells of a life, the short story tells a fragment of a life" (182). Further, she says that "the short story deals with a single thing, the novel with many things" (184).

The realistic short story is an attempt to capture and fictionalize a segment of reality as perceived by the author. Garner's idea was to capture life "as is." Yet by the act of selection, presenting his idea of reality at ground level, he relies extensively on the reader to create wider meaning. Meaning expands from Garner's fictional world not through sequenced symbolism nor, as a rule, through overt didacticism. Garner believes that he is capturing self-evident reality, but is in essence creating a fiction that is conducive to reader-centred reception theory. The fiction serves only as impetus for ideas which may or may not have been intended by the author. The specific, the unique, is dependent upon the reader's input to take on more universal meaning. Through his fictional microcosm, his selected segment of reality, Garner creates credible characters and situations. These, in turn, stimulate within a reader a recognition of elements of the greater reality of contemporary society.

As has been seen, Garner's stories flow from the Canadian realistic tradition of D. C. Scott, and F. P. Grove, while at the same time they are closely allied to the work of Dos Passos, O'Hara, and Dreiser. Garner's ground-level realism works in conjunction with his credible characters and plot situations in recognizable mid-twentieth century settings. Yet his fiction does look at the predominantly negative side of twentieth-century existence; it is a jaundiced view of society. Although he claimed he was never a communist (Anderson 27), Garner can be charged with having a Marxist slant to some of his stories as he "focuses on the concept of" what Howard Felperin refers to, in Beyond Deconstruction, as "ideology...the tissue of ideas, values, and feelings by which men expose their societies" (52). Garner had read Marx, Engels, and Lenin, and was a communist sympathizer while fighting in the Spanish Civil War (Anderson 27). Certainly Garner believed that the reality he depicted did expose many of the problems of society, yet to label him a Marxist writer is extreme.

Hans Jauss refers negatively to Marxists "for viewing literature only as the passive mirror of the external world" (Holub 56). Certainly, in his selective approach to reality Garner's work extends beyond simple mirror-image realism. To further develop the implications of Marxism in

fiction, one might observe the definition of Marxist socialist realism in fiction as defined by Saad Elkhadem in The York Dictionary of English-French-German-Spanish Literary Terms and their Origin. It is “a rigid literary doctrine of communism...[by which] writers should depict reality without any individualistic exception Literature should be written in a style understandable to the masses and should deal with the social struggle of positive heroes” (93). Garner's stories are not doctrinaire communist pieces, and certainly their characters could rarely be considered heroes. His writing is clear and unadorned, without the type of literary accoutrements which would make the stories inaccessible to the masses. Despite the fact that Garner's selective ground-level realism may indeed point out injustice in society, his is not the overtly didactic socialist realism referred to by Elkhaden.

Garner rose, in economic terms, from lower to middle class in Canadian society, yet never abandoned his view of reality from a working-class or proletarian perspective. From his first published article, “Toronto's Cabbagetown,” and his first published story, “The Conversion of Willie Heaps” (HGBS) to his last published stories, including “The Customer Is Always Right” (LofL) and “Wait Until You're Asked” (LofL), Garner maintained a selective or jaundiced view of the power structure in Canadian society. He saw the dominant middle class and its social baggage as continually infringing on the working class, ordinary people.

W. H. New, writing in the second edition of Literary History of Canada (1976), notes how Garner throughout his fiction

puts his sympathy for the innate decency of human beings against his anger towards social conditions. The scenes that emerge from that tension, sometimes anecdotal, sometimes sustained, inevitably engender pathos. But Garner's commitment to his literary method and perception of reality will not allow him any other conclusion. Despair and optimism would be equally blind; he can only take the world “as is.” (245)

Garner's world seems largely deficient in joy and fulfilment for its inhabitants. His selective or jaundiced view of reality has been shaped in large measure by his own experiences. By writing fiction which approximates autobiography, Garner presents his world view in virtually every story. The stories are deceptively simple, expanding outward through the cognitive framework of

the reader. Again, Garner is writing autobiographically, yet in an almost contradictory sense, he is encouraging the reader's response more in keeping with reader reception theory. Terry Eagleton, writing in Literary Theory: An Introduction, says that "the history of modern literary theory ...[has evolved from] a preoccupation with the author...[to] a marked shift of attention to the reader" (74). It is extremely difficult to consider Garner the author dead at the time of creation of his stories, since so much of the author is contained in his fiction. If by presenting segments of selective reality he hopes to stimulate the reader to better understand society and therefore be able to act, then Garner is creating fiction which encourages the reader to see a correlation between the author and his work. The Garner proletarian vision is evident in the short fiction.

In his non-fiction article, "Toronto's Cabbagetown," he is openly critical of a social structure where social workers "tramp from house to house turning on smiles or frowns at will trying to spread their own idea of happiness to the people, who want work not advice" (13-14). This negative view of agents of the middle-class power base is developed further throughout his fictional world as well. In "The Conversion of Willie Heaps," an element of the dominant middle class, organized religion, impinges in the simple, but hard-working Heaps. This retarded man is guided by those religious zealots who believe that their way of living is best for everyone. Their goal is to eradicate the "too much sin" of society. Willie Heaps proceeds to follow the dictates of the "saved" in society, to figuratively and literally castrate all evil from the farm animals and ultimately himself (HGBS 3). The twelve-year-old narrator/observer reflects on the demise of Willie by asking: "Why couldn't they have left Willie alone? Why couldn't everybody in the whole wide world leave everybody else alone?" (HGBS 11)

Garner's social vision is reflected in the young character's words. He clearly questions the behaviour and goals of the middle class with regard to the less fortunate in society. In two of his last stories to be published, "The Customer Is Always Right" and "Wait Until You're Asked," readers can see further evidence of Garner's social vision. In the first story, a blustering, middle-class business man bullies a service station employee. The power-flaunting man implies to the

young attendant and his fellow workers that the attendant's wife has been subject to his sexual advances. This man is the young wife's employer, as well as a customer to be served by the service station staff (LofL 95-100). In the second story, unskilled workers seeking jobs at a Canada Employment Centre are abused by an egocentric power-wielding civil servant (LofL 17-22). In both stories, the middle class get their comeuppance at the hands of those they abuse, but the victory is brief and does nothing to change the social conditions that allowed such abuse to take place. There is in these stories a clear conflict between the classes in Canadian society. The perceptive reader cannot but see Garner's view of society as unjust and controlled by cruel and insensitive people in these stories.

As already established, Garner continually referred to himself as one who was outside the mainstream of Canadian life, a proletarian writer who wrote from experience. In a 1971 interview with Earle Toppings, he revealed: "I don't think I'll ever be socially acceptable" (no page). He was proud of the fact that he wrote about working class people from the perspective at ground level from which he himself had come:

Most Canadian writers with their university backgrounds and their nice cottonbatten lives cannot write about some things. And I'm the only one I know who's written a story, for instance, about a factory which was called "E Equals MC Squared," about a farm implement company in which I've also worked. I've used all of these things, not to be consciously different but because I know them so intimately. (Toppings no page)

In an interview with John Moss published a year later, he referred to the working class as "my type of people, proletarians" (51). Paul Stuewe, writing in his monograph on Hugh Garner, labels him a "real proletarian writer" who has "written fiction clearly based on class" (9).

Garner's selective view of reality is something which has attracted the attention of a number of critics when referring to Garner's fiction. One, John Gillese writing in Canadian Author and Bookman, reviews Hugh Garner's Best Stories:

Unhappily, in my opinion, his work is discouragingly one-sided. I get tired of the social messages woven into stories--and the politics, too. In Garner's literary world, every man who owns an automobile or a tobacco farm is a sex-monger or a capitalistic slob. The "Great guys" of this world are the Hunkies who devoutly

bless themselves before meals, slip off into the night with the tobacco owner's daughter, then get killed in a hit-and-run accident on the way home. It could well be that the Rev. Blounsbury of Lost Souls Pentecostal Mission in Brantford was responsible for poor Willie Heaps taking the castrating knife to a terrifying assortment of victims (including himself) but isn't it legitimate for a writer to discover the good the Blounsburies surely work in a lifetime too?

As a writer, Garner is head and shoulders above the usual run of "quality" authors; indeed he has the credibility of an on-the-spot recorder. I recommend him for all who are cynical of mind, as well as for those who prefer the harshness of life and death to the other side of living: the sweetness, however illusory, of young romance; the triumph, however the battle goes, of inner faith; the wholesome relief of laughter, the blessed balm of tears. (20)

Gilliese's criticism has merit in that Garner does concentrate on the less attractive side of life, yet he is writing from the view of the lower class to which he belonged for most of his life.

Some, such as Constance Arthur, label Garner's fiction naturalistic because of this selective view of reality. In her thesis, "A Comparative Study of the Short Stories of Morley Callaghan and Hugh Garner," she posits that Garner's stories illustrate how "the sources of organized society are usually in direct conflict with the happiness of the individuals who live in that society" (87). She goes on to say that his characters are portrayed in "true naturalistic fashion" (107). Critic Douglas Spettigue, in his article "The Hugh Garner Papers at Queens," concurs with Arthur: "For most readers he probably represents literary naturalism at its purest in Canadian fiction in English..." (8). F.W. Watt, reviewing Hugh Garner's Best Stories in University of Toronto Quarterly, states: "His philosophy is naturalism, the belief that men are victims of a play of forces (physical, psychological, social) beyond their control..." (Watt, 1964 400).

The concept of naturalism as being the application of the principles of scientific determinism to fiction is discussed by Donald Pizer in Realism and Naturalism in Nineteenth Century American Literature. He notes that naturalism is widely accepted as being "essentially realism infused with a pessimistic determinism" (11). Pizer then proceeds to amplify his definition of naturalism as applied to fiction:

The naturalist populates his ...[fiction] primarily from the lower middle class or the lower class. His characters are the poor, the uneducated, the unsophisticated. His fictional world is that of the commonplace and the unheroic.... (12-13)

The naturalist often describes his characters as though they are conditioned and controlled by environment, heredity, instinct, or chance. (13)

Although Garner's characters are very often commonplace, scientific determinism plays little if any direct role in their problems. Nevertheless, there are strains of naturalism in Garner's fiction. He himself, in a personal interview with the author, discusses how his characters reveal a larger reality:

I think that character...[is] pretty universal. It isn't just belonging to one person, either my protagonists or anyone else but it belongs to a whole segment of society or perhaps a whole class or perhaps half of a specific number of people. You put one hundred people from Toronto or from Montreal into one area and divide them sociologically and financially and so forth and you'd find that they tend not to divide as individuals but to divide into groups.

I don't know because I'm not a sociologist or psychologist, but I think that psychologists can do that and with few exceptions can pretty well form homogeneous groups from society, each representing or reflecting the group character. (33)

The naturalistic writer is a selective realist, as was Garner, choosing the victims or losers in society, demonstrating a pessimistic view of life. Arthur (98) and Gillese (20), among others, have been outspoken in their condemnation of Garner for being one-sided or jaundiced in his view of reality.

Although he recognizes that Garner is selective in his depiction of reality, critic and editor Robert Fulford judges Garner's naturalistic perception in a less negative manner than Arthur or Gillese:

Hugh Garner, like most of his characters, is an outsider. Probably he is the only mature writer in Canada now engaged seriously in the business of telling how modern Canadian society has looked to the people who live on the bottom and on the edge of it. Garner's spiritual ancestors, unlike those of most serious writers today, are not Joyce, Kafka, or Dostoyevsky, but Theodore Dreiser and James T. Farrell and perhaps George Orwell. His stories have a solemn, old-fashioned ring: they avoid the grotesque, comic and introspective themes of most modern fiction in favor of a simple naturalism. They have a consistent message: "this is the way it is." ("On Hugh Garner" 73)

Garner allows his characters to be themselves, as he captures at ground level a part of their lives. They interact with others and often suffer at the hands of the more powerful in society, but Garner

concentrates on their individual struggles. It is up to the reader to expand upon the particular as presented to apply it to more universal situations.

The Garner vision is definitely a negative one. His rendition of “the way it is” is not idealistic or romantic. His characters, like the “bounders” and losers he read about as a youth, are neither larger than life nor are they heroes:

I think that naturalism and what's the other word that they're, yeah, realistic fiction and naturalistic are pretty well synonymous and I don't call myself anything but I do tend to write naturalistic or realistic fiction which is true. I've been accused of writing mainly about losers which is also true. I think that losers are far more interesting protagonists than winners

...I have tended to write naturalistic fiction mainly about losers, but not always....I have a greater feeling towards losers than I do towards winners. (Garner, Interview 23)

Garner claimed to be a cynic regarding his fellow men (ODT 1), yet he regularly portrays in his stories those who struggle against the power structure in society. It is difficult to accept Garner as a naturalist in the full sense of the word, since the forces in society which hinder his characters are not deterministic: “I don't think that environment [is the determining factor]; unless it is connected with something else either the individual's personality isn't strong enough to overcome this environment, or his personality is one that “kowtows” or bows to his environment and accepts his lot” (Garner, Interview 29). Here he seems to be placing responsibility on the individual to rise above environmental forces to gain some measure of success in life. The Mrs. Taylors, the Big Toms, and the Hunkys in life are ordinary people who struggle and are the focus of Garner's short fiction. They are the focus, not because they lose, but because they “continue.” It is useful to recall that Garner himself fought in the Spanish Civil War, joined the CCF, and called himself a proletarian writer, all of which illustrates that he believed one can at least fight the forces of injustice. In the 1975 interview, he said: “I think that...getting out of your environment both mentally and physically has a lot to do with your personality” (30).

Throughout the Garner canon, one can see his depiction of the individual in struggle with his social or physical environment. It is the struggle, which is most often a mental one, that his

stories so successfully present in a realistic rather than naturalistic manner. Garner wrote about the world as he saw it. His intuitive writing often lacked literary sophistication, but through effective ground-level realism brought to readers his social vision. In “One-Two-Three Little Indians,” for example, he wrote not from well thought-out philosophical or social theory, but rather from an idea which evolved into the story:

“One, Two, Three Little Indians.” I’ll tell you how that came about, and this will illustrate how the short-story idea comes to a writer. While I was living in this veteran’s housing project in West Toronto, I took the bus one Sunday and came downtown. I crossed the railway yards, across the Bathurst St. Bridge, just walking and thinking of short-story themes. I thought of two or three of them, and one of them was “One, Two, Three Little Indians,” from the old childhood piece of verse. And, I thought, “Well, I’ll write about three Indians, one of whom dies in the story, one of whom is on his way to death, and we all know that the third one is going to die eventually.” There’s the idea--that’s the theme, which is the most important thing in a short story So I went home after this walk downtown on the Sunday afternoon and I sat down in my living-room on an old second-hand couch. With a pad on my knee I wrote “One, Two, Three Little Indians.” (Anderson 31)

This self-confessed and clearly unsophisticated approach to the story may put off literary critics, yet the story’s effective ground-level realism, which presents the world from the perspective of an Indian struggling for existence in an uncaring world, has rendered it one of Garner’s most significant stories.

Paul Stuewe sees Garner’s intuitive brand of selective realism as being a natural outgrowth of his strongly autobiographical approach to his fiction:

Where life and work are so closely intertwined, “realism” seems an inadequate description of Garner’s methods. In his case, realism is neither the consequence of philosophical meditations upon the nature of existence nor a technique purposefully selected for aesthetic reasons; rather, it is the natural mode of expression of a writer who has never questioned the “reality” of his persona and his observation of the workings of the world. In Garner’s view, doubting the reality of his fiction would be equivalent to doubting the reality of Garner himself. For him the writing of fiction is a process of fictionalizing, of disguising the real through recombination and renaming, rather than subjecting it to aesthetic processes intended to transform it into something else. (94)

Garner’s short stories, selective in their presentation of reality as they are, clearly fit into the realistic short story tradition in Canada.

The view of reality depicted in his stories is not one which looks favourable upon those with power in society. Indeed the middle class and upper-class individuals and the social structures they support are seen as obstacles to those of lesser stature in society. "I have no empathy with the middle class," he told Allan Anderson (27). Garner's fictional world reflects his view of reality, where race, old age, and physical or mental weakness are determinants in how a person is treated. The individual can exist despite hardship in Garner's world, but to do so is a constant struggle. If one is black, Indian, or of the immigrant working class, or if one is a senior citizen or incapable of physically or mentally protecting him or herself, then in Garner's view that person is threatened by an insensitive and uncaring society.

For the black patient in "Interlude in Black and White" (HGBS 182-185) and the Indian, Big Tom, in "One-Two-Three Little Indians" (HGBS 243-254), race is a determining factor in their inability to be treated with respect and thus rise above their immediate situation. Critic Michael Booth, writing in Queen's Quarterly, includes these two stories among those which he believes have great impact and sensitivity:

"Interlude in Black and White," shows racial attitudes in a hospital...and "One-Two-Three Little Indians," is a powerful attack on white man's treatment of the Indian. In fact Hugh Garner is at his best in presenting misery and wretchedness of the human fag-ends of society. (276)

"Interlude in Black and White" is a brief four-page vignette in which Garner makes extensive use of dialogue between the young black male patient and the white doctor and nurse. The patient is humiliated by the prejudiced doctor and nurse. In Garner's world the issue of mistreatment of minorities by those with superior numbers is clearly black and white. Garner is very obvious in his indictment of the whites. This comes across in his dialogue and description:

"Are you sick?" asked the fat interne [sic], stepping in front of the young man, but glancing back over his shoulder momentarily at the nurse.

"I got somep'n wrong, Doctor. I should have come before. I gotta get fixed up."

The interne [sic] let the smile slide from his mouth. "Come on, man, tell me what's wrong!"

"I think-I think I got something."

The nurse laughed her pretty laugh again, and sat down on the edge of the table.

There was a series of grunts from the other room and the noise of steam from an opened sterilizing cabinet.

"What have you got?" asked the interne, [sic] smiling again

"I don't know. I want an examination."

"Any symptoms? What happened?"

"I gotta lot of pain, Doctor, an' sometimes I'm running."

"Who've you been out with? Have you been down on Orchard Street?"

"No, Sir."

The nurse said, "Is it necessary, Doctor?"

"Only in fifty percent of the cases," the interne [sic] answered, and they laughed together, not including the young man in their laughter.

Turning again the fat interne [sic] looked into the Negro's face and asked,

"How long has this been going on?"

"Four-five days- since Sunday. Yesterday it wasn't so bad, but today it hurts like--" He glanced at the nurse. "It hurts like the dickens."

"What can you expect? Is this the second time?"

"No, Sir. First."

"You should have thought of this at the time you contacted it." (HGBS 183)

The condescending attitude and laughter of the health-care people continues throughout the story.

Garner succeeds in capturing what critic Mary Louise Pratt has referred to as a "fragment of life" in this story (182). He is especially successful in directing the reader to the greater implications of this one incident through ironic descriptive images. This is somewhat unusual in Garner's fiction, but nonetheless effective. The hospital and health-care professionals are described in terms of purity and cleanliness, in stark contrast to the reality of their soiled approach to one in need of help. They are dressed in "snowy white" (HGBS 182) and are "clean" (HGBS 183) with the doctor wearing his "white coat" (HGBS 184). The white sterile atmosphere may also reflect the lack of warmth or sensitivity toward the black man whom they belittle. Garner is taking a brief moment from the life of three people to pass judgement on discrimination in society. In so doing, he, like Fred Cogswell in the poem "Ode to Fredericton," has shown how superficial the lily-white exterior is that covers the filth of prejudice.

"One-Two-Three Little Indians" is one of Garner's most anthologized stories (see Bibliography) and it presents a strong indictment of society's treatment of native people. This story illustrates an element of Garner's naturalism, as it depicts an individual who represents a minority group which is at the mercy of the dominant group in society. Big Tom is a northern Ontario Indian who has continually had his life shaped by white society. To survive in the

twentieth century, he is forced to prostitute himself and his culture to meet the needs of white society. He, like others in the north, has earned his living in the mines:

But only part of him had come back, for the mining towns and the big money had done more than etch his lungs with silica; they had also brought him pain and distrust, and a wife who had learned to live in gaudy imitation of the boomtownlife. (HGBS 244)

This is not true naturalism, since the implication is that weak personalities like those of Tom's wife are in part to blame for not rising above their environment. Yet the social environment created by white society is not conducive to the fostering of a traditional lifestyle for the native northerners. In order to provide for his child, Tom must prostitute his culture by providing white tourists with the type of Indian they see in American cinema:

Placing the baskets in a pile on the shoulder of the road, he adjusted the corduroy band on his head so that the feather stuck up at the rear. He knew that by so doing he became a part of the local colour, "a real Indian with a feather'n everything," and also that he sold more baskets while wearing it. In the time he had been living along the highway he had learned to give them what they expected (HGBS 247)

As in "Interlude in Black and White," Garner presents a specific incident or fragment of life at ground level. The reader then can extrapolate from the situation of this one man and his family social implications of wider significance which in fact echo Garner's social vision.

Unlike the previous story, "One-Two-Three Little Indians" presents a situation where the dominant group is not seen as cruel and insensitive people who deliberately hurt the minority. Here the whites act out of ignorance in their condescension towards Indians. The tourists treat the natives as if they were museum pieces or live exhibits at a zoo. One tourist is described as speaking to Tom "as if he were talking about an animal in a cage" (HGBS 247). Then there is the American tourist who talks to Tom "with the amused kindness of a man talking to a child" (HGBS 248). There is also the cruelty of those who should know better, like the teenagers who promise to come back and give Tom a ride to hospital for his sick child and don't (HGBS 251-252). Most of the whites in the story appear to act out of insensitive ignorance rather than calculated cruelty. They are more indicative of an uncaring society than of individual conscious cruelty.

Constance Arthur, in her thesis, sees the story as one of Garner's works of social protest:

Garner is protesting the treatment which Indians receive from the “white” Canadians who fail to recognize them as more than stereotyped figures with feathers and war paint. However, underlying this quite explicit criticism is the suggestion that the Indians themselves do little to cause people to drop their “animals in the zoo” attitude, which causes tourists to gape in amazement at the “red men”....(89-90)

Through his depiction of Tom's wife Mary as a superficial person who shows little concern for her family, Garner clearly criticizes Indians like her. She works only to obtain a castoff “silk dress” and goes out drinking and dancing with white men while her baby is ill (HGBS 245, 253-254). Yet Indians like Tom, who are willing to work hard to provide for their families, are caught at the bottom of society. They either take the unskilled jobs in the mines and destroy their health or stay in their natural environment where the only way to survive is to prostitute one's culture and cater to tourists. In either case, the dominant white society offers Canada's indigenous people little hope. As Micheal Booth, writing in Queen's Quarterly, states: “One-Two-Three Little Indians [is] a powerful attack on the white man's treatment of the Indian” (276). In Garner's view, Big Tom may persevere in his struggle, but there is little optimism for the Big Toms of Canadian society. At the conclusion of the story Tom remains with “nothing left to carry him into another day” (HGBS 254).

Other minorities in Canadian society are also depicted in Garner's short fiction as being abused by those higher up in the power structure. In “Hunky,” for example, the Eastern European without citizenship is victimized by those with citizenship, although they themselves were immigrants years before. Again, critics like F.W. Watt label Garner a naturalistic writer for his depiction of Hunky:

Garner's art has always been of the most modest kind, that of the honest, straightforward, unobtrusive reporter, at most an arranger of actualities so that their truth will strike home. His subject is, in one form or another, always “the tortured cry of the whole bottom half of humanity,” hobos, immigrant labourers, Indians, cretins, drunkards, the old and exhausted, the young and vulnerable, most of whom will “never know the good life,” though few realize it. His philosophy is naturalism, the belief that men are victims of a play of forces (physical, psychological, social) beyond their control; and as a consequence, his chief mood is pathos. Sometimes the pathos is laced with a flow of indignation, as in “Hunky” where the narrator protests the persecution and killing of his tobacco-picking mate, the handsome young Polish immigrant. (Watt, 1964 400)

More than scientific determinism, it is human-directed society that Garner identifies as causing the injustice characters like the black patient, Big Tom, or Hunky face. This social commentary is presented through ground-level realism, following the individual struggle, not through pure naturalism where uncontrollable fate dictates the future.

Hunky is portrayed as hard working and excellent at his job, yet he lacks the one thing to which he most aspires, Canadian citizenship:

His ambitions were the modest ones of most immigrants: to buy a place of his own, marry, and have children. He placed great stress on the fact that he hoped to become a Canadian citizen in the fall. His longing for citizenship was not only gratitude and patriotism towards the country that had given him asylum, but a craving for status as a recognized human being. (HGBS 173).

The reality of Canadian society according to Garner is that immigrants like Hunky are stymied in their endeavour to be accepted by others, even those who had been immigrants themselves: "I'm only poor Polish D.P.," says Hunky to the narrator. "But Vandervelde and Gruenther are immigrants too....Sure but got citizenship" (HGBS 175). The story presents Garner's social view of Canada as a place where those in control or those who gain control in the power structure continue to keep others in a position of subservience. This is a selective or jaundiced view of reality, to be sure, but it remains nonetheless valid and reflects strongly the social vision of Garner the proletarian writer.

Like "Hunky," "The Customer is Always Right," and "E Equals MC Squared" are Garner stories in which the boss or person in control is seen as one who treats the men working for him with cruel condescension. These three stories are some of Garner's most proletarian. When discussing any of the three, it is easy to recall that Garner told interviewer Allan Anderson that he "had no empathy with the middle class" (27). In "The Customer is Always Right," Eddie Moffat is portrayed as a hard working individual who labours at a service station while studying at a community college. Not unlike Hunky or Big Tom, Moffat struggles in a job in order to improve his lot. He also endeavours to improve his opportunities by obtaining a college certificate.

Eileen, the young wife of Moffat, works as a waitress for Bill Johnson. The implication presented in the story is that Johnson's power over her has pushed her into an affair with him (LofL 95). Eddie, like Hunky, must take the verbal abuse and belittlement of Johnson at the workplace. Garner does not show all employers as being cruel or manipulative. Indeed, Moffat's own employer at the gas station has little use for Johnson and his "Kiwanis-businessman's crap" (LofL 97). This provides balance in Garner's social vision: It is not the doctrinaire, approach of Marxist-inspired social realists nor the strict determinism of naturalists. Instead, it is a segment of society with representative individuals who show how those who abuse their power in society can hurt others. Ultimately, it is Johnson who dies when Moffat takes him for a test drive in the automobile which Moffat has just repaired (LofL 96-99). But despite the death of Johnson and the destruction of the tobacco farm in "Hunky," there is little justice or hope for the Hunkys and Eddie Moffats of the world, according to Garner. His is a pessimistic view.

As noted earlier, some of the "losers" in Garner's world assist in bringing about their own situation. Mary, Big Tom's wife, does not rise above the tawdry environment of gaudy clothing and alcoholic dances. In "The Customer Is Always Right," it is implied that Eileen's behaviour brought on some of the abuse suffered by her husband: "Eileen is a nice kid, but sometimes the attention of an older man like Johnson goes to a young girl's head..." (LofL 95). Garner, as moralist, sets up a situation in this story as in "Hunky" and "One-Two-Three Little Indians," wherein actions of questionable merit result in death or destruction. The tobacco buildings are destroyed by a mysterious fire after Hunky is killed by a hit-and-run driver; the baby dies while Mary is out carousing; and the overbearing Johnson is killed when he insists on removing his car's snow tires and going for a test drive with the man whom he has probably cuckolded. This is the type of Garner story which Paul Stuewe labels moralistic. "The sociological and moralistic aspects of Garner's writing often come together...." (99). Garner's world is not a romantic world where the "good guy" conquers the "bad guy." In Garner's social vision, the "bad guys" get theirs

occasionally, but there is little hope for a Big Tom, Hunky, or Eddie Moffat in a world where too many of the people with power abuse those under them.

“E Equals MC Squared” is a strongly proletarian story set in a farm machinery manufacturing plant. Like “Hunky,” it presents those who are in control as being largely insensitive to the individuals who work for them. William Hall, writing in Canadian Literature, comments on the conflict between management and the working class as depicted in Garner's stories:

The style is drab and often ungainly, unrelieved for the most part even by metaphor; the kind of style that one associates with the so-called proletarian writers of the 1930's. Many of the stories (particularly “E Equals MC Squared” and “Hunky”) reflect the same kind of angry frustrated hatred for the boss and the foreman, the same savage disillusionment with the promises of left-wing action that reduced so much of the fiction of the 1930s to the level of ammunition in the “war between the classes.” (55)

Hall sells Garner short in this brief commentary. Indeed, the style is drab and plain, reflecting the subject matter. The ground-level reality depicted can only breed frustrated hatred for the boss who puts production quotas ahead of safety. Like Big Tom, Hunky, and other Garner characters who have limited opportunities with their education and training, the workers in the plant are not working because they find their jobs emotionally or intellectually fulfilling. The narrator states, “I felt sorry for all the guys whose marriage kept them stuck in a crummy job like this” (HGBS 225). This is the reality of ordinary people trapped in employment they dislike.

Garner, as social critic, depicts in a realistic manner the hot, monotonous, unrewarding labour in the machinery assembly plant for the blue collar worker. His main criticism, however, is aimed at the foremen and production supervisors who push the workers to the point of compromising safety standards. As in “Hunky” and “The Customer Is Always Right,” the “boss” suffers great loss in the end as a direct consequence of his mistreatment of his workers. Despite the “just deserts” received by one supervisor, there is no group uprising nor other demonstration of Marxist collective reform. Within Canadian society and within the structure of organizations such as the farm machinery plant, a definite class structure is maintained. The foremen may have been

line workers and the tobacco farm owner may himself have been an immigrant to Canada, yet they now represent “management” in the power structure:

For Garner, however, “working class” means literally working, in the sense of being engaged in physical labour, and does not include either derelicts at the bottom of the social scale or blue-collar managers (foreman, overseers) whose work is essentially supervisory. (Stuewe 104)

The machinery plant is a microcosm of reality. The foremen represent the upper class power structure and the workers the working class who must perform according to standards set by those in control. “Hunky” and “E Equals MC Squared” are clear examples of Garner the ground-level realist providing the reader with his social vision through selective representation. The single incident is depicted with clarity, requiring the reader to draw more universal implications.

The concept of class being an impediment to success in society is presented in “A Manly Heart.” In this story, Donald Martin, a boy raised by his mother in a working class milieu, has the opportunity to attend a private school. By the time he graduates, the young lad is ashamed of his mother and everything to do with his lower-class neighbourhood. His judgement is that his mother and other relatives are not as “respectable” as the parents of his upper-middle-class schoolmates:

She began talking about how business was in the store, and of how she'd increased her ice-cream and soft drink orders over last year. The last thing I wanted to hear about was the store, but she went on talking about it as though it was the biggest thing in our lives. It is one of those dinky little cigar stores stuck on a corner in a poor neighborhood, and my mother even sells cent candies, for crying out loud. She's proud of it though, even if it does keep her on her feet from early morning till late at night. (HGBS 199)

The boy has become a snob who wishes to distance himself from everything in his lower-class past. His uncle has paid for his tuition at the private school, yet Donald refers to him as “an old fool of a garage owner.” He is ashamed of the man's working-class status: “I just wish I had an uncle or two who were big businessmen or doctors or something” (HGBS 199). The boy has lied to his classmates about his background (HGBS 201). Finally, at the graduation ceremonies at the school, his mother discovers that he is ashamed of her and she is deeply hurt. The selfish boy responds by thinking, “It wasn't my fault that I had a family I was ashamed of” (HGBS 204).

As with several of the other stories examined thus far, the non-working-class people are not all depicted as cruel and insensitive. This adds credibility and a sense of verisimilitude to Garner's presentation of a segment of reality. It illustrates, too, that his is not overtly didactic fiction used to condemn the entire upper class as a doctrinaire Marxist writer might do. In fact, the wealthy parents and the teachers who discover Donald's attitude are very supportive of his mother. Mr. and Mrs. Tomlinson offer Mrs. Martin a ride to the city, while Mrs. Tomlinson gives a disapproving look at Donald (HGBS 203). Dr. Palgrove and Mr. Sleddon are also very supportive of the woman who is insulted and belittled by her own son, for whom she has sacrificed so much (HGBS 204). This is a "generation gap" story, with class being the main cause of the split. Garner effectively presents a segment of reality and leaves the reader to draw more universal implications as appropriate. Although the setting is Rutland School instead of a factory or tobacco farm, Garner's social vision and in particular the problems with social class and injustice are clearly represented.

Beyond the stories depicting racial and class distinctions such as those referred to above, Garner presents other stories which illustrate his social vision. Several very effective stories dealing with the aged in a variety of situations appear in Garner's canon. Garner the moralist, implicating a society that discards its aged, is evident in "Another Time, Another Place, Another Me" (VofV 1-7), "Tea with Miss Mayberry" (HGBS 88-101), "Waiting for Charlie" (M&W 163-171), "A Trip for Mrs. Taylor" (HGBS 213-223), "Moving Day" (LofL 23-38), and "The Old Man's Laughter" (LofL 121-126).

"Another Time, Another Place, Another Me" takes place during the Depression and reveals a young hobo's first encounter with death. An old man dies in a railway sandhouse with only a nineteen year old vagrant present. The old man leaves nothing but a World War I medal (VofV 7). Beyond this poignant incident in the life of the young hobo, is what William French refers to as Garner's "compassion for the down-and-outers, the victims of the wayward dice-rolls of fate..." (French, "Garner Still Loves A Loser" 30). For French, to turn to fatalism as the *raison d'être* for

the old man's lonely death is somewhat facile. The war medal was a gift of gratitude from the government of the people for whom the old man had fought. The same society that honoured him as a hero in the past, now, in a tragically ironic turn of events, discards him and thousands of others who are forced to a life of vagrancy during the 1930s. It is not fate but society that allows this to happen. The nineteen year old is representative of the young generation, and it too is forced to a rootless existence during the Depression years. What comes across in this story is Garner's indictment of a society that abandons its old.

Garner's critical eye focuses in similar fashion on the life of Charley and Lily Evans in "Waiting for Charlie." Charlie is suffering from a fatal illness but continues his yearly ritual of playing Santa Claus at a department store. The couple is financially poor, yet Mrs. Evans finds joy in the activities of the season. She "finds consolation in preparations for Christmas even with a lack of money, and in making her dying husband's last months happy" (Arthur 51). The little extra money Charlie makes for being Santa Claus will do little to improve their very frugal holiday, but is nonetheless referred to by Mrs. Evans as "a godsend" (M&W 163). The couple barely survives on pension money, and Mrs. Evans is aware that shop people suspect her of being a potential shop-lifter as she enters a store, a "shabbily-dressed little woman carrying worn shopping bags" (M&W 167).

Garner draws no conclusions for the reader, he merely presents specific segments of reality at ground level: A glimpse at the life shared by two people seeking to survive with dignity in an uncaring society. There is some sentimentality, to be sure, but it is effective. There are no philosophical or doctrinaire statements from his characters, no condemnation of society, just, in Garner's view, "what is." These two human cast-offs from the mainstream of society are part of the Garner vision of an unjust societal structure where the old are forgotten.

The forgotten or discarded old person also appears in "Tea with Miss Mayberry." Here the retired college teacher has been stripped of her role in society. For her, who is granted no place at

the college to which she gave her professional career, only a fantasized life remains to cover the reality of poverty and loneliness which her life has become:

Eugenia Mayberry was an enigma throughout the college. She had retired from the staff many years before, so that none but the very oldest members of the faculty remembered her as a teacher at all. After her retirement she had stayed close to the school, living in a small decrepit house on the edge of the campus. From this base of operations she had sallied forth at unexpected times to interfere with things that were really no concern of hers. Three generations of students had reason to remember her caustic tongue, when she discovered something that was not quite in the school tradition, or was morally or ethically wrong. That her outspoken indignation was nearly always deserved did not lessen the feeling among those she chastised that she was an interfering busybody and a bore. Now that she was a very old woman, deaf and crippled, she had to content herself with brief putterings around the college, an annual attendance at Commencement, and an invitation to tea once a year to the winner of the Margaret Hobson Prize and a friend. (HGBS 90)

Garner reveals how lonely Miss Mayberry's life has been. She's never had a fulfilling existence (HGBS 97), yet like Charlie and Lily in "Waiting for Charlie," she carries on with her life despite poverty. Unlike Charlie and Lily, however, she has few opportunities to be useful. One such opportunity is the annual tea, where her past becomes "a life of pretense and fantasy" (HGBS 100-101), not unlike the fabricated world of Donald in "A Manly Heart." Miss Mayberry is an old person whom the young students think has no role to play in their lives. She has been left in abject poverty, yet to maintain a "proper" appearance, she goes without food to provide dainties for the tea. This sentimental story does more than produce pathos in the reader. It serves as yet another example of Garner focusing on one segment of reality upon which the reader may ponder. Garner attracts the reader's attention to how poorly society and institutions treat the elderly once their usefulness is complete.

If society is indicted for allowing old people to be cast off in the preceding three stories, then it is the younger generation in the form of adult children who fall under Garner's critical eye in the three following stories to be discussed here. In "A Trip for Mrs. Taylor," "Moving Day," and "The Old Man's Laughter," old parents in the family reach a point where they become a burden on the next generation. In each of the stories, the aged only seek respect and the right to be themselves. Yet, in the first two, the aged are passed off to others for care. In "The Old Man's

Laughter,” the senior is cast-off from the daily lives of his family, although he continues to live in the family home.

“A Trip for Mrs. Taylor” is one of Garner's most anthologized stories (see Bibliography), and relates the story of a lonely widow who lives alone in a rented room. One day she packs her suitcase and takes all her special things for a trip. In a story which is laden with sentimentality, the old woman's holiday train trip ends up being only a trip to the edge of the city. Constance Arthur sees the story as a statement of optimism:

In “A Trip for Mrs Taylor” an elderly woman finds pleasure in simple things, and the author makes her ten-cent train ride anything but ludicrous. In the face of the world of unhappiness and immorality, such a simple plot provides light relief and a grain of hope which lightens the heavy depression one feels after an excursion into the world of Garner's stories. (80)

Rather than a gentle vignette to provide encouragement for one such as Arthur, the story in reality raises questions about the woman's poverty, and especially about her family. “I can't afford to go that far,” that is, to Montreal and her son and his family, says Mrs. Taylor (HGBS 222). For her, joy is only a “remembered happiness” (HGBS 220). “Her loneliness and the striving to live on her old-age pension made mere existence a hardship” (HGBS 215). The reality Garner depicts is hardly in keeping with the optimism for which Arthur gives him credit. Rather, it is the ground-level reality of old age in the city on a pension. The struggle to maintain a meaningful life, rather than optimism, is what this story celebrates. Garner clearly shows that the way the Mrs. Taylors, Miss Mayberrys, and Mrs. Evans of Canada find meaning in little things to keep them going is a positive element within reality. Yet in presenting these survivors, he is hardly lauding society for allowing--indeed, forcing--these people to struggle to find joy.

Mrs. Taylor's son and daughter-in-law are not cruel, only typically unthoughtful when it comes to the needs of their aged mother:

Of course, she told herself, she could have gone to live with Johnnie and Ruth in Montreal, but she'd seen too much of that sort of thing in the past. When Johnnie had married down there after the war she had felt a sinking in the stomach at the thought that he too was leaving her. “Come on down there with me, Ma,” he had said, but she had sensed the reluctance behind his words. (HGBS 215)

Garner provides a realistic depiction of a member of the older generation not wanting to be a burden on the younger. In so doing, he points out the weakness in the relationship whereby the old must live alone and fear imposing on their children.

Similar to this story in showing Garner's social vision is "Moving Day," in which the son and daughter-in-law make seventy-six year old Alex Benson feel like an interloper in his own home. Alex makes the decision to leave the family home, which he has given to his son and daughter-in-law, and move into a nursing home. Garner paints him as a very selfless man who comes to the decision to move on his own: "His constant presence...had interfered with their lives long enough, it was time to get out" (LofL 25). "Yes, they'd pretended that it was still his house" (LofL 25), he reasons, in giving them credit for kindness. Yet when the time comes to leave, he does not want to go. Unhappily, the children are not sensitive enough to his plea to stay in the family home: "I was crazy to go to this nursing home, but I won't back out now that I've put you to all the trouble of getting me in", he says (LofL 29). The children fail to realize how much the old man wants to stay home. In a burst of bravado, he says he's independent-- "I'm still a free citizen"--yet at the nursing home his true feelings are once again revealed:

He stared up at the clinically white ceiling, hating the place already and wondering if it was here, between the four bare, olive green walls, that he was destined to finally pack it in. It was only then, in a loneliness and despair he'd hidden up to now, that he began to cry. (LofL 38)

Garner is somewhat heavy-handed here with such a pathetic conclusion to the story. It is overly sentimental, but does manage to show how sad and lonely an old person may feel in such a situation. If these were the principal examples of Garner illustrating his social vision of how the younger generation passes off the older, it would still be a fairly realistic and effective story. Unfortunately, Garner uses excessive sentimentality and overt didacticism by having the son moralise about the situation:

"No. I really think we're to blame for sending him away, Laura. All of us, me, you, and the kids. In the old days families didn't send the grandparents to nursing homes; they stayed in the house with their families until they died. Today we're like aboriginal Eskimos, without the Eskimo's economic reasons for leaving the elderly in a snowdrift to die." (LofL 35)

As if this is not enough to condemn the middle-aged generation, Laura then bursts into tears of guilt (LofL 35). This entire story is weakened by such soap box dramatics by Garner. If he had showed the ambivalence of the old man and the reality of the life led by the son, daughter-in-law, and the two teen-aged children, it would have been effective. Instead, Garner abandons ground-level realism for gratuitous melodrama and the result is a weak story.

The final story used here to illustrate Garner's social vision, and in particular his view of how society treats the aged, is "The Old Man's Laughter." This story, like "The Customer Is Always Right," concludes with the victim having the last laugh. Yet like the other stories discussed in this chapter, there is a revelation of injustice in society, in this case within the family. Vulture-like grandchildren do not ponder what to do to make their feeble grandfather's last days comfortable. The grandchildren are lazy and insensitive, seeking only their share of the dying man's land and money. "There was no doubt about it," states the first line of the story, "they were all waiting for the old man to die" (LofL 121). Self-interest among members of the younger generation takes precedence over love, family commitment, or even basic human respect for another. These grandchildren have no redeeming qualities. Whereas the children of Alex ("Moving Day") and Mrs. Taylor ("A Trip for Mrs. Taylor") at least offer accommodations to their parents, showing some feelings, the grandchildren of the eighty-year-old man in "The Old Man's Laughter" only communicate with him to see if he is still alive or to ask for money:

"It's nice of you to come up to see me, boys," the old man said happily as he pushed himself up with an elbow.

"Grandpa-" Wilfred began.

"Yes, Wilfred?" Grandpa asked, trying to smile through quivering lips.

"We wondered if you could loan us six hundred dollars. We know where we can buy a good truck cheap, and we figures we could haul pulp this summer."

The old man's smile was replaced by a look of sorrow.

"I should have known you'd want something, but I hoped you might have dropped up here to see how I was getting along." His voice had lost its timbre over the months, and now it had the sound of death about it.

Roy got angry then and shouted, "What good is it having that money laying there in the bank doing nothing! Why don't you let us have enough to buy a truck!"

"It's not the money," the old man said. He stared at Roy a long time before he shook his head sadly. "I never expected that you'd turn out like the others," he said. (LofL 123)

The old man sneaks out of the house and ventures into the woods, where he is never found. Thus, in death, he cheats his greedy grandchildren of any inheritance, since the body is never discovered.

This makes a good tale about human greed, and also shows, like the other five stories, how the younger generation in this society discards the old when they are of no use. Garner's social vision, specifically his depiction of how the weak in society are hurt by those with more power, is clearly exhibited in each of these stories. "A Trip for Mrs. Taylor" and "Tea with Miss Mayberry" are gentle tales with strong elements of sentimentality and surprise endings. They appeal to the sensitivity of the reader with their depiction of lonely and pathetic lives. "Waiting for Charlie" is a gentle flowing vignette which provides a brief glimpse of the simple life of an old couple, but Charlie's imminent death casts a sentimental shadow over the story. "Moving Day" carries the sentimentality too far, as Garner hits the reader over the head with his social vision, while "Another Time, Another Place, Another Me" is most effective in using innuendo to point out how the unknown veteran has been cast out of the society he once defended with his life. Finally, the irony of the dead man having the last laugh in "The Old Man's Laughter" solidifies Garner's position as an author who sought to point out how the old are forgotten and neglected by social structure and families alike in contemporary society. This is an incomplete and selective view of reality perhaps, but the fact that the younger generation in only one of the stories is depicted as overtly selfish makes the stories credible. Thus Garner as social realist at ground level can be seen to have been effective in presenting a variety of situations involving the old and their struggle in society.

Another aspect of Garner's social vision is his view of the mentally and physically weak and how society treats them. Here, again, the author uses credible characters and recognizable situations to help focus the reader's attention on a specific element of society which is treated inequitably. In each of "The Conversion of Willie Heaps" (HGBS 1-11), "Stumblebum" (M&W 59-64), "The Fall Guy" (M&W 90-95), "Step-'n-a-Half" (VofV 40-59), "The Moose and The Sparrow" (M&W 41-50), and "The Yellow Sweater" (HGBS 44-54), there is a victim who

Garner shows to be hurt because others in dominant positions within the social structure use their physical or mental superiority to exercise control over them.

Willie Heaps, in the story bearing his name, is mentally incapable of developing his thought beyond a fairly simple level. The narrator says:

Although he was thirty years old he didn't seem much older than me. My father said it was silly for a full-grown man to play with a twelve year old boy, even if Willie was a little simple, but he was the only real friend I had and we had lots of good times together. (HGBS 1)

Willie, who serves local farmers by gelding colts, falls under the influence of a Pentecostal preacher and is "saved" (HGBS 3). Constance Arthur sees the story as illustrating "the forces of organized society...in direct conflict with the happiness of the individuals who live in that society" (87). The mentally-weak Willie is directed, indeed mis-directed, by organized religion:

"The Conversion of Willie Heaps" is a story in which religious fervor, or even perhaps fanaticism, is made the villain. Willie, who is in current medical terminology mentally retarded, is able to carry out simple duties until the new Pentecostal minister, consciously or unconsciously, begins to interfere with him by intruding upon Willie's limited mental capacities. The sense of sin which Reverend Blounsbury instills in Willie drives him to irrational acts of violence in his misdirected attempt to purge the world of the evil which exists within it. The downfall of Willie is viewed as the result of a society which cared little that it was making him "a crazy loathsome stranger." (Arthur 87)

Doug Fetherling, in his book Hugh Garner, labels this story "Garner at his best" (67), as it "deals with the hypocrisy of organized religion and the violently deranged, with skill, piteous fury, and with uncommon understanding" (68).

Organized fundamentalist religion is seen by Garner as an element within the social structure which takes control of people, stifles their individual aspirations, and causes them harm. Willie has been led to his violent acts by the preachings of the minister, who failed to be sensitive to Willie's individual needs. As is often the case with Garner, he begins with an idea, links it to a part of his own past experience, and creates a story with credible ground-level realism which has much larger social implications:

I remember distinctly the locale--it's in the tobacco fields of south-western Ontario. In the summer of 1939, I worked down there priming tobacco for three dollars a day, back-breaking work, but the three dollars a day was more money than I had

made for several years, and I rather enjoyed it. I was young and slim and I could bend over and pull the sand leaves, and that gave me the idea of writing something about that particular part of the country. I have always had a distinct loathing--and I mean loathing--for fundamentalist Christianity and fundamentalist Christians, and I thought of a person who was half-crazed to begin with falling under the influence of one of these fundamentalist preachers and going off the track so that he does something horrible; and that, of course, is what "The Conversion of Willie Heaps" is about. (Anderson 20)

This story is most effective in capturing the twelve year old boy's growth through his traumatic experience, as well as Garner's indictment of organized religion, which causes societal upheaval when it impinges upon the mentally weak.

Two other characters who might be classified as mentally weak serve to illustrate part of Garner's social vision. Punchy Griffin in "Stumblebum" (M&W 59-64) and Benny Harper in "The Fall Guy" (M&W 90-95) are both victims of the human cruelty of others. Here Garner depicts two of what society would label as life's losers. He does so very effectively and with sympathy. Toronto Star reviewer Ronald Upjohn refers to Garner as one whose stories have

...recognizable themes, sympathy, even pity, but also admonishment for the losers of urban society. These include not just the residents of skid-rows and prisons but all sorts of persons outside the main stream however much they represent the majority--familiar (seldom stock) characters such as the third rank boxer who continues fighting when nearly blind; the immigrant; the serviceman; the housewife stuck with children in the middle of nowhere. To the last, they are victims. Most of them are also survivors. (page unknown)

If Garner is admonishing, the thrust of his criticism is directed not so much at the "losers," as Upjohn posits, but rather at the very society which allows and at times encourages such cruel exploitation of the weak. Both Punchy and Benny are too mentally weak as individuals to stand up to the demands of others. Both are abused by the same society which discarded the war veteran in "Another Time, Another Place, Another Me," and forced Mrs. Taylor and Lily and Charlie Evans to live on inadequate pensions. Garner continually points out, through his depiction of segments of reality, that society is not sensitive to the individual in need. From Garner's perspective, the weak in society are the victims.

Eileen Edwards, writing in World Literature Written in English, capsulizes Garner's social vision as presented in "Stumblebum":

[This is a] world that twists and destroys more often than it rewards or even permits people to survive as integral human beings. Probably the most revealing (in terms of Garner's vision) of such stories is the sad tale of "Stumblebum." The tale is recounted by a narrator who is very close to Garner himself in his attitudes. In the early parts of the story, at least, the narrator expresses a sense of compassion and reluctant admiration for Punchy Griffin, a clumsy boxer who fights, and gets clobbered by, whatever opponent comes along. It doesn't matter, even when Punchy's career is confined to sparring at Smallwood's Gym, how tough or well-known the opponent is: "He was the only fighter I ever knew who had a cauliflower ear before his first fight." (362-363)

Punchy has an extremely low self-concept, which has allowed him to masochistically be used, and abused, by others:

Not until the end of the story, though, at Punchy's wedding, does the narrator understand why the crowds hated this obvious loser--and why it was right to hate him. Punchy turns out to be half blind, a man out of his element. He is an embodiment of "pretense without talent." The narrator's friend observes that he always was a stumblebum, and the narrator nods, "trying to get used to the new dislike I felt for all the Punchy Griffins of the world." (Edwards 363)

Are not those same members of society who "hate" Punchy the ones who pay to encourage him to continue taking beatings so that they can watch? Garner is not writing a treatise on the sport of boxing. But what is he doing--and Edwards misses this point--is indicating clearly that those who hate Punchy may indeed be transferring their self-hatred to him by encouraging him to continue fighting. Punchy is beaten continually to the point of blindness, not knowing any other way to survive but to continue being beaten. Garner does not preach at the reader, he merely presents a segment of reality at ground level. By observing what Punchy has become and how the narrator hates him for becoming it, the reader can draw conclusions about the mis-directed transference of societal hatred on to such "losers."

In "The Fall Guy," Benny Harper is a man who is continually victimized by others, especially by the narrator of the story. Garner is not writing a philosophical tract on prison reform nor is he advocating judicial review. What he does through this story is trace the hapless life of Benny as society penalizes him for actions forced upon him by others. He is one of those individuals whom Garner referred to earlier as being unable to rise above his environment. Yet because he is mentally and emotionally weak, this is no reason to excuse a society which first takes advantage of him, and then, as with Punchy Griffin, directs its disdain towards him.

The cruel and conniving narrator impregnates Margaret, then sees that Benny is “conned” into marrying her (M&W 93). Benny joined the army, not out of personal desire or commitment, but because his father talked him into it (M&W 93). Later, the narrator commits a murder; again, Benny is the fall guy who takes the blame for a crime he didn't commit (M&W 95). Benny is weak, and the narrator and others take advantage of him. In no way does Garner make the fall guy a hero, only a victim worthy of contemplation by the reader. Through this snapshot view of Benny's life as related by one who has taken advantage of him, the reader can see once again Garner's vision of an unjust society.

Another victim of those in society with position or power is university student Cecil in “The Moose and the Sparrow.” Reminiscent of the heartless narrator in “The Fall Guy,” Moose Maddon is a sadistic lumberjack who continually taunts and abuses the mild-mannered Cecil. Moose grows frustrated when Cecil does not “break” under his cruelty:

From the very beginning Moose Maddon picked on him. The kid was bait for all of Maddon's cruel practical jokes around the camp. (M&W 41)

Nearly all of us joined in the jokes on Cecil at first, putting a young racoon in his bunk, kicking over his tea water, hiding his clothes or tying them in knots, all the usual things. It wasn't long though until the other men noticed that Moose Maddon's jokes seemed to have a grim purpose. You could almost say he was carrying out a personal vendetta against the kid for refusing to knuckle under or cry “Uncle.” (M&W 42-43)

Moose is a threat to society in general, and to the microcosm of the lumber camp in particular. The narrator can see that Moose is sick, and not just giving the youth an initiation:

There are some men like Moose Maddon, who are so twisted inside that they want to take it out on the world. They feel that most other men have had better breaks than they've had, and it rankles inside them. They try to get rid of this feeling by working it out on somebody who's weaker than they are. Once they pick on you there's no way of stopping them short of getting out of their way or beating it out of their hide. (M&W 45-46)

Despite their disapproval, the fellow lumberjacks have an unwritten rule not to interfere physically with Moose even when his cruelty turns to physical violence. He destroys the student's glasses (M&W 45-46) and heats up a saw so that Cecil will badly burn his hand, yet even then they do not intervene (M&W 47).

At the conclusion of the story, Garner, the moralist who often has his cruel people pay a price for their evil behaviour, has Moose die. He is killed after he allegedly falls into a ravine after a night of drinking (M&W 48). However, the implication is that “the sparrow” lured him with taunts to a booby-trapped area above the ravine (M&W 49-50). Cecil “wins” by eliminating Moose, but at what cost? If he has sunk to the level of murder, what does that say about society? Garner tells a good story, but he also reveals a part of society which seems to view violence as the only way to prevent the strong from preying on the weak.

“Step-’n-a-Half” is another such story, wherein a physically-weak individual is victimized by a cruel, insensitive person. In the end, only murder eliminates the sadistic Clipper, who has continually abused the pregnant and crippled Rosetta with whom he travels. Garner appears to be saying that the girl must sink to Clipper’s level in order to get some semblance of just treatment. To compound his indictment of society, Garner has middle-aged Ed Rogers, a Canadian businessman, collaborate in the murder. Rogers picks up Clipper and Rosetta because he feels sorry for the girl. He soon sees first hand Clipper’s cruelty to the girl:

“Come on, yew ol Step-’n-a-Half! This yere guy aint got all night to wait fer yew!”

Step-’n-a-Half! What a cruel mindless thing to call a crippled woman, Ed thought. He also resented this crummy hippie not even thanking him for stopping, and calling him “this yere guy.” He wished now that he hadn’t stopped to pick them up. (VofV 40)

As the journey progresses, Ed increases his resentment of the “hippie” and his “repulsive laugh.” He realizes that Clipper has physically abused the “docile and frightened” girl (M&W 43).

Rogers, like so many in society (including the lumberjacks who saw Moose hurting Cecil), has sympathy for the cruelty suffered by the weak. He felt “sorry for the girl and frightened of what Clipper might do to her” (M&W 47). He does nothing until Clipper threatens him and unsuccessfully tries to rob him (M&W 52-53). Only then does he do anything, and that is to help cover up the murder after Rosetta bludgeons Clipper (M&W 54-59). “Justice” is achieved through violence, and the weak and middle class join forces only after the middle-class individual is threatened. In Garner’s perception of the world, practicality, not honour or justice, appears to be

the motivating factor for action. In neither “The Moose and the Sparrow” nor in “Step-’n-a-Half” is he condoning violence. Rather, he is illustrating what people are driven to in response to being weak victims of the cruel and the strong. Good, but physically weak, people are debased to the point of committing the most violent of acts in order to ensure their own survival.

In these last two stories the “good guys” win. So, too, in “The Customer Is Always Right,” “Hunky,” and “The Old Man’s Laughter” do the cruel people suffer at the hands of the “good.” Yet at what cost? In the case of the first three stories mentioned here, the victims themselves turn into murderers and in “Hunky” and “The Old Man’s Laughter,” the victims must die before revenge is achieved. In Garner’s view, there is small victory indeed in this unjust and cruel society. The cost of achieving justice within it is hardly worth its achievement. As seen in the other stories discussed in this chapter, there are no real “winners” depicted. People here are left alone, rejected, or feeling guilty. Garner’s fictional world is not pretty, but it is real. With the few exceptions noted, the ground-level realism of his stories provides the reader with a glimpse of the less attractive side of twentieth-century life, and, by extension, of the reader him- or herself.

So much of Garner’s view of reality is coloured by his ideas, attitudes, and beliefs. This jaundiced or selective view of reality is nonetheless valid as realism. However, at times strains of naturalism can be seen in the almost hopeless struggle by Garner’s characters against the powers of society. He purports to capture the world “as is,” and he does so using his own perception as the criterion. Paul Stuewe comments on Garner’s approach:

One might reasonably assume that Garner’s evident sociological interests are simply a function of his commitment to realism. Although this is to a certain extent the case, and especially so when he speculates about the origins of some innocuous piece of some social behaviour, there is also a substantial amount of evidence which relates his sociological observations to moral beliefs of a highly subjective nature. (99)

Garner is not writing social documentary, and his subjective views are very much a part of what he writes. Yet this interpretive approach to reality does not, in the main, lessen the authenticity of the reality or the significance of the work for the reader. In his depiction of a fairly wide range of

CHAPTER FOUR:

GARNER'S PEOPLE: PSYCHOLOGICAL REALISM AT GROUND LEVEL

The previous chapter has provided numerous examples of the way in which Hugh Garner's fictional world illustrates his personal social vision, which developed from his reading and extensive personal experiences. Throughout his stories, individuals are portrayed in conflict with various aspects of the social structure. Garner's people, in struggle with their physical, social, and psychological environment, relate something of the author's view of twentieth-century life. The ensuing character revelation at ground level enables the reader to extrapolate Garner's social vision from a single incident. His use of this type of realism, combined with a credible portrayal of characters, provides effective insight into human psychology. Beyond this, however, the stories provide valuable insight into characters who are developed with accuracy. The portrayal of character motivation and behaviour is logical in light of who they are and the environment in which they exist. This psychological realism appears to stem from his ability to reproduce in fiction the part of reality he knows so well.

As has been seen in previous chapters, Garner sought to write about ordinary people. In order to do so in credible fashion, he had to develop characters sufficiently to enable the reader to suspend disbelief. For Garner, this meant creating characters who were psychologically real and not shallow stereotypes. His reliance on effective characterization was vital to the success of his short fiction. In a personal interview with the author in 1975, Hugh Garner discusses his stories and responds positively when asked if they are more stories of character than stories of plot: "Yeah, I think they are character studies rather than anything else" (32). Later in the same interview he elaborates:

I think that character per se, meaning whether you're a good character to use a legal term, or a bad character. It's pretty universal. It isn't just belonging to one person, either my protagonist or anyone else, but it belongs to a whole segment of society or perhaps a whole class or perhaps half of a specific number of people. (33)

Garner provides the reader with credible individual characters who exist in society as he understands it. His early reading in psychology and his personal interaction among ordinary

individuals, which were documented in Chapter Two, attest to his knowledge and understanding of people. His admittedly non-academic but useful experience with a variety of people enabled him to create psychologically real individuals in his stories. John Stevens, writing in his introduction to Modern Canadian Stories, concurs with this idea, stating that in his view modern writers like Garner often make effective use of the specific character:

Most short story writers of note in English Canada today work from the assumption that to achieve a symbolic “everywhere” they must start with a recognizable “somewhere” and that no character can be “everyman” without first being given the physical and psychological peculiarities of a distinctive human being. (xiii - xiv)

Garner himself believed that his characters were realistic and psychologically credible: “I’ve never been accused of writing two-dimensional characters,” he says in a personal interview in 1975. “That would bother me. I think that my characters or whatever else [sic] they are three dimensional” (33).

The age in which Garner wrote was a period in which psychological realism was prevalent in short fiction. Writing in Current-Garcia’s What Is the Short Story?, author, critic, and professor Bonaro Overstreet states that the content of the twentieth-century story “is dictated by psychological materials and processes”:

Associate linkages, personal memories and fears and faiths, rationalized reasons for behavior, subsurface thinking that goes on in contradiction to surface talk--all these, and a multitude of other factors, must be recognized by the writer, today, as part of the deeper logic of any given situation. (100)

In the same essay, Overstreet says that the short story in this century “has become a more and more expert medium for the expression of our deep concern about human moods and motives ” The story form concentrates on the “study of human motives, fears, wants, prejudices.” It is “the drama of what goes on in the mind” (99). Probing characters’ thoughts and feelings is what Garner and other realists of his time, including Sinclair Ross and Morley Callaghan, succeeded in doing in their short fiction. What was largely initiated in Canada with D.C. Scott, Raymond Knister, and Frederick Philip Grove certainly continued with the psychological insight into character presented in the short fiction of Hugh Garner.

As mentioned earlier by Paul Stuewe, once the specific is developed, then the reader can apply it to the universal. Thus Garner's ground-level realism, a realism that isolates the psychology of a specific individual, can be expanded by the reader to reveal aspects of the society in which the characters appear.

Frank Davey, writing in From There to Here: A Guide to English Canadian Literature from 1960, takes an opposite view positing that the stories in The Yellow Sweater, Men and Women, Violation of the Virgins, and Hugh Garner's Best Stories "tend to be lacking in subtlety and in depth of characterization. Most of them present personality types rather than firmly drawn idiosyncratic characters" (113). Davey's argument is spurious, indeed non-existent, since he fails to discuss the stories in depth. Michael Booth, in a one-paragraph review of Hugh Garner's Best Stories which appeared in Queen's Quarterly, says of Garner's stories: "characterization is almost entirely external and one-dimensional" (276). Like Davey, he fails to substantiate his criticism. He praises "One-Two-Three Little Indians," "Interlude in Black and White," and "A Trip for Mrs., Taylor." He labels them "sensitive and subtle" works, yet implies that their characters are poorly developed. Surely the insight into the psychological struggle of Big Tom and the loneliness and reminiscences of Mrs. Taylor marks these two characters, at least, as something beyond stereotype. Howard Engel, writing in Books in Canada, refutes the criticism of Booth and Davey by stating that "Garner's people tell something about the writer. They stand out from the background as individuals; he never as far as I can remember treats humanity in the abstract" (2). Here, then, is ground-level realism at work. Garner's forte is the presentation of individual characters involved with specific incidents or series of incidents which have verisimilitude.

In Canadian Literature, Hugo McPherson reviews Men and Women, stating in part:

Hugh Garner is able to make many of his people come alive. They are ordinary people who have no sophisticated reactions to politics, food, or sex. They are the people who live just down the block, in the apartment house, or out on the back concession. They are Canadian versions of Everyman. (60)

The use of such physical description, to make his strong characters recognizable but sufficiently personal to be credible, is seen throughout his work. In "The Moose and the Sparrow," for example, physical description by the narrator of the two principal characters assists with much more than merely setting the scene:

Moose Maddon was as different from Cecil as it is possible for two human beings to be and still stay within the species. He was a big moose of a man, even for a lumber stiff, with a round flat unshaven face that looked down angrily and dourly at the world. Cecil on the other hand was hardly taller than an axe-handle, and almost as thin. He was about nineteen years old, with the looks of an inquisitive sparrow behind his thick horn-rimmed glasses. (M&W 41-42)

Constance Arthur elaborates on the effectiveness of this description:

The comparison of characters gives not only the reason for the title of the story but also establishes the positions, relatively speaking, of Cecil and Moose in the action of the story. The intellectual Cecil is diametrically opposed to the brawny and crude Moose, and, surprising as it may seem, Cecil is ultimately able to outwit and overwhelm Moose who has managed to get the better of him all summer. (40)

In similar fashion, Hunky, in the story bearing his name, is described by the narrator. The description provides the reader with a physical image of Hunky but also with an impression of the narrator:

Hunky, to give him the name he called himself, was the gang's pace-setter and also my room-mate in the unused tool shed where we bunked. He sat in the grass, effortlessly touching the toes of his sneakers with the palms of his hands, a redundant exercise considering the limbering up we were getting from our work in the fields. Hunky was proud of his physique, and had a bug about physical fitness, and he practiced every evening with a set of weights he had put together from an old Ford front axle with the wheels attached. He believed in health and strength as some believe in education, he had said to me on my first evening at the farm, "Me, I'm a poor D.P. No brains, only strong back. Keep strong, always find job." There was enough truth in his philosophy to make me feel a little ashamed of my own softness, but even more ashamed of the education and training I'd thrown away over the years. (HGBS 166)

Garner uses physical description well to establish a character's credibility for the reader. Beyond this is his very effective psychological realism. In story after story, he creates credible characters because they speak and think as ordinary people would. Arthur correctly states that Garner's prime concern is characterization in his stories: He "seem[s] more concerned with the actual pulse of life, the living and breathing human element than with the natural or even man-made

environment in which such characters exist” (36). As discussed in the previous chapter, Garner is very much concerned with society. His use of realistic characters in credible situations provides an effective snapshot or ground-level view of that society. His “fictional figures,” as Stuewe calls them, are directly from Garner’s experience. They are “the direct transmission of thinly disguised experience [which] is basic to Garner’s brand of realism ” (95). As noted earlier, the experience which Garner gained from his lifetime of travel and labour is supplemented by his extensive reading of the works of psychologists and philosophers.

Realistic fiction, in broad terms, may be described as fidelity to actuality, a fiction in which “verisimilitude of detail [is] derived from observation and documentation” (Prizer, Realism and Naturalism 3). Garner’s stories concentrate on specific incidents, and especially on how individual characters respond to those situations. His stories portray the psychology of characters and adhere to what critic Donald Prizer refers to as “the norm of experience” (3). This is psychological realism, which according to George J. Becker, writing in Realism and Modern Literature, “examine[s] the tensions that are common to human beings,” but also examines the “crisis situations” for individuals (70). The key to the presentation of such psychological realism is the fidelity to actuality, or, in the words of Wallace Martin in Recent Theories of Narrative, the “natural causality” (60) of the characters’ motivation and behaviour.

Several components of human behaviour and human psychology appear repeatedly in Garner’s canon. The individual response to conflict is often seen. At times the conflict is for physical survival, but on other occasions it is for emotional or psychological survival. When emotional or psychological survival is the theme, it usually involves male-female conflicts.

The story which concentrates on the character’s psychology in response to realistic situations is exemplified by the physical survival of the individual in crises, as seen in “Red Racer,” “One Mile of Ice,” and “Act of a Hero.” “Red Racer” and “One Mile of Ice” are described as stories in which

losing or surviving depends entirely on the individual's knowledge of himself and his place. "One Mile of Ice" and "Red Racer," which involve men in situations that are dangerous because of natural or environmental forces, illustrate the qualities of both a Garner loser and a Garner survivor.... The dangers are natural, as opposed to the complex currents of social interplay in many of his other stories. (Edwards, 360)

In "Red Racer," Marcel and his family survive an uncontrolled forest fire, while in "One Mile of Ice," the snowstorm and ice take the physical life of Ralph, while maintaining and taking part of the psychological life of Pete. As will be substantiated below, each of these stories presents psychologically realistic character conflicts.

In "Red Racer," Marcel is portrayed as a person who approaches natural disaster with respect, yet with some knowledge of how to cope with the fire. He and the fire warden work together to survive the fire by making logical plans:

"There's no needs for them [Marcel's family] to leave here. That fire's been going dead east since yesterday morning. We're going to build a break up along the forks of the creek and try to back-flash the fire so that it'll burn itself out in the second-growth stuff over east of the third ridge. We need every man we can get, so you'd better get in the back."

"Just a minute while I tell my wife," Marcel said, running back to the rear of the house.

He told his wife what the fire warden had said, feeling reassured now by the older man's words. He told her to keep the horse harnessed and ready to go, and to watch the fire. If it came into full view along the brow of the hill she was to set off for town as fast as she could. (HGBS 80)

The calm manner in which these two men approach the fire is reminiscent of the searchers' well-planned attempt to find Redcliffe in Frederick Philip Grove's "Snow."¹ In both cases, the men are aware of the power of nature, and rather than wildly flailing out against it, they learn to carry on with respect for it.

The fire warden's plan fails, and the fire grows out of control (HGBS 82 - 83). Like Redcliffe in "Snow," there is a character in the Garner story who is unable to survive the power of nature. In the case of "Red Racer," it is a summer tourist who foolishly endeavours to out-run the racing inferno:

There was a frantic crashing of the undergrowth behind him, and he turned in time to see a lost member of the fire-fighting crew rushing along the advancing line of the fire. The man was one of the summer visitors, his once-grey slacks now black

and ripped to ribbons around his bleeding legs, and his scorched and blackened face twisted with his efforts to breathe. "Hey!" Marcel shouted, pushing himself up on his knees. "Come back! Come back!"

The man did not hear him. He made the vital mistake of trying to charge uphill before the flames instead of staying beneath them. Marcel watched with mounting horror as the man's crazed efforts to escape took him beneath a flaming arch of burning trees, which collapsed slowly, enveloping him in a firey net. There was a piercing scream above the noise, then the flames roared on over the scene. (HGBS 83 - 84)

Marcel, however, does not panic. Instead he takes a reasonable gamble, based on his knowledge and experience. He sets a backfire:

If he fired the whole length of the hill it might be possible to back-flash the main fire--that is, lay waste the slope by burning its covering of trees and vegetation so that the advancing flames would stop short on the summit for lack of combustible material in their path. In this way the fire could be made to continue east towards the spot chosen by the fire-warden and his crews, and where they were preparing and widening a long fire-break. (HGBS 84 - 85)

The plan is successful, and Marcel's knowledge of nature enables him to survive. Yet the story is more than an adventure tale illustrating the conflict between humans and natural phenomena. It probes Marcel's fears and anxieties as he contemplates the potential effects of the spreading fire: "For the first time he felt the hopelessness of his position--the lonely, trapped feeling of being deserted and with no aid to look forward to" (HGBS 83). Here Garner looks effectively at the psychology of the individual facing physical danger. The fears of Marcel and his wife are credibly portrayed. Marcel's wife, Antoinette, tells what the farm has meant to them and how fearful she is of losing their home to the fire: "It took us so long to build it, Marcel. When I think of all the world we put into it...twelve years work to be wiped out in a night" (HGBS 79).

Garner succeeds in presenting psychologically realistic behaviour from the perspective of the individual by showing the impact of the fire threat upon these ordinary people. Theirs is a humble existence, yet one to which they have given their entire adult lives:

Antoinette, his wife, was busy in a corner of the single first-floor room of the house bathing the youngest of their five children in a washtub on the floor. Apart from his wife and children his possessions were meagre; a ten year-old-bay gelding of uncertain lineage, a scrub Holstein cow, a two-hundred pound pig now fattening for the winter's meat, a few hens, a cat, and a half-wild collie bitch. He had forty acres of paid-up land of which fifteen were cleared, a small weather-proof

house, log barn, three iron beds, a wood range, radio and sewing machine. Not a very impressive total of possessions in return for twelve years of labour, but enough to make a man feel a sense of achievement... a sense of fulfilment and security which thousands strove for in vain. (HGBS 76 - 77)

The brief passage gives the reader an opportunity to observe the values and attitudes of Marcel.

The life he leads is no more glamorous than that of the characters on subsistence farms in the stories of Grove or Sinclair Ross. Like the prairie authors, Garner presents a story which looks at the psychology of the individual seeking to survive despite natural disaster. The fire, then, becomes a physical threat to Marcel and his way of life which Marcel conquers: "The fire was now an impersonal thing that had slowed to a crawl through the bush and scrub along the hills, its terror gone with its defeat" "He laughed to himself as he remembered his apprehension of the day before, and he hurried up the road towards the waiting fire-crews, afraid that the rain might cheat him of his victory" (HGBS 87). As seen in the passages above, the psychology of an ordinary man whose livelihood and family are threatened by natural phenomena is well presented by Garner. In human terms made clear to the reader, the fire becomes "the enemy" to be defeated by experience and knowledge as well as hard labour.

A character quite different from Marcel is Ralph in "One Mile of Ice." Reminiscent of Redcliffe in Grove's "Snow," Ralph, like the tourist in "Red Racer," illustrates how an individual who does not respect the power of nature can be destroyed by it. In Realistic terms, the narrator explains how powerful nature can be:

Down here in out part of New Brunswick we have a great respect for winter, but not much liking for it. Snow has its uses: it makes easily traversed roads through the woods and covers the earth to keep the frost from penetrating too deep, but, to us, it is not formed of the gossamer flakes that fall upon a poet's window. Sometimes it is blinding and cruel and impenetrable, and its dainty little patterns when multiplied a billion times can kill a man, and often do. And there are those of us who are afraid of the winter as some people are of lightening or fire or high places. (HGBS 123)

Ralph and his brother-in-law, Pete, set out across the partly frozen river by horse and sleigh to shop. Their trip is the first of the year over the ice. Garner effectively reveals the personal challenge experienced by these men:

Pete stared at the wide expanse of white ice, partly obscured now by the driving snow. Across the river the smoke rose from the railroad yards at the edge of town. He thought, I'm not going to be turned back now after driving this far and with the goal in sight. In another five minutes they would be across, and he would be able to buy the Christmas presents for the kids and have a nice hot dinner at the Chinaman's... "We'll be the first to cross by sleigh this year."

"I've always wanted to be the first!" Ralph said, his brown face splitting with a grin at the thought. (HGBS 125)

After a successful but cautious trip across the river, the two men purchase the items they want, but Ralph begins to drink heavily. He is an infrequent drinker, and becomes "cocky, argumentative, and ready to take a chance on anything" (HGBS 127).

Ralph knows the power of nature and knows how to survive the frozen river (HGBS 126). Yet the liquor causes him to challenge the storm and ice. He coerces Pete into returning with him across the river in the dark amidst the storm. When they lose their way, Garner captures the fright felt by the men as they endeavour to survive:

There was nothing in front but a black void crossed by vapourlike wisps of erratically driven snow. It was awesome and lonely-looking and he felt a fear creep up his back. It was the fear of darkness, and the going forward into the unknown. (HGBS 128)

As with the depiction of Marcel in "Red Racer," insight into the psychology of fear is presented here in an effective and credible manner, and insight into the thoughts and feelings of a character striving to survive. Natural fear brought about by the struggle against the cold and feeling of being on the edge between life and death:

He was not only cold in a sensory way, his face, legs, and hands, but deep inside him the freezing wind seemed to have penetrated and reduced the temperature of his whole body. He began to fear for his life, no longer philosophical or logical, but aching with an urge to live. His breath came in great searing gasps which chilled and burned his throat and teeth (HGBS 132)

Here Garner effectively combines physical description with psychological realism at ground level. The reader has the situation described with accuracy and can readily understand the character's very human response to it. Ultimately, Ralph falls through the ice, as Pete watches in terror:

With a dull splash the heavy sleigh followed the horse into the water. It floated for a long minute on the surface, and as Pete watched it, horror-stricken, he saw his brother-in-law raise himself on his hands and knees, his bare head shoved out from

beneath the robe, his eyes staring at him from his frozen features. It was impossible to tell whether his expression was one of remorse, hate, or resignation. Pete wanted to blot out the stare of those eyes, and he hoped--yes, prayed--that the sleigh would quickly sink. (HGBS 133 - 134)

This is an adventure story with very effective use of description to create suspense. Yet it is also an effective psychological story, revealing the effect of struggle with the physical environment on an individual. It rivals the best of Grove or Ross in exploring the impact a hostile environment can have upon a person.

In "Red Racer," Marcel wins a victory against the fire, and in this story Pete physically survives the cold night. Yet in both stories, Garner discloses the psychological impact a struggle with nature can have. In Pete's case, it will last for the balance of his life:

He still wonders if Ralph went to his death bearing a hatred for him because he had thought only of himself. It frightens him, so that he is afraid of the winter as some people are of lightening or fire or high places. (HGBS 134)

Both "Red Racer" and "One Mile of Ice" present with accuracy the psychological impact of a natural crisis on the individual.

A crisis of a different nature is exhibited in "Act of a Hero." In this story, Garner explores in a credible manner the mind of a man faced with risking his life in a fire to save others. William French, writing in the Toronto Globe and Mail, dismisses this story as being "too transparent," a story "in which the father decides against risking his life in a school fire when he realizes his own children are away that day..." (30). As with "Red Racer," the incident is more than an adventure plot. The fire serves as a crucible in which the thoughts of the protagonist are revealed, as he comes to grips with his own values and attitudes. Garner effectively provides access to the psychological struggle within the mind of the father who realizes that his children are threatened with harm.

George Ellsworth is not a larger-than-life hero. Rather, he fears the fire and hesitates when faced with the decision of whether or not to risk his life:

It flashed through his mind that he had often thought of rescuing a family from a burning house, especially if it was his own. It had seemed such a simple fundamental act of manhood when he had thought of it. Now, facing the painful

stabbing flames that barred his path, and choking on the heavy smoke, he hesitated. From behind the fire came the sobbing cries of the trapped children, their screams muted now by the crackling roar of the nearby flames.

He edged slowly into the burning section of the corridor, but a quick stabbing flame racing towards his face made him retreat. I'm a coward! he realized suddenly through the panic that now closed in on him. Now, the one time in my life when I need courage, I have none! With a coward's clarity he rationalized, Perhaps my kids have already reached the yard, excusing his fear and hesitation. (VofV 37)

As established in Chapter Two, Garner looked to ordinary characters rather than large-than-life ones for his stories. The father in this story retreats once he discovers that his children are not in danger. Realistically, however, George feels guilt for deciding not to risk his life. He endeavours to save face before his society by helping two children whose lives are not really in danger:

He had to accomplish something to justify his frightened return to the outside. He ran between the desks and picked both children from the window ledge, and with one beneath each arm hurried out of the room and along the corridor to the front door. (VofV 38)

The children outside cheer the alleged heroic act by George Ellsworth, and he is lauded as a hero by the local press, but Garner discloses the feelings of guilt felt by this man whose psychological struggle has been the essence of the story:

There was a photograph of himself coming down the school steps with the two little girls under his arms, and a headline over the story of the fire that read, THE ACT OF A HERO. He swept the paper from the table to the floor.

"Are you mad, Daddy?" Sandra asked, in open-mouthed wonder.

He stared down at his plate, unable to face his wife and children.

"Why are you mad, Daddy?" his daughter asked again.

It was an unanswerable question. It was a question he would be unable to answer for the rest of his life. (HGBS 39)

This, then is another example of psychological realism at ground level, as Garner depicts the struggle of the individual when faced with physical crisis.

In the three other stories examined thus far in this chapter, Garner presents characters faced with moments of decision. He allows the reader access to their thoughts as the characters make their decisions and then suffer the repercussions. In a number of other Garner stories, the emphasis is on the psychological struggle of the individual, not so much against a specific natural

crisis, as much as against an ongoing social situation which threatens the physical existence of the individual. In virtually all of the stories discussed in Chapter Three, Garner effectively develops insight into the psychology of the individual endeavouring to survive. Big Tom and his family in “One-Two-Three Little Indians,” for example, face physical and cultural elimination within their society. Big Tom must face the embarrassment and frustration of prostituting his cultural heritage. Like the moth which thrusts itself against the glass in the story, Tom's existence offers no way out. Garner provides the reader with psychological insight into the way this Indian character views his life: “Long after his wife had fallen asleep he lay in the darkness listening to a ground moth beating its futile wings against the glass of the window” (HGBS 246).

There is also, of course, the physical danger to the child who expires from pneumonia. As well, there is the continued threat of death to the tubercular father. His work in the mine had “etch[ed] his lungs with silica” (HGBS 244). Garner shows the psychological impact of such a continuous struggle to survive:

Big Tom bent down as if he was going to strike at Mary's face with his fist. Then he changed his mind and let her go.

She stared into his eyes and saw what was there. Crawling to her feet and sobbing hysterically she left one of her silver shoes in the mud and limped along towards the shack.

Big Tom followed behind, all the anguish and frustration drained from him, so that there was nothing left to carry him into another day. Heedless now of the coughing that tore his chest apart, he pushed along in the rain, hurrying to join his wife in the vigil over their dead. (HGBS 254)

The author presents a concise snapshot of one person's corner of existence. The situation depicted is not a single incident which stands on its own, as in “Red Racer,” “One Mile of Ice,” or “An Act of a Hero.” Rather, it is a tragic part of the continuum of existence for Tom as he endeavours to survive.

“E Equals MC Squared” is another such story in which the physical danger is continuous. As illustrated in Chapter Three, the physical danger is inexorably tied to the social situation that requires the farm machinery plant workers to labour under tedious, physically demanding, and unsafe conditions to meet the objectives of their employer. Cutting corners with safety standards

to meet production quotas presents workers with physical and psychological stress. When Matt Colby is killed, his father Ernie suffers psychological strain, as does the narrator. Garner has the latter share his internal disgust at the accident with realistic accuracy:

The body was hanging out from the clenched lips of the press, its feet suspended in the air. It looked like a messy doll hanging over the edge of a shelf. The machine was clamped across the shoulders, leaving one limp and lifeless arm hanging down beside the body. Through the seeping blood that dripped inexorably to the floor I saw a tattooed ship on the hanging arm. Three or four men stood in a whitefaced group apart from the machine, keeping their eyes on me so they wouldn't have to look at the other. I turned away sickened, and got out of the place fast. (HGBS 232)

Again, showing psychological accuracy, Garner has Ernie sublimate his grief and anger at the loss of his son through the demands of his supervisor. A co-worker, Step, relates how Ernie reacts:

“When they told old Ernie that Matt was dead, he didn't say anything...or want to go see him...or anything. He just shut off his press, took off his apron, and walked to the time clocks. He seemed incapable of any feelings at all, as if the last thirty years had crushed them completely.” (HGBS 233)

Ernie's reaction is reminiscent of Big Tom's hopeless acceptance of continuous struggle in an unjust existence. However, Ernie fights back. Later, the foreman, for whom Matt had been rushing a job despite safety hazards, suffers a maiming accident for which Ernie is probably responsible (HGBS 233 - 235). The psychology of the individual who faces continuous physical and emotional stress is what is at the heart of both “One-Two-Three Little Indians” and “E Equals MC Squared.”

In like fashion, the psychology of the individual facing physical threat is examined in both “The Expatriates” and “The Stretcher Bearers.” These stories concentrate on the individual during a brief period of stress which illustrates the longer term pressure and the psychological implications characters face. In “The Stretcher Bearers” the first person narrator reveals his fears:

I was envious of the wounded man. There seems to come a time after you've been in the line a few months when the wounded men are the lucky ones. They know what kind of wound they are going to get, but you don't. You never know, and you have to keep on going back into it until it happens to you, and all you hope is that it won't be in the head or the groin. (HGBS 206)

Garner has captured, with psychological accuracy, war as perceived by an individual directly involved. Just as George was by no means a larger than life hero in "Act of a Hero," the narrator in this story is a simple human being who believably fears for his life and is not eager to face the continuous danger of being on the line.

The reality of war and how it brings together disparate individuals is also captured well in this story. Human life takes on new significance for the narrator as he and his comrades carry an injured man through dangerous terrain:

When we set out again the wounded man cursed us for being so slow. I was beginning to think of him as merely a hundred-and-seventy pounds of dead weight rather than a man.

The temperature had been 120 in the sun all day long, but it grew cooler towards evening. The water in our canteens was the same that we dug for in the sand of the stream bed before attacking in the morning. It was tepid, and you kept the grass and twigs out of your mouth by clenching your teeth when you drank it. We were tired, for we had marched all the night before, and several nights before that, and had advanced down the hills with the dawn. When it began to get dark we realized that we had taken the wrong path into the hills, and we saw no other wounded men being carried along. (HGBS 208 - 209)

Garner's realistic description enables the reader to see the reality of an individual involved with war, especially as the narrator endeavours to survive under such adverse conditions.

The soldiers have volunteered for the war, but are subject to human frailty and at times doubt the possibility of their own survival. Garner captures this very effectively through credible dialogue which reflects the feelings of men under extreme stress:

Harper said, "Comrades, I can't carry him any further. My legs have given out."

"You're a son-of-a-bitch!" I said to him.

"I'd kill you if my legs weren't so sore."

"You're only brave in billets," I said. "In the line you're a cowardly son-of-a -bitch."

"So are you."

"We're all cowards," said the Jew, "or we'd have stayed near the village. We all wanted to get away, that's why we carried this man up here."

"I've got a weak heart," the kid said. "When the bullets cracked near my head, I couldn't stand it." (HGBS 210)

These are realistically portrayed human beings who struggle with their very human fears. This is by no means an anti-war story. Rather, it is a reality-of-war story, again illustrating psychological realism in character revelation.

Hugh Garner similarly strips away the glory of war to provide realistic psychological insight in "The Expatriates." In this story, the ground-level reality of those who fought in the Spanish Civil War is contrasted with the pseudo-patriotic view of what Garner labels a "Red Rotarian" journalist who speaks of the war in clichés. The American journalist meets men returning defeated from the front and cannot understand their lack of enthusiasm for "The Cause." For him, the propagandist, war is glory and dedication, not the dust-and disgust reality experienced by the men at the front:

"The war is reaching a crucial point, Comrades," he said to us. "I have just come from Almeria. A few nights ago a German battleship shelled the town."

"Good! It might wake up some of the slackers down there," I said, although I used a stronger word.

"Every man is needed in the front," the journalist said, sounding like a speaker at a Spanish Loyalist dinner in New York. "I am surprised that they are sending these men home." (HGBS 72)

Joe Lawrence leaned over from the opposite seat and said, "I'm glad to be going home. I've had my belly full of this war, and so has the big Swiss and the Frenchman."

Jarrry and I agreed with him.

"That's not a healthy attitude, Comrades," the journalist said. "I can't understand why you men fraternize with these undesirables." (HGBS 73)

Like the stretcher bearers, the man facing the fire in "Act of a Hero," the farmer facing the burning forest in "Red Racer," and the men lost in the storm in "One Mile of Ice," the men who face the reality of war here are depicted in a manner which is definitely beyond stereotype. Indeed, insight into their feelings of fear, doubt, and frustration are at the heart of the stories.

In his autobiography, One Damn Thing After Another, Hugh Garner has reprinted an article he wrote about the war, entitled "A Loyalist Soldier Returns to Spain." In this article he reveals his personal transition from an idealist to a pragmatist through the cauldron of battle:

I became once again, for a moment or two, the foolish young idealist who believed that all the world's problems were painted in black and white and could be solved by a political panacea. I no longer believe this, but I would no more deny my youthful beliefs than I would deny my birthright. (ODT 136)

Early in the afternoon our gun was put out of commission, and we were ordered out into the fields with the infantry companies.

The fear left my tongue and centred in my stomach like a cold ball of plasticine. Nothing was important now but my safety. I no longer really cared who won the war, but only hoped it would end in the next ten minutes. I was just one big ego trying to press myself down into the wheat stubble out of sight. (ODT 137)

From his own experiences, Garner has crafted fiction which captures the psychology of a Canadian caught in the crisis of war in that time and place. More than historical fiction, the stories, like the autobiographical sketch above, capture the psychology of the individual in physical danger.

In "The Expatriates," the journalist is incapable of understanding the reality of war. The men who went through it, however, certainly do and the narrator laments the journalist's ignorance:

I glanced behind me just before we reached the street. The journalist was standing where we had left him, staring at his mutilated notebook. I felt sorry for him. Although he used the word "Comrade" a lot he didn't really know what it meant. But not having been a soldier, he couldn't be expected to know. (HGBS 74)

Through the story, Garner enables those who are not soldiers to "know" the reality of war and its psychological impact on the individual.

Throughout Garner's stories are psychologically realistic depictions of interpersonal relationships between women and men. He has been praised as one who has "an understanding of the female which is a great strength" (Kirkwood, "Violation of the Virgins," Canadian Forum 53). Conversely, he has been condemned by Constance Arthur for his poor treatment of women throughout his stories. Ms Arthur, in contrast to Joan Kirkwood, asserts that few of his female characters are presented with positive characteristics:

The list of Garner's female villains, for to call them this is really no exaggeration, is almost an endless one; almost every story includes a woman whose preoccupations lie in the realms of sexual gratification, nagging or drinking. Since Garner's women are so much alike, few of them emerge as really memorable; at least they are certainly not to be remembered for their sterling qualities. (51)

There is indeed a wide spectrum of opinion about Garner's depiction of women, with Arthur at one extreme and Kirkwood or Belle Pomer who praises Garner as one of the "Few contemporary male writers [who] can explore...from a woman's point of view with accuracy and correctness" (261), at the other.

Garner himself spoke with ambiguity when discussing his personal attitude toward women:

I think that I don't have too much empathy with women, and that sounds rather funny coming from a grandfather, who has been married twenty-eight years. I think that on the whole I'm a little suspicious of women. I'm a little leery of them, perhaps a little afraid, because when I was a boy going to school, I was always the poorest kid in the class, and ... I was looked down on, at least I thought I was, by the girls from the better neighbourhoods who went to school with me....It was a psychological barrier that existed perhaps in my mind. I had no trouble in my youth and young manhood in getting women and girls. I've never had that trouble, even though I'm a loner. I could always get the good-looking ones. I had no trouble that way, but I think that even when I was doing that I was always suspicious of them, and the better-looking they were the more suspicious I was of them. I used to think, you know they're going to drop me, going to give me a hard time, and I'm going to avoid that because I've been hurt too much, and I'm not going to lead myself into being hurt by some dame. (Anderson 26)

The fear of women hurting the male is illustrated in several Garner stories, especially those dealing with young love, such as "Not That I Care," "Coming Out Party," or "Make Mine Vanilla." In an unpublished typescript Garner submitted for the flyleaf of Men and Women, he further elaborates on his feelings toward women:

I dislike women who think social acceptance is better than a million better things in life, who are obsequious to those richer, more educated, more "social" than they; who whine, bitch and give their husbands ulcers and those they meet a pain in the ass. (letter to Georgiana Hamilton 2)

He clarifies this statement in the same typescript: "The qualities I dislike in women--and in men also--are snobbery, insincerity, and hypocrisy" (2).

Garner is by no means a misogynist, although he frequently presents certain recognizable types of women in a negative manner. Arthur's perception of his depiction of women as totally negative is not justified. Yes, many of the women presented in his stories appear in a negative light, but as will be shown in this section of the chapter, in women-men relationships, he often

illustrates the psychological impact of the relationship in a way that has sympathy if not empathy for the female. As Garner himself admitted, with not a little pride, in his interview with the author in 1975, some of his most successful stories, including "A Trip for Mrs. Taylor" and "A Short Walk Home" are, in his judgement, women's stories (13-14). Throughout his stories, Garner does seem able to capture effectively the psychology of the individual in a female-male relationship, whether of teenaged, middle-aged, or elderly people. This can be seen clearly by examining a number of representative stories.

Earlier it was shown how Garner's depiction of young love was influenced by the work of J. B. Priestley. It has been said of Priestley that he "more often than not portrays a romantic view of life" (DeVitis and Kalson 32), and that at times his romantic attitude betrays him into sentimentalist" (DeVitis and Kalson 33). Garner, too, might be accused of having a romantic or sentimental view of young love, yet it is obviously tempered by his realistic view of women-men relationships. The result, in a story like "Coming Out Party," for instance, is a credible presentation of an infatuated adolescent who becomes enamoured of a girl on first meeting at a party. This initial contact is well depicted by Garner:

Now he sat in a stiff formality on the edge of the McKendricks' sofa, his trousers carefully creased across his knees, and the stiff tweed collar of his jacket suspended an inch from his neck by the cantilever action of his bony seventeen-year-old shoulders. With nervous fingers he straightened the knot on his necktie once again, and allowed his eyes to drop from the wedding photograph of Mr. and Mrs. McKendricks that hung upon the parlor wall between the doorway and the piano.

The only other arrival, a girl wearing glasses who sat across the room from him, said, "I'm glad winter's almost over, aren't you, Ted?"

He resented her familiar use of his name, and her obvious grasping at conversational straws. "It'll soon be summer again," he acknowledged, not wanting to give her cause for reply. (M&W 130)

The earlier statement by Garner about women comes to the fore here when he reveals Ted's attitude toward Virginia:

He disliked most girls, but this type especially. Her efforts to make friends with him since their introduction had been embarrassing, and he was glad that she now looked upon him as an interloper. (M&W 131)

The story reveals the thoughts and feelings of Ted as he exhibits a low self-concept when he meets the guest of honour, Patricia. He feels inadequate he becomes infatuated with her:

The girl Patricia, whose sixteenth birthday it was, came downstairs and was presented to those whom she had not yet met before. At the sight of her Ted felt a strange excitement gripping him, and he grew silent and hung back as Charlie Crawford led him by the sleeve to the middle of the room.

"Pat, this is a good friend of mine, Ted Andrews," Charlie said. The girl turned her eyes on Ted and smiled.

She was the most beautiful girl he had ever seen.

He was struck with a feeling he had not known before. Her attraction for him was so great that he was almost repelled by it, and he wanted to flee and take his happiness and hurt into a corner where he could savor and try to understand. (M&W 132)

Garner goes beyond mere romantic sensitivity to describe with accuracy the thoughts of the adolescent boy as he experiences infatuation.

Later in the story the befuddled Ted feels embarrassment at not having brought a gift to the party; this too is realistically presented by Garner:

"This Pat seems pretty stuck-up," Ted said.

"Who, Pat? I've never noticed it," Charlie replied.

"I noticed it."

"What's eating you, Andrews? Do you expect her to fall all over you? This is the first time you ever met her, remember."

"Who wants her to fall all over me?" Ted asked angrily. "Jeez, a guy just mentions that somebody's stuck-up and you think he wants her to fall all over him" (M&W 134)

Ted watched the ceremony of the unwrapping of the gifts with mingled feelings. Hewas ashamed that he had not brought one, but there was also a curiously perverted joy in remembering his inadvertent boorishness. He half hoped that his hostess would notice there was no present from him. (M&W 135)

Garner has captured with psychological accuracy the conflicting feelings of the young man who at one moment is jealous (M&W 136) then at another is overtly ill at ease with his emotional feelings (M&W 137). Adolescent love is presented with accuracy through the conflicting feelings of the boy. Like Priestley's novels, the story ends happily. Garner concludes with a positive view of

love, something not always present in his other stories especially among adult characters. Yet because he presents Ted's thoughts and reactions to the girl throughout, it is by no means a melodramatic story. Rather, it is a realistic story which describes young infatuation as experienced by a single individual and the effect it has on that person.

Unlike "Coming Out Party," which explores adolescent love from the perspective of a sixteen year old, "Not That I Care" is told by a twenty year old, Arthur Landcaster, who recalls meeting Deborah Brewster five years previous (M&W 152-153). As a teenager he had played "hard to get": "One afternoon she smiled and waved at me, but I looked the other way. Not that I cared, of course, but she never waved at me again" (M&W 153). The narrator proceeds to relate how his subsequent relationships with women were unsatisfactory, yet he would not show Debbie that he cared, indeed, he was not even civil to her when he saw her again:

I turned away from her quick, not wanting her to see the way I felt. This will probably sound stupid, but I was happier at that minute than I'd ever been before. There was something about her that made me just like being around her, I guess. I know it's goofy, but that's the way you are sometimes when you're only nineteen. (M&W 154)

Garner captures well the tumultuous feelings of the lovesick adolescent. The narrator's practice of denial results in alienating the girl he desires (M&W 154-155). "Everything was slipping away from me," he notes in retrospect, "but I was too proud and stubborn to care" (M&W 158). He is so concerned that "she wouldn't know how [he] felt" (M&W 159) that he drives her away.

Years after the first encounter Debbie marries and the narrator reflects on this development:

Since last Saturday I've done hardly anything else but think of her. The picture I cut out of the paper is getting pretty blurred and crumpled. I guess a guy might not be able to forget a girl like Debbie for months, maybe years. Not that I care, of course, not that it's over, but it sure makes you wonder why things happen like they do. (M&W 162)

Nancy Kavanagh writing in Canadian Author and Bookman, says of the story that it is "a touching vignette of adolescent love [and]...could hardly be improved on..." (19). Yet the story is more than a vignette, for it probes one way in which a youth copes with feelings of inadequacy, as he

uses sublimation and denial rather than facing his true feelings of infatuation for Debbie with positive action. These two stories expose Arthur's statement about Garner's depiction of females for what it is, a facile generalization lacking consistent support. From ground level, from the male perspective, Garner illustrates how his characters are unable to cope constructively with feelings of infatuation. The males are seen to be inadequate, rather than female characters being negative, which is what Arthur would have the reader believe.

"Make Mine Vanilla" is another story which deals with youthful feelings of love or sexual attraction. In this particular story the women are depicted, as Constance Arthur suggests, in a negative manner. Yet here it is a pair of older women who take advantage of young adolescent boy who faces sexual attraction for the first time. Garner here relates what Stuewe refers to as moral judgements by portraying these women in negative fashion (99). If their teasing of sixteen year old Tommy is not cruel, it at the very least shows insensitivity on their part toward him.

At the park Tommy is coming to grips with his awakening sexuality:

The girls were climbing the hill in his direction, and with a start he recognized one of them as Sandra Hibbett. He picked up one of his books and began to read a random page.

Why did Sandra make him feel like this, soft and sort of giggly inside, with his legs wanting to run or kick or propel him across the river? He hadn't spoken to her since the party a month before, though he had often walked out of his way across the top of her street. (HGBS 57)

At this point in the story, the older women sit on the grass: "Both women were lying full length, facing up the hill. The dark one's skirt was pulled down to her knees, but the blonde showed an inch or two of thigh" (HGBS 57). They proceed to tease him with their lack of inhibitions and, from his perspective, overt sexuality:

"How old are you, Tommy?"

He knew it was no use trying to lie. "I'm goin' on seventeen."

Hazel turned to her friend. "How would you like to be sixteen again, Millie, and know what you know now?"

"To hell with it," the other answered between bites from her cone. "I hated being sixteen."

Hazel laughed. Turning to Tommy again she asked, "Was that your girl friend was here?"

Her knees were farther apart than ever, and he raised his eyes to her face.

"She's just a kid I know," he answered.

"You live with your folks, Tommy?"

"With my mother."

"She go out to work?"

Millie gave her a knowing look. "Aw Hazel, leave the kid alone!" Hazel ignored her and asked, "You looking for a summer job, Tommy?"

"I dunno. Maybe," he answered, with a shy grin.

"Is your mother out his afternoon, Tommy?"

Millie sat up straight. "Aw come on, Hazel," she said. Hazel took a small bite of her cone before she spoke.

"I'm just talking friendly to Tommy here," she said with a laugh.

Hazel was still laughing when she said, "You know what I think, Millie? I think he's still cherry, don't you?" Millie joined in her laughter. (HGBS 60)

The women are seen here to be cruel to the sexually and emotionally immature adolescent. The psychologically real depiction of the situation from the youth's perspective is very effective.

In a realistic manner, Tommy feels frustration and inadequacy. As might logically be expected in such a situation, he directs his aggression toward the women verbally but almost immediately has feelings of attraction toward a girl his own age:

"You stink! he shouted after them. "Both of you stink!" Up near the gates a guy was manhandling Sandra towards the drinking fountain. The sight made him forget the women, and a stab of jealousy caused him to turn away. (HGBS 61)

Like the teenagers in the two previous stories, Tommy is unable to understand his ambiguous feelings for and attraction to the opposite sex.

What Garner has done is present effectively girl-boy relationships from the perspective of the adolescent male. He does so without categorizing all women as evil manipulators. Indeed, the males' lack of control of their own feelings and subsequent behaviour seem to bring about much of their own frustration, rather than the overt actions of the females in at least two of the stories. Only in "Make Mine Vanilla" are the older women depicted negatively, and in this story the teenaged Sandra appears in no way to be a manipulator, thus providing a balanced view of female characters. It should be noted that in these stories of adolescent female-male relationships, as with the adult female-male relationship stories to be discussed later in the chapter, there is no overt description of sexual activity. Perhaps as suggested in Chapter Two, Garner's own attitude

toward what he called “dirty” books influenced him when writing. His attitude may well have been that to realistically describe sex was to be gratuitous or “dirty” rather than accurate. The fact is, that for a realistic author such as Garner to avoid such description when providing verisimilitude in interpersonal relationships between the sexes is surprising. Nevertheless, he is able to provide credible depiction of relationships in part thanks to the short story form which limits any need for extensive description.

The vast majority of Garner stories deal with middle-aged characters. He is very perceptive in depicting with psychological realism a variety of individuals who are developed far beyond mere stereotypes to produce strong stories. Although at times his presentation of women characters appears negative, most of the stories dealing primarily with middle-aged characters show sufficient depth of balanced characterization to elicit empathy for the characters generally, male and female.

Two stories which do have women who are exploitative are “Captain Rafferty” and “The Man with the Musical Tooth.” Joe Rafferty is a stunt diver in Tom Martin’s carnival. His wife is having an affair with Martin, and, when confronted by her husband, laughs at and belittles him (M&W 145-146). Although scoffed at for his profession by Irene, he decides to honour his contract and make one more dive, despite severe winds which threaten his life (M&W 147). The wife reacts to the Captain’s hesitation atop the diving platform by saying, “I didn’t think he could.” She then says to the carnival hand and narrator, Shorty, who defends Rafferty for not jumping, “‘Nobody is a fool enough to have to,’ she answered, looking away while she talked to me, as if I was dirt” (M&W 149).

Rather than concentrating on the insensitive wife, the story displays Rafferty’s need to complete the jump. Garner reveals the psychological reality of this man who is seeing his personal life come apart:

“Up there on top of the ladder you’re all alone, Shorty, and you want to stay there where it’s clean and decent. While you’re up there nothing can hurt you. It’s only when you get down again among the crawling things in the midway that you know it’s going to be tough.” (M&W 150).

The story investigates the thoughts of a man who risks his life each day and shows how his act serves as an escape, no matter how brief, from the reality below. This is psychological realism. For Rafferty, the dive allows him to come to terms with his wife's unfaithfulness and ultimate departure from his life:

“I found out a few minutes ago that I don't need her any more,” he answered.

“I feel as if I'm enough by myself. It's a good feeling too. You ever had that feeling, Shorty?”

It was my turn to shake my head.

This story, like the three stories dealing with teenagers, illustrates how an individual reacts to the vicissitudes of female-male relationships. In “Captain Rafferty,” Garner goes further by having the narrator, Shorty, disclose that he had a similar decision to make years before:

I wanted to run back through thirty years to the girl I once knew in Trenton, Ontario, who used to walk me to her old man's unpainted house near the CPR yards...I wanted to go back to the night she told me we were finished...back to the time it had happened to me...and this time make my dive like Joe had done...It seemed that Joe had wiped out the shame I'd been carrying for thirty years. When I watched him walk away, still a man, I was looking at myself--a better me that only I remembered. (M&W 151) [Ellipsis marks are Garner's]

The story explores with credibility the character of Joe Rafferty as he faces a serious turning point in his life. In addition, Garner gives a hint of the life of the narrator. This snapshot of two characters' lives is psychological realism at ground level. The reader is exposed to a perception of life as might credibly be expected from a carnival worker such as the narrator. Yet the conflict between characters and their different approaches to finding meaning in life has universal implications beyond the immediacy of the situation depicted.

“The Man with the Musical Tooth” is one of Garner's most intriguing stories, for it offers insight into the tragedy of what at a superficial level appears a humorous situation. Thetford Culligan is a middle-aged man whose life could best be categorized as uneventful in the eyes of others:

He was a short insignificant-looking little fellow who seemed to go through life like an apologetic mouse through a cheese factory. He was a man about fifty years of

age, who almost always wore an oversized blue serge suit. Tonight his suit was topped by a not-too-clean white collar and flamboyant red and yellow tie. Above the necktie his adam's apple supported his long head like a ball and socket, and his sparse hair was combed across his bald pate in a clumsy attempt at camouflage. (LofL 56)

Garner's description convincingly paints a picture of this unassuming man who becomes the centre of attention when his dental filling becomes a radio receiver.

The narrator contemplates what this "gift" has meant to Thetford: "I could see now that his story, despite its humour, was a tragic one. It was the tragedy of the clown--of the little man catapulted from obscurity beyond his control; something that had to be ridiculous enough to make the world take note" (LofL 61). Despite his moment in the sun, Thetford is shown little respect. His wife, like Irene in "Captain Rafferty," laughs at him and his claim to notoriety and belittles him (LofL 65). Ultimately, the mouse-like Thetford murders his wife, not because of her blatant unfaithfulness, nor for her verbal abuse of him. He kills her because she knocks out his musical tooth in a scuffle--his one claim to notoriety (LofL 65-66).

In both stories just discussed, Garner accurately captures the psychological desire of an individual to maintain self-worth. Both stories present psychological insight into interpersonal relationships and individuals' desires to find meaning in their lives. The women in "Lucy" and "Mama Says to Tell You She's Out" both are depicted as pitiful characters with obvious low self-concepts who use sex as a means to try to be important. In "Lucy," the narrator recalls how beautiful this mother of three was when she was twenty-seven and he was sixteen (HGBS 30). Yet for Lucy, the fantasy world became her reality: "Her two big inanimate passions were the movies and the 'love' and confession magazines" (HGBS 31). She was a flirt and was observed by the narrator as the years passed in the constant company of different men (HGBS 33-42).

For the aging narrator, what he saw as exciting flirtation and Lucy's delightful laugh at age sixteen, are viewed years later as pitiful and pathetic, since Lucy never changes. When he returns from the war, she writes him a note inviting him to meet with her:

Suddenly I knew that I hated her. I hated her clumsy attempt at flattery in calling me "darling," her cheapness, her presumption that I had hundreds of things to tell

her, when really I had none, her thinking that she just had to wiggle her finger for me to come running, and the way she was trying to make me a partner in her intrigues behind her husband's back. But the postscript was the crowning piece of cheapjack drama. As I glanced at it again I could see the imprint of a thousand Wild West Love and Flaming Love stories, and Lucy reading one of them avidly and thinking how romantic it was that the heroine had ended her note to the hero with an injunction for him to burn the thing after reading it.

I knew now how tawdry she was, and how empty her feelings were. (HGBS 40)

Garner's depiction of Lucy is not that of a two-dimensional tramp who merely plays a role in the maturation process of the narrator. Instead, Garner provides the reader with sufficient information to create empathy for this woman who endeavours to live a life of fantasy and in the process destroys any real potential she may have had. Her life, like her laugh, becomes a hollow thing with no real depth behind it:

I thought then of the milkman and the grocery clerk, of Mr. Birland and the wavy-haired young man in the hamburger bar, and of her husband Tom. And what of the men I knew nothing about? She had left them all behind when she tired of them, just as she'd left the drunk tonight and would leave the young fellow tomorrow, or the day after.

Perhaps the thing they all remembered was her laugh, as I too had remembered it for so long. It was still clear and melodious, but it possessed another quality I had not noticed before. It was sinister. It had the most sinister sound I had ever heard. (HGBS 42-43)

Garner probes the reality of life for Lucy, observed at ground level by the narrator. Lucy takes on flesh and blood characteristics. Like so many Garner characters, she is not heroic in stature. Indeed, her physical and ethical flaws are readily apparent.

In "Mama Says to Tell You She's Out," Garner has a man interact with a woman who, like Lucy, has little in her life except an ersatz world of sexual encounters. John Thompson encounters the former wife of an old navy friend of his. This "suburban slob" lives with her three children in an unkempt house and John has no respect for her, seeing why his former comrade who was "one of the cleanest and most decent guys" (M&W 32) has left her. Here, however, Garner has the man acquiesce to the sexual seduction of the slovenly woman. He rationalizes his behavior:

She had him hooked, though, and she knew it. She was just too good-looking and--sexy to pass up. He no longer thought of her as Bud's wife, but as just

another woman offering her favours to him, and a quite attractive woman at that. (M&W 34)

Lisa is not presented as a wicked woman. She is a person with a low self-concept and is guilty of giving up on responsibility toward her children. But John is the one who is depicted in a negative manner. He is portrayed as little more than an insensitive opportunist, who rationalizes his actions, then transfers his own culpability to Lisa in order to assuage his own feelings of guilt. His behaviour is believable within the context of the situation.

Garner's psychological realism is seen clearly in his presentation of John's thoughts following his sexual encounter with Lisa:

Well, Virna might not be half as beautiful as Bud's wife, but she was real and not an imitation. What was he doing here with this silly dirty woman, the separated wife of a man who had once been his best friend? Why should he want to make love to her just because she was attractive and available? (M&W 36)

When he reaches full recognition of his actions, John feels "shame and disgust" (M&W 38).

Realistically, however, he is quick to transfer his guilt to the actions of Lisa:

It was an incident, an anonymous incident that had happened, that was all. He regretted Lisa though, and what she must have done to poor Bud. What a lousy break for a good guy like Buddy!

He could guess what would finally happen to Lisa, but that was no concern of his. (M&W 39)

Garner has demonstrated realistic depiction of the psychology of John and offered some insight into the hollow life of Lisa. From ground level Garner shows not only the actions but the thoughts and feelings of John, as he sublimates his loyalties and values to take advantage of a sexual opportunity. Once he has done so, he thinks as if the action had never taken place, transferring any guilt to Lisa.

In both "Lucy" and "Mama Says to Tell You She's Out," pathos or at least pity for the women is developed, despite the fact that in each case innocent children are the victims of their mother's behaviour. In "The Magnet," pathos is developed for the forty-five year old widow Grace Hardy. She has come to "accepting the loneliness as her widow's lot, taking pleasure in her independence and self-reliance" (HGBS 135). She remains apart from social interaction until she

hires a man for work on the farm. She finds herself “drawn to him as if by a magnet” (HGBS 141). Garner captures well her feelings of loneliness and internal conflict as she decides whether or not to voice her feelings to the hired young man Jake (HGBS 141ff).

Grace's vision of her relationship with Jake after she proclaims her feelings is no less fantasy than the movie magazine life of Lucy. Once she is rejected by the youth, she questions her initial feelings and transfers her humiliation and rejection to hatred for Jake. Here again, Garner probes accurately the psychology of the individual who rationalizes the situation after making a relational decision that is not satisfactory:

Had the magnetism between them been but a reflection of her own yearnings, unshared by him? No! No, she couldn't believe that. It was something else, a result probably of her early indifference. She couldn't have been wrong about something like that! Tears of shame and remorse trickled down her cheeks and into the pillow, and she began to sob, quietly and secretly....(HGBS 146)

Her hate of him vied with her hatred of herself, and she wanted him to go, leaving nothing of the moment behind him. (HGBS 147)

The story ends with the middle-aged woman looking into the mirror and seeing the reality of who she is: “She stared at her face in the mirror above the sink, and realized that she had aged. Yesterday she had been young, but yesterday was gone forever” (HGBS 147).

The reader has empathy for the psychological struggle suffered by the lonely, aging woman in stark contrast to the lack of empathy elicited for the middle-aged salesman in “The Yellow Sweater.” The salesman, like John in “Mama Says to Tell You She's Out,” is a married man, only seeking to take advantage of a sexual opportunity. This commercial traveller is clearly seen to be the aggressor, totally insensitive to the hints of problems already suffered by the fawning teenaged girl. Garner again shows the male as the negative character, as the salesman is described as “cross-examining” the hitch-hiking Marie, whom he picks up from a position of power (HGBS 44-48). Like a snake stalking the rabbit-like Marie, he basks in the view that others will think that she's his mistress (HGBS 48-51). This is not a pleasant character, yet his attempts to fulfil his fantasies are no less responsible than Lucy's toward the sixteen year old Tom. Here, however, the

salesman does not accept the rebuffs of Marie. In a psychologically realistic passage, Garner has the aggressive salesman shift the blame to Marie for his feelings of guilt: "He felt ashamed of the feelings she had ignited in him" (HGBS 52). Like John, who blamed Lisa, the salesman is quick to blame the girl for what is clearly his own sexual aggression. He has been insensitive to the suggestion that Marie has left home because of the sexual harassment of her uncle. The yellow sweater which falls from her suitcase reminds the salesman of his own daughter and he feels shame: "'I've done nothing wrong,' he said, as if pleading his case with himself. But there was a feeling of obscene guilt beating his brain like a reiteration" (HGBS 54).

As with Ellen in "The Magnet," the middle-aged character in this story looks in the mirror and sees an empty and hopeless life: "When he looked at himself in the mirror all he saw was the staring face of a fat frightened old man" (HGBS 54). Garner has successfully captured in each of these stories a single incident which has implications for the characters' entire lives. Such ground-level realism enables the reader to make the connection between the one situation or series of situations involving specific characters with more universal implications for society in general.

Two other stories which illustrate Garner's psychological realism in depicting women-men relationships in middle age are "The Spinster" and "It's Been a Long Time". In both stories the male is portrayed as the person in the relationship to have caused pain to the woman. "The Spinster" effectively tells the story of Norah Simes, a thirty-four year old unmarried career woman. The narrator notes that "something had once hurt her very much, and had made her into an unrepenting spinster" (M&W 116). The first-person narrator probes the psychology of his co-worker and makes several inferences regarding her choice to remain unmarried:

[She] has allowed some incident with the opposite sex to turn her against men.

Like other women of her type, Miss Simes seems to sublimate her unused urges into her job.

Despite her insistence on correctness and efficiency, I doubt that she has ever made a real enemy in the office....she is generally liked, and certainly respected. (M&W 117)

This woman, whom the narrator, Alec, views as having an empty life, becomes engaged to Joe Delisle, a man who leaves his wife in order to be catered to by Norah: “Joe had bragged that his girl friend had not only supplied the money for the divorce, but the evidence of adultery on his part as well” (M&W 121).

Joe is depicted as a negative influence on Norah, and he meets with general disapproval from Norah's co-workers, who feel that she is being taken advantage of in the relationship (M&W 123). In the end it is Norah who destroys Joe, the man who, it is revealed, had jilted her years before. The surprise ending provides valuable insight into the psychology of revenge, as demonstrated by Norah when she leaves him the night of their marriage (M&W 127). Garner again exhibits a talent for exploring individual characters and their psychologically realistic behaviour. In so doing, Garner has touched upon an element of human nature--rejection and the powerful revenge it may generate--again showing the universal implications of his stories.

In “It's Been a Long Time,” a former sailor returns to Riviere-du-Loup nineteen years after he had told a local girl that he would marry her. Now divorced, he arrives, thinking that he can pick up where he left off. “He'd been a fool not to marry her” (VofV 182) he thinks as he ponders Yvonne. In the intervening years, she has had a family and is now a widow (VofV 187). A melodramatic story would have the couple get together and age gracefully together, but Garner is a realist. Yvonne is by no means swept off her feet by the man who promised so much nineteen years before:

“I remember you,” she said without smiling. “You said you would marry me. You said you would change your religion and marry me. I waited for you a year. You did not answer my last letter, the one I sent to you with an English catechism from my priest. Then I knew you had been--had not been sincere, as my friends had told me you had not.” (VofV 189)

The aging Jimmy Downs is portrayed as more than a stereotyped character in a sentimental plot situation. Garner goes beneath the surface to expose the human feelings of regret felt by Downs over his broken promise (VofV 190-192). Yvonne is going to marry another man and has a future to which to look forward, while Jimmy is left alone and empty (VofV 192-193).

Like the woman in "The Spinster," Yvonne has the last laugh, but again it is the man who is seen as having caused the initial hurt. Contrary to what Constance Arthur has said, Garner by no means continually shows women characters in a negative way. What he does is illustrate women-men relationships and the psychological impact they have on each partner. Most of the female-male relationships presented in Garner's fictional world end in an unsatisfactory manner. Three stories which continue this practice are "The Happiest Man in the World," "A Night On the Town" and "The Compromise." These do not end with major decisions which cause hurt to one of the partners, but they do illustrate ongoing relationships as they probe the thoughts of men who contemplate what their marriages have become. The stories provide insight into the psychological effect of these long-term relationships on the individuals involved. Again Garner is portraying real people as he perceives them. Disagreement, frustration, and failure are portrayed in a credible manner.

"The Happiest Man in the World" is more obvious in plot revelation than most Garner stories. Ed Grogon receives a promotion in employment and feels successful. On the way home he reasons that "happiness is success" (VofV 94). Yet it was his wife Jennifer who had pushed him to get ahead, and predictably perhaps, it is she who deflates his joy through nagging (VofV 96) and shows no affection for him or happiness for his new employment status (VofV 98ff). The irony of the title is brought forth as Garner probes the relationship Ed and Jennifer have had and the lack of respect he's earned from his teenaged son. Ed gets into a scuffle at a shopping plaza and receives a telephone call from the wife of one of his colleagues, condemning him for taking the new position from her husband. In short, Ed is abused by everyone. He receives no positive feedback for his accomplishment. Instead he is exposed to a total lack of respect by others.

Ed ponders the meaning of his life, and in so doing shows the hand of Garner the psychological realist at ground level:

Things had gone on too long as they had been to be changed. To become something he wasn't, now, would need a complete change of personality. He might be a square, and his values might be wrong to some people, but these were things that

had become part of him over his thirty-eight years, and it was too late to change them now. Even if he wished to. (VofV 107)

The plot may be predictable, but what gives the story added depth is the psychological insight into the character of Ed as he reacts to the lack of respect shown him at a time when he believes he deserves praise. Garner shows a negative side of human relationships wherein happiness is not to be measured by “success.”

“A Night on the Town” and “The Compromise” show two other middle-aged men who contemplate their lives. In the first story, the author shocks the reader with an opening which provides immediate insight into the present feelings of the narrator, Bob Rawlins:

It was eight o'clock on a June evening last summer when I suddenly realized I hated my wife Dorothy. We were sitting in the basement recreation room watching TV. Our two sons, Bob, twelve, and Alec, eleven, were playing baseball down at the schoolyard, and Dorothy and I were alone in the house, just as we'd been for thousands of evenings over the past thirteen years. I glanced over at her, sitting there on the old daybed munching an apple, and I thought, I hate her. (VofV 128)

Garner taps into the middle-aged man's thoughts, thoughts which have Bob search for a more exciting life to give his middle years meaning. The forty-year-old Bob Rawlins feels “like an old man” (VofV 130), and seeks freedom from the status quo as represented by his wife and their suburban lifestyle.

Years before he had had the opportunity to find an exciting job and to venture away from the town in which he had lived, but instead opted to settle into the middle-class existence and marry Dorothy (VofV 134-135). Now he steps out for a “night on the town,” but only finds lonely and empty people (VofV 141). He returns to his wife and the comfortable life. He realizes that he does not really hate his wife. However, Garner shows clearly how a decision years before had inalterably changed one man's life. The result is acceptance of his life by Bob. The middle-age “crisis” is a psychologically real aspect of middle-class life, and it is well illustrated in this Garner story.

In “The Compromise,” Garner shows another decision, made in the past and pondered in the present, by a middle-aged suburban man. Tom Menzie recalls having to give up a promising

career at the bank to work at an industrial plant in order to meet the expectations of his future wife ("The Compromise" 80-81). Tom, like the youth in "Not That I Care,," endeavours to play "hard to get" with Ada, yet ultimately lets her direct his future. Her justification for his giving up everything he wanted for her is: "when two people want to--are like us," she says, "they've got to compromise somewhere" ("The Compromise" 80). Tom contemplates the compromises made in their married life:

As I looked at her across the table I knew that both of us had compromised with the other. I had only given up a little job, while she had given up her youth and beauty for me and the children. And hers had been the bigger sacrifice. ("The Compromise" 82)

In light of how Tom has had his entire life directed by the domineering Ada, it is difficult to take Tom's conclusion at face value. Perhaps it is psychologically realistic, in light of his years of sublimating his desires for his wife's, that Tom comes to the conclusion above. It should be noted, however, that although this rather "romantic" conclusion may have been suitable for a story in Canadian Home Journal in which it appeared, it was never republished in anthology or collection form. This attests to its lack of quality as realistic fiction when compared with other Garner stories. Rather than ground-level realism, it is more cloud-level romanticism to find Tom and Ada on their way to a happy future, despite the serious questions raised by Tom's thoughts throughout the story.

"Final Decree" is another melodramatic story first published in Canadian Home Journal and not re-published in any Garner collection. The unfounded jealousy of Elsa Banning causes her to lose her husband when she files for divorce based only on circumstantial evidence ("Final Decree" 50). The denouement at the conclusion of the story is that her husband, George, was never involved in an affair and she is now divorced and alone, the victim of her own jealousy. As a 1950's women's magazine romance, this may have been a successful story, yet as realistic fiction with psychological credibility it fails. It lacks the believable detail and character development of most Garner stories, and, along with "The Compromise," serves as an interesting contrast to his

better work. The thoughts and feelings of middle-aged people involved in interpersonal relationships are presented, but not with the credibility other Garner stories exhibit so well.

“A Trip for Mrs. Taylor” and “Moving Day” both feature old people who have lost their spouses in death. In each case, the death occurred years before, but the relationship as seen in retrospect, is observed to have been a very positive one. Mrs. Taylor still keeps “a gold locket holding a faded photograph of her dead husband Bert” (HGBS 213) and a picture of him in uniform (HGBS 214). When she recalls the past, she remembers her sons and her beloved Bert and the trips they enjoyed years ago (HGBS 214). Garner accurately captures the “remembered happiness” (HGBS 220) of an old woman. His depiction of the love between the old couple before Bert’s death is positive and very believable.

Like Mrs. Taylor, the old man in “Moving Day” also recalls a past which was brighter than the present (LofL 24-25). “It seemed only yesterday that he and Dorothy had baby-sitted [sic] with them...[his grandchildren]” (LofL 25). The relationship between the old man and his late wife is recalled as a positive one. The idea of an older person recalling “the good old days” when things were better is psychologically realistic, especially when viewed from the perspective of that person.

“Waiting for Charlie” depicts a relationship between two old people as they face their declining years together. In this sentimental story, discussed in Chapter Three, Lily Evans recalls the past sacrifices (M&W 165) she and her husband Charlie have made, as well as the little gifts he has bought her over the years (M&W 169). The love depicted by Garner is a gentle one in which wife and husband share each day, especially as Charlie nears his death:

As they stood, arms linked, behind the small group of window watchers a small boy turned from his place against the glass and asked his mother, “Is that what Santa and Mrs. Santa are doing now, Mama?”

“Yes, I suppose so, dear.”

Mrs. Evans pressed her fingers into Charlie’s arm, and they smiled to each other over their little secret before turning away and crossing the street. (M&W 170)

At the close of the story this aged couple laughs together despite their poverty, physical frailty, and encroaching death. The psychologically realistic depiction of a beautiful sharing is what Garner has achieved in this story.

Charlie and Lily are unusual among Garner's characters in that they achieve love. As has been illustrated, in the majority of his other stories, adolescents and middle-aged couples rarely achieve joy, yet for the old people in stories like "A Trip for Mrs. Taylor" and "Moving Day" only joyful memories persist. Yet the negative view of female-male relationships is one which rings true at ground level for Garner. His characters have what Holman and Harmon would label "interior motive and psychological effect" (402). They are largely the victims of their own decisions, and as such, portrayed realistically. With only a few exceptions, such as "Final Decree" and "The Compromise," the Garner short fiction avoids purely sentimental or romanticized characters in melodramatic situations. Where characters are portrayed in a sentimental fashion such as in "A Trip for Mrs. Taylor" or "Waiting for Charlie," their motivations and internal thoughts and feelings are credibly presented. Garner's psychological realism at ground level enhances his portrayal of characters, often placing them at the centre of the stories. In so doing, he maintains his position as a valuable link in the continuum in realism of the Canadian short story tradition.

NOTES**1**

“Snow.” Tales from the Margin ed. by Desmond Pacey. Toronto: McGraw-Hill
Ryerson, 1971.

CHAPTER FIVE

THE SHORT STYLE OF HUGH GARNER

As a realistic writer of short fiction, Hugh Garner successfully captured a part of the reality for his time and place at ground level. He focused on the particular and left it to the reader to draw more universal implications. To do this he created credible characters within recognizable situations, as has been demonstrated in the preceding chapters. The manner in which he presented his stories, the selection of titles, the structure, the choice of narrative point of view, as well as the diction and dialogue all enhanced his ability to create stories which represent well the realistic Canadian short story tradition.

In his volume Style and Stylistics, Cambridge professor Graham Hough begins his discussion by indicating that style in its simplest terms refers to “the manner” of presentation (2). In Hough's view, in modern literature “style is seen as largely dictated by the nature of the author himself” (3). For Hugh Garner, endeavouring to capture reality at ground level, his style is appropriate to his subject matter and arises from his personal facility with language and description. His is an intuitive, not a self-conscious art. The language he uses is straightforward English, the language of ordinary Canadians unadorned and without literary pretension.

Garner himself notes in One Damn Thing After Another how his experiments with fiction before “The Conversion of Willie Heaps” were failures because he attempted to use “phony symbolism and imaginative imagery” (ODT 36). As substantiated earlier in this thesis, his dislike for the literati and what he labelled “writing pretentiousness” (ODT 200-201), along with his own limited formal education, made it all but impossible for Garner to attempt anything but his highly successful literary-journalistic style in his stories. “My writing style” he states in a letter to Elizabeth Dobson in 1973, “--as all writing styles--is something that evolves from a writer's formative years, but I can no more explain it than I can the mole on my chest” (no pagination).

Garner's stories do not lack craftsmanship. Indeed, they continually demonstrate structural and stylistic qualities worthy of an artist. Yet they do not rely on layered images or make extensive

use of symbolism. Instead, they draw from the Garner journalistic experience: clear stories using diction and dialogue easily recognizable among ordinary people whose lives are being portrayed. This chapter will examine Garner's effective use of literary style in his stories, including his use of titles, plot structure, narrative point of view, as well as diction and dialogue. To understand Hugh Garner's style of presentation is to better appreciate the effectiveness of his realistic short stories.

A discussion of the stylistics of Hugh Garner's short fiction may as well begin with his use of titles. Many are deceptively simple, and several have evolved over the years, undergoing name alterations to make them more marketable. Some were changed to provide a more universal appeal, such as "Saskatchewan Hero," which became "The Act of a Hero," or "The Happiest Man in Town," which was altered to become "The Happiest Man in the World." "The Sandhouse," a specific railway service building, became the more character-centred "Another Time, Another Place, Another Me" (see Bibliography). Others received name changes the better to focus on the story's content as well, like the image of the alcoholic husband pointing out the brightest star in the dipper to his bride before his death in "The Brightest Star in the Dipper." This had been called "Sun, Surf, and Sand," as well as "Last Cruise to the Islands." "The Moose and the Sparrow" illustrates the story of two contrasting characters better than the original title of "Dopey." Similarly "A Short Walk Home" works better at reflecting plot activity than the original "Wanna Make It Baby" (see Bibliography).

The choice of titles and their subsequent alteration was something Garner took seriously. In "Notes To Accompany The Yellow Sweater," which he sent to John Metcalf in 1969, he said the following regarding titles:

I have generally first hit on a catchy title, then written a story to fit it. I do this because I think eye-catching titles are important, and act as the come-on to the reader to read the story beneath it. (2-3)

Among what I consider to be some of my best short story titles are: "The Conversion Of Willie Heaps," "E Equals MC Squared," "The Sound Of The Hollyhocks," "Hunky," and "One-Two-Three Little Indians." Generally speaking a title is better if it contains none of the articles, such as "A", "The", and so on. (3)

For the most part, Garner's original titles seemed to be effective in attracting reader attention while at the same time reflecting some element of the story itself. "For short stories," wrote Garner in his autobiography, "I generally write the title first, sometimes months before it suggests a story theme to use" (ODT 266). "There are many important facets to a short story," he adds, "not the least of which is its title". "I like alliterative titles and those that are eye-catching or thought-provoking" (ODT 265).

Some of Garner's more provocative titles include the alluring and alliterative "Red Racer," "Violation of the Virgins," and "Legs of the Lame." Other stories attract the prospective reader with their familiarity. "Some Are So Lucky," "One for the Road," "Not That I Care," "Black and White and Red All Over," "One-Two-Three Little Indians," "It's Been a Long Time," "Another Day, Another Dollar," and "The Customer Is Always Right" appeal like cliches or old familiar sayings to a reader's recognition ability. Garner, the journalist who knew that headlines attract readers, used the same concept to attract editors to buy his stories and then to attract readers to read them. Several titles intrigue a reader so that he/she wants to find out more. The allure of titles such as "E Equals MC Squared," "The Moose and the Sparrow," "Wait Until You're Asked", "The Man with the Musical Tooth," and "The Premeditated Death of Samuel Glover" lies in their unusual nature. Perhaps the most intriguing title of all was "Willie Devers, The Wheelers, and Lawrence Welk" (see Bibliography). This story, however, never was published and only exists as a typescript among the Garner papers, the intriguing nature of its title not being matched by its plot development.

Because he took his titles as a serious part of the presentation of his short fiction, Garner did not always agree with editorial changes suggested by his editors (ODT 265). For stories like "E Equals MC Squared," "The Yellow Sweater," or "One-Two-Three Little Indians," the title was very important to Garner. In an unpublished letter to Keith Knowlton, editor of New Liberty, written 27 August 1950, Garner responds to the suggestion that he change the title of "One-Two-Three Little Indians":

In the case of my story it starts off (like the rhyme) with three little Indians and ends with two, but there is an obvious inference that still another, the father, will be the next to go, by reason of his silicosis. Without the tie-in with the title the story becomes one of mere pathetic frustration and a narrative devoid of meaning except the inexorableness of fate. Along with this is the fact that the original nursery rhyme was funny despite its deaths, while this modern counterpart is pure pathos giving a tragic twist to what has always been thought of as a funny tale. Thirdly, good eye-catching titles are hard to find....a memorable title plays a great part in short story writing. (no pagination)

Here Hugh Garner, the literary craftsman and the popular journalist, is seen at work defending his artistic and practical use of his title.

A similar use of specific titles can be seen in "The Yellow Sweater," where the sweater serves as a vital link between the female hitchhiker and the salesman's daughter, and again in "E Equals MC Squared," where the title sums up the violent justice attained by the dead man's father: Ernie's action has squared things for the death of his son Matt Colby. Despite the importance of the title of this last story, Garner wrote the story after coming up with the title:

I thought, "How can I write a story around 'E Equals MC Squared'?" I was bound that I was going to do it, and the title stayed written in a notebook of mine for about a year before I suddenly thought of doing this story that would fit it. (Anderson 32)

Titles were important to Garner in some instances to attract potential readers, but they were also part of his method of presentation. As demonstrated above, some were intended to attract the reader, while others played an integral part in the effectiveness of the story. Titles are generally an important part of Garner's short story style.

Garner's success as a short story writer rests in part on his facility with plot development. Garner's plots are generally either the traditional short story plot structure, or they have a surprise ending. Of the seventy-four published short stories examined in preparation for this thesis (see Bibliography), fifty-four would adhere to what Garner has referred to as the traditional or classical short story structure, while the balance have some element of surprise ending or at least an unexpected plot twist which affects the outcome of the story.

As a craftsman, Garner adhered to the tenets of the traditional short story as he understood them. As noted in Chapter Two, he learned his craft from the tradition of Poe, Maupassant, and

Dreiser. “The classic short story is the most difficult literary art form, yet is the most satisfying accomplishment to the prose writer,” Garner said in his notes accompanying “The Yellow Sweater” (1). In the same document, which was sent to John Metcalf in 1969, he states that the classic short story “must start at the beginning and not before it, and must end immediately its theme resolved” [sic] (1).

The terminology Garner uses is of the mid-century era in which he wrote. For him, as for author Wallace Stegner, the classical or traditional short story structure was a model to be emulated in order to create effective short fiction; it was not to be tampered with. Stegner, in his book Teaching the Short Story, refers to the “standard short story” as having a structure which includes situation, complication, climax, and resolution or denouement (4). An example of how Garner's stories adhere to this structure can be seen in “The Yellow Sweater” where the reader is introduced to the self-satisfied salesman (HGBS 44-45) before he picks up the young girl and feels power over her (HGBS 45-50). He then makes his move to seduce her, is rebuffed, experiences fear (HGBS 50-53), and ultimately feels guilt, as he sees himself as he really is, a frightened old man (HGBS 53-54). The structure of the situation, complication, climax, and denouement is followed in most Garner stories, even those with surprise endings such as “The Spinster.” In this story, the office colleague sets the situation for the reader by showing the main character to be a workaholic with no social life (M&W 115-117). She has apparently met a new boyfriend, whom her co-workers dislike as a fortune hunter (M&W 118-126), and they wed. Then she leaves him (M&W 126-127), and it is revealed that she has gotten her revenge for his jilting her years before (M&W 128). Closure in this story is achieved at the denouement when Delisle is revealed to have been her former boyfriend.

With the onset of the second half of the twentieth century came more impressionistic approaches to reality in the short story genre. Nevertheless, Garner remained steadfast in his use of the traditional structure. Editor Geoff Hancock notes that even in his last collection of stories, Legs of the Lame, Garner continued to use the “beginning--middle--end structures” (Canadian

Fiction Magazine 7). John Stevens, in his “Notes On Contributors” which appeared in his Modern Canadian Stories, praises the craftsmanship of Garner despite his continuing use of traditional structure: “In his short stories Garner shows a tough-minded adherence to craftsmanship in the classical short-story tradition which stands in sharp contrast to the experimental short fiction of such writers as Ray Smith and Matt Cohen” (288).

For Hugh Garner, adherence to traditional short story structure meant more than his statement that short stories should always be seventeen pages long (ODT 43). It meant creating realistic characters and plot situations within a structure that is clear and straightforward in flow. Critic Doris French comments on Garner's use of traditional structure:

When I think of Hugh Garner writing I somehow imagine him working with graphs, patterning a story to an almost visual line. He is so sure of when to begin and how to move forward, where to bring in the necessary artless clue that will make the final punch ending sound and satisfying. He is very good at construction. An old-fashioned virtue in fiction writing, certainly, and yet there's no denying its effect on the reader.(1)

I can't believe that a writer like Hugh Garner will ever be entirely discarded. Though our current crop of formless, dreamy fiction-writers is trying to get much closer to the truth of the human condition, I find no phoniness in Hugh Garner's well-constructed plots.(3)

He may have been “old fashioned” in his technique, but his traditional plot structures remain effective as fiction.

The allure of Garner stories often begins with a catchy title, but for Garner, who believed in the traditional short story structure, the initial impact of opening lines is also vital. Once a reader is attracted to a situation, the story may effectively unfold through conflict and climax to denouement. Without an effective opening, however, the story is unable to develop to its greatest potential. A sample of Garner's opening lines illustrates how effectively he piques a reader's interest thus luring him/her into the story. “Another Time, Another Place, Another Me” begins as follows: “I don't know why I should think back again after all these years to the night spent with the dying man, but I do” (VofV 1). Speculation regarding who the dying man was and what the

conditions were years before draws natural curiosity. Similarly, one wonders why the narrator feels sympathy for a murderer after reading the opening line of “The Man with the Musical Tooth”: “Of all the prisoners this jail has held, the only one I was ever sorry for was Thetford Culligan--and he was a murderer” (LofL 55). Other Garner stories open with equally provocative first lines which attract reader interest. Four such examples are: “The Spinster”: “Everyone who knew about it said she was crazy” (M&W 115); “Losers Weepers”: “It rained the day they buried Archie Randolph, a cold sleety rain that turned the cemetery lawns into soft sago pudding” (M&W 13); “Tea with Miss Mayberry”; “When she received the written invitation, her first inclination was to tear it up, but there was something so archaic about its Victorian solemnity that she changed her mind and decided to show it around for laughs” (HGBS 88); and “How I Became an Englishman”: “Although I was born in England in 1913, of English ancestry, I didn't become an Englishman until 1937” (HGBS 236).

Each of these stories exhibits the journalistic quality of attracting the reader's attention. Effective journalism depends a great deal on the success of its lead sentence (Wardlow 15). The CP Style Book cautions against opening sentences which are “long and involved” or make use of “extravagant or trite expressions”. It goes on to praise the “brief and simple” sentence which attracts the reader's attention (4). Most of Garner's stories adhere to this journalistic style. The samples above, especially the last story, create interest while maintaining a simplicity which will not intimidate the potential reader. While he may have learned the value of a sharp opening from his journalistic experience, one of his mentors as a short story author, Somerset Maugham, also recognized the value of an effective opening in short fiction: “It is a natural desire in the reader to want to know what happens to the people in whom his interest has been aroused and the plot is the means by which you gratify that desire” (The Summing Up 221). “Garner's stories depend upon abrupt openings and informal diction for their effectiveness...openings of the stor[ies] do set the stage (Arthur 62).

Garner's short stories have what short story writer Jack Hodgins has referred to as "narrative drive." Garner "was a man who could create tension, create a sense of a passing of time and most importantly plant a sense of urgency in the reader" (2). Despite this praise and the recognition that his plot structure generally adhered to that of the traditional short story, some critics have suggested that Garner's stories lack imagination and become mere formula fiction. Newspaper critic Scott Cuthbert, reviewing Violation of the Virgins, calls Garner's plots "predictable" (346), and Matt Cohen, writing in Quill and Quire, states that there is little of the avant garde in his method of presentation:

Hugh Garner is a writer whose work is immensely readable and good-natured. Literary symbolism, obscure meanings, and twists of plot, experiments with form and structure are not his game.(34)

Yet for all their lack of experimentation and their adherence to the standard story structure practised during the first half of this century, the stories do rise above mere formula fiction. In part they do so because, as Garner himself has said in the Preface to The Yellow Sweater and Other Stories, "it is axiomatic that commercial formula stories must end happily, and so few of mine do" (6). In large part the stories are above formula because of the psychological depth of the characters and the sociological phenomena presented at ground level. Garner's characters are believable because their motivation and behaviour "ring true." They act and think in a manner which would be logical for individuals within the recognizable, albeit specific, reality in which they exist.

Many of the stories also provide effective suspense to maintain reader interest. Although there are three or four notable exceptions ("One Mile of Ice," "Red Racer," "Captain Rafferty," "The Act of a Hero"), most Garner short fiction does not rely on action or impending physical disaster to maintain interest. Rather, the "narrative drive" is maintained through well portrayed characters and their human reactions to situations which complicate their lives within the traditional short story form. Individual psychologically realistic situations stimulate the reader to consider the implications they have for society in general. In short, they encourage reader response rather than tie up situations with melodramatic conclusions.

As mentioned at the outset of this section, many of the stories, twenty of the seventy-four, make use of surprise within the plot. These “twists of plot,” to use Cohen's words, add to the effectiveness of the stories. In his Introduction to Teller of Tales, Somerset Maugham says: “The author does not copy life; he arranges it in order the better to interest, excite, and surprise” (Selected Prefaces and Introductions 94). Garner, the craftsman, has the challenge of capturing reader interest, maintaining it, and providing surprise and excitement all within a realistic plot. He is successful, especially in stories like “Black and White and Red All Over.” Constance Arthur comments:

“Black and White and Red All Over” [is] a story in which a well-known childish riddle is given expanded significance. The reader realizes that something mysterious underlies Bob's unusual desire for an alcoholic oblivion. Gradually his reasons become more and more clear as some of the facts of his unsuccessful marriage are sketched briefly in his mind. The seemingly unimportant detail of his wife's spreading newspapers on a clean floor is made to tie in with the ultimate revelation of the significance of the newspaper riddle. (78-79)

The reader discovers that “the blood of Bob's wife's lover has made the enigmatic newspaper 'red' rather than 'read' and the murder is treated by Garner so cleverly that it becomes more than sensationalism. The plot has been very carefully considered and is carefully constructed” (Arthur 80).

Another plot twist is used by Garner in “The Customer Is Always Right” with similar tragic implications. Mechanic Eddie had been belittled by the overbearing customer Mr. Johnson, who refuses to wear a seatbelt during a test drive. After an accident in which Johnson is killed and Eddie walks away, it is discovered that there were no skid marks. This implies that Eddie deliberately sabotaged the test drive, surmising that Johnson could not survive a crash without his belt (LofL 97-99). “The Moose and the Sparrow” provides yet another Garner twist in plot. Here the “sparrow,” Cecil, is implicated in the death of Moose Madden:

In the bark of the trunks of two small trees that faced each other diagonally across the fallen log were burn marks that could have been made by wire loops. A length of thin wire rigged from one to the other would have crossed the makeshift footbridge just high enough to catch a running man on the shin, and throw him into the ravine. Madden could have been running across the log that night, if he'd been

goaded by the laughter and taunts of somebody waiting at the other end. I remembered the sound of laughter and the shouting of Madden's name. (M&W 49)

Other Garner stories such as "E Equals MC Squared," "Hunky," and "One For The Road" have similar surprise conclusions which provide the reader with new information, which in its turn, gives new meaning to information previously presented.

In other Garner stories the impact of the surprise ending has less tragic results, but is nonetheless significant in its importance for the presentation of the story. "A Trip for Mrs. Taylor" is a story in which the most sentimental pathos is elicited when the reader becomes aware that the aged woman has been planning a trip not to Montreal, but merely to the edge of her own city (HGBS 222-223). "The Spinster" is another such story, wherein reader sympathy is built through the revelation that the "proper" and "snobbish" Miss Mayberry is in reality a starving senior with little security (HGBS 99-100).

The surprise ending is used judiciously by Garner as a narrative strategy, but only when it is appropriate to the realistic subject matter he presents. Even when he uses it for shock value, as in "Black and White and Red All Over," it stays within the realm of realistic fiction. Occasionally he seems to be moralizing when the situation within the ending appears as a means of justice being achieved, as in "E Equals MC Squared," "Hunky," "One for the Road," or "The Customer is Always Right." Similarly, in stories such as "A Trip for Mrs. Taylor" or "Tea with Miss Mayberry," the surprise ending draws reader attention to the plight of the two women, yet, as with the others mentioned, remains credible as a plot situation. Throughout his canon, Garner's world is a difficult one where believable characters and social realism at ground level are presented within the structure of the traditional short story form.

In any fictional work the angle of perception or narrative point of view plays an integral part in the success or failure of the work. For a ground-level realist like Garner, it is essential that the view of perception captures accurately and credibly the individual character's perspective of life. Point of view may be defined as "the restriction of the reader's observation to a limited field of consciousness" (Eastman 31). For Hugh Garner, maintenance of a limited field of

consciousness or individual point of view was a short story tenet he believed was important to the integrity of a short story:

In the short story there are definite rules that you cannot break. The main one being that you can only have all of the thoughts that you mention in the short story emanating from one person. You can't describe the thoughts of two persons whether they happen to be twin protagonists or not. Only one can you describe the thoughts[sic], you're in that man's head but you're not in anyone else's head. In order to describe the thoughts of others you have to do it through their dialogue or their monologues or describe it from the point of view of the person whose head you're in. (Garner, Personal Interview 5)

For Garner, the realist, it is important that the reader capture the personal experiences and actions of an individual character as well as his/her thoughts and feelings. From this specific insight the reader can then draw more universal implications.

Of the seventy-four published stories, excluding "The Go Boys" and "The Rasslin," thirty-three are related from the first-person point of view and thirty-six from the third-person limited point of view. An additional five stories violate Garner's self-proclaimed tenet of having access to only one character's thoughts or feelings.

What Garner endeavours to do throughout his short story canon is to focus on specific elements of reality as he sees it. The use of the personal "I" as narrator facilitates this process, bringing the reader into the part of reality Garner seeks to recreate in his fiction. Maugham, one of Garner's models, discusses the dangers and benefits of using the first-person narrator in fiction in his Preface to East and West: The Collected Short Stories:

[The first person narrator] is merely a device to gain verisimilitude. It is one that has its defects, for it may strike the reader that the narrator could not know all the events he sets forth; and when he tells a story in the first person at one remove, when he reports, I mean, a story that someone tells him, it may very well seem that the speaker, a police officer, for example, or a sea-captain, could never have expressed himself with such facility and with such elaboration. Every convention has its disadvantages....The advantage of this one is its directness. It makes it possible for the writer to tell no more than he knows. Making no claim to omniscience, he can frankly say when a motive or an occurrence is unknown to him, and thus often give his story a plausibility that it might otherwise lack. It tends also to put the reader on intimate terms with the author. (xv)

For Garner, whose fiction has been seen to be closely linked with his own life, the use of first-person narration has been mainly beneficial. As seen in previous discussion, it has given rise to a problem in differentiating between several of his autobiographical stories and his non-fiction articles. Nevertheless, the first-person point of view has continually provided a verisimilitude for his stories. As Paul Stuewe has commented, there is a strong “relationship between Garner's experience and his fiction as one of fictionalizing, of providing a minimal fictional mask for the maximum of realistic experience” (117). Realistic characteristics of immediacy and authenticity are what Garner gains for his stories using the first-person narration.

In his “Notes Accompanying 'The Yellow Sweater',” Hugh Garner elaborates on his view that the short story should be related from either the first or third person point of view:

The short story must be told from the point of view of only one person, usually the protagonist or the narrator, whether the latter is himself part of the story or not. Only the narrator's thoughts may be described. The thoughts of all the other characters must be inferred by the narrator, or implied by the words or actions of the other people in the story. [Underlining Garner's] This rule cannot be broken by the writer. (1)

The short story is usually written in the first or third person, and this is something that must be decided upon before he starts, for he cannot change from one to the other during the story's telling. (2)

Generally, Garner maintains a single perspective in the stories, but in “The Old Man's Laughter” and “One Mile of Ice” he appears to violate his own rules.

“The Old Man's Laughter” is related from the third person point of view. Garner provides description of Ella, Wilfred, Roy, and their grandfather throughout the story (LofL 121-126). In addition there is access to Roy's thoughts: “He remembered the times when Grandpa had taken him into the woods...” (LofL 123). At the conclusion of the story Garner switches to a first-person narrator whose words in italics indicate he is the teller of the tale: “Of course I don't believe that! When I hear the old man's laughter I pretend that it's only the noise of the wind through the fir and spruce trees” (LAL 126).

The weakness here lies in Garner's failure to explain how a first-person narrator could have access to Roy's thoughts. When asked to explain this apparent break of the narrative rule he himself established, Garner states: "That was the narrator, the third-person narrator who isn't in the story at all, is the omnipotent me, Hugh Garner" (Garner, Interview 38). This unsatisfactory answer coincides with Garner's unsophisticated approach to narrative technique. Despite his statements regarding first and third-person points of view, he is not comfortable with the literary terminology. In fact, in his 1969 "Notes To Accompany 'The Yellow Sweater'," Garner refers to the use of "he" as "second person" point of view:

If he writes it in the second person, from the "he saw" point of view, he can only describe things from a second hand point of view, and places upon himself the structure of being unable to describe the thoughts of any of the characters, but only those of himself, who is passing the story along to the reader. (2)

Garner here is referring to the third-person objective or recorder point of view. This is called to his attention by John Metcalf in a letter dated 6 January 1970. Garner responds with a letter of his own dated 10 January 1970: "I play by ear, and have no knowledge whatsoever about English grammar, from an academic or rules point of view. Would you please change the term to what it should be...." (No pagination). Garner lacks knowledge of the appropriate terminology when referring to narration. Nevertheless, his stories generally maintain a consistent narration. Most of them adhere to the first-person or third-person limited point of view. Only "The Old Man's Laughter" and "One Mile of Ice" appear to mix points of view within the same story.

"One Mile of Ice" begins as a tale related by a first-person narrator: "Down here in our part of New Brunswick we have a great respect for winter, but not much liking for it" (HGBS 123). The use of "we" and "our" indicates that the narrator is a New Brunswicker relating the tale from a personal perspective. However, within the story there is access to the thoughts and feelings of both Pete and Ralph, which no first-person narrator could know. "He[Pete] thought, I'm not going to be turned back now..." (HGBS 125). Later in the story the narrator observes: "Pete remembered what Ralph had said..." (HGBS 127). If, as is suggested in the story, Pete is the

narrator, Garner fails technically because the narrator also has access to Ralph's thoughts: "Ralph suddenly remembered..." (HGBS 127).

Despite these two exceptions, the vast majority of Garner's stories use single narrative point of view and most are related from the third-person perspective:

The easiest way to write a short story is from the third person point of view, that is "They did this...or said that." This is the best form for the beginning story writer to follow, for it not only keeps his own subjectivity out of it but allows him to be an omnipresent and omnipercipient [sic.] observer, removed from the story's events but able to view them from the lofty throne of a god. ("Notes to Accompany 'The Yellow Sweater'" 2)

Garner's comments above relate to the third-person objective recorder point of view, when in practice Garner himself uses the third-person limited point of view. His stories capture dialogue and present description, but also provide access to the thoughts and feelings of one character.

Although successful in his use of third-person limited point of view, providing what Constance Arthur has referred to as the "deep probing into the true feelings of characters" (107), Garner does stray across the technical line dividing limited from omniscient point of view in at least three of his stories. "Violation of the Virgins" provides access to the thoughts and feelings of Georgina Marks throughout the work (VofV 194-259). Yet at least once the narrator reveals what Joe is thinking after he makes a gesture: "He smiled at her, thankful that she had not allowed herself to shame him" (231). This is a technical weakness in the story which makes it omniscient narration. A similar situation occurs in "A Shelter from the Rain," where the story is told from Gabby Dude's perspective (VofV 73-91). Yet in one place in the narration, the old woman customer's thoughts are revealed: "Her fears lessened by the presence of the two men" (VofV 76).

A third story which illustrates a weakness in maintaining third-person limited point of view is "The Brightest Star in the Dipper." Throughout the story Geraldine's feelings are revealed by the narrator in such statements as "she had sensed," "she'd realized," and "she wished" (VofV 144), while at the same time Bill's feelings are also expressed through access to his thoughts in several places such as "he sensed" (VofV 154), and "Bill thought, now that was a stupid thing to say. No

wonder Gerry has to tell me sometimes not to be so crude." [Italics Garner's](VofV 155). When asked in a personal interview with the author if he intended to make the narrator omniscient with access to the thoughts of more than one character, Garner responded:

Well if I did that, I haven't read the story in a couple of years, but if I did, it was an oversight because I shouldn't have done that. I've done it very seldom in my short stories, but if I did it in that one, it was definitely an oversight because there are oblique ways of the protagonist, we'll call the person whose mind you're in the protagonist which is a literary word. There are oblique ways that he can describe the thoughts and so forth of other characters, or realize their thoughts and so forth of other characters, or realize their thoughts from their dialogue or from what they tell him, their actions.(5)

It should be clear that Garner is not comfortable talking about the technical aspects of narration. For this reason, some dismiss his ability in stylistics. Nevertheless, he is largely an intuitive writer who crafted stories which are successful in presenting his view of reality. He did this in large part through his narration. His ignorance of terminology in no way diminishes the value of most his stories. They are well written fiction and effectively deploy first-person and third-person limited points of view. The few exceptions merely strengthen his position as a literary craftsman, when they are compared with the sixty-nine published stories which do demonstrate narrative technique.

Garner's only notable foray into experimental narration appears in "Station Break," which was published in 1975. The third-person limited point of view is used, allowing access only to the thoughts of Ellson just once in the story (LofL 103). Yet virtually the entire story is related through description of activity and dialogue:

"Tonight my panel guests are," said Ellson, turning his good profile to Camera Three and smiling, "a famous figure of the art world, Jeremy Cronitz--" A pause to allow the audience to obey the flashing APPLAUSE signs. "--Ms Mina Parelli, who will demonstrate, a little later, her fabulous line of Headkerchiefs--?" A questioning pout to the Parelli woman, who nodded. "--Jim Branruff of the Miners football team who needs my introduction like he needs a raise in salary." Some female giggles and a guffaw or two from the TV football jocks in the back rows. (LofL 101)

Added to this realistic dialogue and description are the italicized sections of the story, indicating what is happening in the control room while the programme is being presented on camera in the studio (LofL 102-118). The overall effect is a fast-moving plot which underscores the on and off-

camera chaos that is occurring. Again admitting his reticence to discuss technical aspects of narration, Garner in a personal interview with the author said: “When I wrote that [“Station Break”] I wasn’t sure that it was going to come off....You see everything happens” (39-40). Yet the dependence on dialogue and description of action with the assistance of the control room activity creates a fast-paced and entertaining story. In structure and narration it is traditional, yet the use of dialogue and description are strongly suggestive of a dramatic script with continuous action.

In part, style in fiction indicates the manner in which the narrative is presented, including vocabulary and diction. This includes the use of vocabulary within dialogue as well as in description. The term “literary-journalistic” captures the essence of Garner’s style deployed in his short fiction. Writers submitting work to the Canadian Press are encouraged to practise “straightforward writing, with well known words in simple construction [to] assure clarity” (CP Style Book 1). For Garner, clarity and straightforward diction were part of his journalistic and fictional writing alike. He transferred his writing style which worked so well in his non-fiction articles to his short stories. “A short story...calls for discipline and simplicity,” he said in his autobiography, “the short word is always better than the larger one” (ODT 80). “Never,” he is quick to add, “use a story as a vehicle to show your erudition, esoteric knowledge, or ready use of a foreign language” (ODT 81).

As has been seen in the initial chapter of this work, Canadian critics have been quick to point out that Hugh Garner has no literary pretensions in his style. As noted earlier, Matt Cohen states that Garner consistently uses straightforward language and “experiments with form and structure are not his game” (34). In the view of Doug Fetherling, Garner’s method of presenting his stories grows out of the realistic tradition. It is a style he maintained through out his career despite new techniques which were being practised by his fellow writers in the 1960s and 1970s: “If his style seems at times old-fashioned, it is because he writes without tricks or sham in an age which alternates between the mad and the plastic” (10).

The Garner style has been referred to by Constance Arthur as “flat declarative style based upon conversational rhythms.” She goes on to state with accuracy that this style “is a definite strength in that it fits the world with which the stories are concerned...[the style] contributes to the realism of the short stories” (61). William Hall concludes that the style is “drab,” while at the same time Hall recognizes its appropriateness for the type of stories Garner wrote: “The style is drab and often ungainly, unrelieved for the most part even by metaphor; the kind of style that one associates with the so-called proletarian writers of the 1930s” (55).

For Garner's ground-level realism among the ordinary people, to have characters speak in erudite language or to be portrayed with description rich in metaphor or symbolism would not be suitable. Indeed, the level of English spoken by the carnival performers, factory workers, or street criminals in Garner's world is not that of university professors, nor should it be if Garner's attempt at verisimilitude is successful. His knowledge of the Canadian working class voice is transferred well to his short stories. The carnival people in “Captain Rafferty,” for example, speak an uneducated level of English, saying things like “that foo'll kill himself. What does he hafta go up tonight for?” (M&W 147). The mis-pronunciation and the use of the infinitive at the end of the sentence reinforces the lack of polished English which is appropriate to a North American ticket seller at a carnival. Similarly, in “E Equals MC Squared,” the diction is appropriate for factory workers, and it is frequently embellished with realistic factory terminology and jargon. Terms such as “gang press” and “T-stock” (HGBS 224ff.) are well integrated into the text to provide authenticity without frustrating the reader who has no factory experience. As with most Garner stories the diction is appropriate, not so colloquial as to call undue attention to itself, but credible when spoken by the characters depicted. Arthur concurs, stating that Garner is effective in his “attempt to reproduce exactly the speech of real people in the social classes with which [he is] dealing” (63).

The criminal narrator of “The Fall Guy” speaks an uneducated English. This is most appropriate for bringing the reader a realistic glimpse of that segment of society:

We got up an run then till we was back in our own neighborhood. Benny felt kinda sorry for the old guy, an he kept tellin me I shouldn't a done it, but he shut up after I slapped his map a coupla times. I didn't use my knuckles on him, ony my open fist. Jimmy Mulligan said the cops would get us sure, cause the old guy might be dead for all we know. That got me ascares a little cause my old lady wasn't very strong, an I knew if I was hung she'd worry. I told Mulligan if we got pinched to say Benny shot the old guy. (M&W 91)

The use of words such as “map” and “pinched” seem almost humorous in the late 1980s, yet for this story, which was first published in 1951, it is indeed appropriate and realistic diction. The fact that such terms are not contemporary does not diminish the story but enhances the authenticity as one set in the mid-century period.

Paul Stuewe has argued that “Garner's social and political views, like his slang, altered very little over the years” (105). Garner was endeavouring to capture the part of reality he knew best, the lower-class, ordinary Canadians of his experience. By and large, he did not alter his stories for later publication. One story, however, where he did change the diction and the references was the 1959 publication “The Wasted Years,” which was re-published as “A Night on the Town” in Violation of the Virgins in 1971. A comparison of the two stories reveals several alterations. Specific references from the 1950s are altered to the more generic ones in the 1970's version of the story:

It was eight o'clock in the evening of August 8, 1959, when I looked across the room at my wife Dorothy, and thought, “I hate her.” We were sitting in the living room watching a Perry Mason mystery on the TV set. (“The Wasted Years” 33)

It was eight o'clock on a June evening last summer when I suddenly realized I hated my wife Dorothy. We were sitting in the basement recreation room watching TV. (VofV 128)

The period is reflected in both stories, by use of the “living room” in the 1950s version, while in the later rendition, reference is made to the “basement recreation room” as a family gathering and entertainment centre.

In the original version, the narrator notes: “I'd become a Dagwood Bumstead almost without knowing it, a guy who was fenced in by habit and custom, and by marriage” (“The Wasted Years” 33). In the updated story he says: “It came on me all of a sudden that I was fenced

in by habit, custom and a marriage licence” (VofV 128). The Dagwood reference in the initial version, like the Chubby Checker reference in the 1971 version (VofV 129), are used to add authenticity for a contemporary audience. The danger, of course, is when the author updates a story and is not sure of his references. Garner establishes the main character of the story in 1959 as a man who fought in World War II (“The Wasted Years” 118). In the original version there is little difficulty with terminology since he presents a description of events using the diction of his own age:

It was an evening in October 1945. I'd only been home a couple of weeks, and I went to a Saturday-night dance up at the Masonic Hall. That was where we used to dance before the war, Bill Mason and I. Bill was killed in Italy. The place wasn't the same. It was full of teen-agers jiving all over the floor, and I felt like an old man all of a sudden. (“The Wasted Years” 118)

When he updates the story so that the narrator was a young man of seventeen in 1946 (VofV 129) and at the Masonic Hall dancing in 1955, he also changes some of the diction. “The big words that year [1955] were ‘hip’ and ‘groovy,’” says the narrator, who then says he strolled down the “main drag” past the “beatniks”. All seems valid except the word “groovy,” which was in fashion as an expression of positive reaction as late as the 1970s but also dates back to the swing era (“in the groove”) of the 1930s. Garner’s language is most authentic when he writes from the perspective of a man born in 1913 who experienced hard times in the Depression and World War II. His characters ring true as individuals who often evolve with the suburban values of the late 1950s, the 1960s, and the 1970s. His power with words lies in the language of ordinary Canadians from the era in which he reached maturity and began to age. Despite the “old fashioned” label of some critics, it is the accurate diction of the first half of this century that enables Garner to best present ground-level realism in his stories.

Garner rarely presents specific dialect in his stories. Where he does, such as with the Eastern European English spoken in “Hunky,” the southern United States accent in “No More Songs About the Suwanee,” or the New York tourists in “One-Two-Three Little Indians,” it is usually unobtrusive yet appropriate. Hunky says things like: “No important George. More better

to be healthy, eh?" which gives credibility to the character as one speaking English as a second language. In "No More Songs About the Suwanee," One Hand speaks with a deep southern drawl as exemplified in statements like: "Theah's plenny a money in that theah li'l ol' roll" (HGBS 119), and the black man's southern U.S. accent is made clear in sentences like: "Mistuh, I'se bettin' two" (HGBS 119). Extensive dialogue written in this manner could destroy a story, making it little more than a collection of stereotypical "stage southerners," but Garner relies on his Canadian narrator to carry the major portion of the presentation, using the southerners for authentic interaction. Similarly, in "Hunky," the observing co-worker is the main centre of narrative observation, and the accent of Hunky merely adds to the accuracy of the presentation. To establish the setting of "One-Two-Three Little Indians," Garner shows that the northern Ontario location is a resort area during the Dionne quintuplet years with the "New Yorkeese" spoken by the frustrated tourists: "You can't get any good picshus around here. Harold tried to get one of the five Dionney kids, but they wouldn't let him" (HGBS 247).

Few other stories use dialect, for Garner places in the stories only brief statements by characters who credibly do not use Canadian English pronunciation or sentence structure. In "Londonderry Air" there are a few passages spoken by the Northern Irish Noreen. Yet where Garner does have her speak, the Northern Irish cadence and sentence structure are present: "You better be getting aboard, I'm thinkin" (M&W 183). Similarly the British English of Lord Alfred in "Jacks or Better, Jokers Wild" is used sparingly, but with recognizable clichés like "Bloody good show" (LofL 89) to help establish the character. In most stories Garner avoids relating much of the action through characters who would be expected to speak with an accent. In "One Mile of Ice" none of the French Canadians in the community speak (HGBS 123-134), nor do the Swedish or Spanish soldiers speak in "The Stretcher Bearers." Wisely, Garner avoids inaccurate use of dialect while maintaining credibility by revealing plot in both stories through the English-speaking Canadian characters. He uses limited Spanish in "The Stretcher Bearers," but only a few lines when the Canadian uses broken Spanish to get a Spanish doctor's attention (HGBS 213).

Otherwise he cleverly describes the Spanish soldiers without having them speak: “A file of soldiers passed us going the other way; each carrying a long tank shell under either arm. They were laughing and joking and they greeted us in Spanish as they passed” (HGBS 211).

As has been substantiated above, Garner maintains his position as a realistic writer by portraying ordinary Canadians speaking Canadian English. When he fails to do so, his effectiveness as a writer of realistic fiction is diminished. Indeed one story which has never been published is “The Facts of Life.” It was submitted to the Canadian Broadcasting Corporation for purchase but was rejected. In an unpublished letter from the CBC's Robert Weaver to Garner dated 23 April 1962, the question of inappropriate diction as the principal defect in the story is raised:

It seems to me to be too literary. Right on the first page there are words like “residue”, “torpidity”, and “redolent” that seem to set a tone that I find more noticeable as the story goes on.

I think you've made the boy too self-conscious in an abstract fashion. Page 4, for instance. He tries to escape “lasciviousness” by staring at the “microcosm” of earth beneath him, but cannot escape “the urgency of the season and the insistence of his prurient thoughts”. Then Page 5; his battle between the “ascendancy of divine and profane love”; and he is dragged “through the vice of base desire and defilement.” (No pagination)

The fact that there is no record of this story ever being published is not surprising considering the choice of diction. Weaver is correct in his assessment that Garner was unable to effectively alter his realistic diction to be more literary. By using diction such as that above, Garner violated his own tenet to avoid the complex word which is meant to impress the reader. Garner remains most effective when he uses his literary-journalistic language to capture reality at ground level from the perspective of ordinary Canadians in his stories.

Using effective and appropriate diction is an important element of presentation in a short story. How that diction is presented through description, dialogue, or monologue is also worthy of note. As has been seen, Garner relies heavily on the first or third-person narrator to reveal thoughts and feelings of characters as well as to provide description of action and setting. The

Garner stories do not rely extensively on character dialogue. Where dialogue is deployed, however, it is usually effective. In the view of Constance Arthur, Garner's "use of the actual words of people to explain the points of the story adds to the realism and stimulates interest in the stories" (63). Only in "Station Break," among the Garner stories, does dialogue play a major role in plot movement and character revelation. The credibility of the fast-paced live television broadcast is enhanced through dialogue, as is the humour as characters interact verbally throughout the story (LofL 101-119). Yet even in this story, the ongoing description of what is happening in the studio and the control room is as important as the dialogue. In other stories such as "Violation of the Virgins," "A Short Walk Home," and "A Walk on 'Y' Street," dialogue between characters is an important element of presentation. The reader gets a better understanding of Georgina in "Violation of the Virgins," for example, through her discussion with Joe (VofV 218-244) and her continuous dialogue with Eulalia (VofV 194-259). Similarly, the fantasies of Penny and Linda are revealed in large part through their dialogue riding the late-night bus home in "A Short Walk Home" (LofL 154-157). Effective dialogue to assist with character revelation occurs in "A Walk on 'Y' Street" in the continuous verbal interaction between the middle class "straight" Bill Bretford and his former classmate and homosexual Tommy Lengers (LofL 127-139). The key to all these stories and the other Garner short fiction is integration of realistic dialogue with description of situation and characters' thoughts and feelings. Garner is not a master of dialogue, rather he uses it in workmanlike fashion as but one stylistic tool to present his realistic short fiction.

Three stories make use of extensive monologue for plot development and character revelation. "The Fall Guy," "Another Day, Another Dollar," and "One for the Road" have the narrator as a character in the story speaking directly to another character, affording the reader an opportunity to listen in, as it were, to the story being told. This is quite effective, but is present only in these three stories and is not a major stylistic element practised by Garner in his fiction.

The Garner literary-journalistic style of presentation avoids symbolism. Nevertheless, he does use words or descriptive images which have added meaning beyond mere description. The

moth hopelessly beating its wings against the window in “One-Two-Three Little Indians” (HGBS 246) strongly suggests Big Tom's fruitless efforts to escape his present existence. The mirror in which the characters glimpse themselves as old and very unattractive, in both “The Yellow Sweater” and “The Magnet,” reflects the characters' lives as much as their physical appearance. Constance Arthur comments on the possible depth of meaning in such Garner descriptions:

In certain instances, the recognition of the symbolic significance of certain events or objects adds to an appreciation of the stories and even gives depth to situations, but these events or objects can also be taken on the purely literal level. (81)

One can read “Captain Rafferty” or “The Sound of Hollyhocks” and appreciate two very effective realistic stories. One can also see the jump taken by Rafferty (M&W 150) as representing his fearful jump into the future. Similarly, Rock's listening to the Hollyhocks may also represent his not-so-insane escape from the reality of maternal pressure to a world of talking flowers (VofV 21-34).

Throughout his writing career, Garner used symbolism sparingly. Yet in a review of Garner's 1971 Violation of the Virgins which appeared in the Toronto Globe and Mail, critic William French praises Garner's unencumbered literary clarity while at the same time recognizing some symbolic elements as well:

In almost every case, it's clear what Garner's intention was in writing the story, a virtue that some other writers might emulate.

It's even possible, Lord help us, to find some symbolism and metaphors in some of the stories. There's an obvious example in the title story in which a prim Toronto high school teacher holidaying in Mexico gets taught some things she didn't know before, during the fiesta of the Violation of the Virgins.

And in a story called “It's Been A Long Time,” it's possible to see the two characters--an English Canadian who looks up a French Canadian girl in Riviere du Loup, 20 years after he wooed her during the war--as symbols of the two solitudes. (30)

A practitioner of reception theory could not argue with French's seeing such symbolic examples in Garner's fiction. Yet for the reader seeking only psychological and sociological realism such possible symbolism in no way lessens the effect of the story.

Garner's style is clear, straightforward and very much in keeping with the simple lives of the people his stories depict. Jack Parr, writing in the Journal of Canadian Fiction, puts the effectiveness of Garner's style into perspective:

Garner deserves more than a terse acknowledgement of his narrative skills. What he should be getting...is a thoroughgoing exegesis of what he has been up to...all the symbols and other literary subtleties laid bare before the marvelling gaze of the reading public.

Except that Garner does not actually make much use of symbol, or of other stock-in-trade devices of the Significant Writer. However, what is the scholar's loss is the common reader's gain--because this is Garner's chief literary virtue: immediate readability. (85)

It is for his style, which presents reality at ground level, that critics like Parr praise Hugh Garner: "Garner writes genuine fiction, concerned with people as they actually are and not as charade figures in some drama of ideas" (86).

CONCLUSION

As a man and as a writer, Hugh Garner was very much a loner, an individual who wrote about the world from his own particular perspective. For this journalist and author of fiction, the short story was his most effective means of capturing his perception of the reality of Canada in the middle years of this century. Although he shunned the literary “establishment,” he constantly demonstrated a knowledge of and appreciation for the realistic tradition in the short story. As has been substantiated in previous chapters, he continually referred to the writing of such predecessors as Maugham, O'Hara, Dreiser, Farrell, and Grove. In his own fiction, the influence of these writers as well as an affinity with the work of such Canadian predecessors as D.C. Scott and Raymond Knister and his contemporary Morley Callaghan is clear.

Garner created credible fictional characters with psychological depth that takes them beyond stereotype, while at the same time producing fictional situations which clearly enunciated his social vision at ground level. To experience a Garner story is not to read documentary or objective historical narrative. Rather, he uses traditional short story form with recognizable characters to capture a segment of reality as he perceives it, a snapshot of individual lives within the larger societal structure. He succeeds in doing what he sought to do in his stories: “To reveal as much as I can of the human condition” (Garner, “Notes to Accompany ‘The Yellow Sweater’” 1). His achievement within the context of the history of the Canadian short story is what Geoff Hancock refers to in Transitions II as “early realistic fiction,” in that “its nature implies that the world within the story is very much like our own, and this world is described as any person with good common sense would observe it” (unpaginated Foreward). The use of chronological time, realistic details, a moralistic narrator, and well constructed plots (sometimes with a surprise ending) make Garner an “early realist” in his style of presentation and thematic considerations (unpaginated Foreward).

While adhering to the form of the traditional short story, Hugh Garner's stories enable the author to fulfil what he deemed was his role, to translate the reality he know into effective fiction: “You learn to write by reading, seeing, experiencing, doing, noticing and living. It is up to you to

train yourself to put these things into words on a page, and to do it better than almost anyone else can do” (Garner, “Letter to Gary Carroll” 2). Garner was a literary craftsman, not just a commercial writer. Earlier chapters in this thesis have demonstrated his effectiveness in creating significant short fiction. He himself saw his stories as a means of sharing his social vision with his readers: “I feel that the short story is the most effective means of making a literary point,” he says in a letter to Elizabeth Dobson in 1973. “All of my...short stories to date have done this; there is no other reason to write short stories; all must make a point....” (no pagination).

The short stories of Hugh Garner have a rightful place among the realistic short fiction of his age and within the Canadian tradition. Despite the new approaches to short fiction which affected the genre in Canada in the 1960s and 1970s, Hugh Garner continued to be recognized, albeit with little fanfare, as a significant writer. He was called upon to lead a creative writing workshop at Quinico, Ontario in 1966, taught creative writing at, among other places, Ryerson Institute in Toronto twice, served as a judge for University of Western Ontario's President's Medal, and also performed as a script consultant for the Canadian Film Development Corporation. Most importantly, his stories continued to be anthologized in Canada and abroad (see Bibliography). By Garner's own estimate, his stories have been translated or anthologized in over eighty-six different volumes (“Letter to William French” 2). Anthologies such as Wayne Grady's The Penguin Book of Canadian Stories and the Margaret Atwood and Robert Weaver edited Oxford Book of Canadian Short Stories in English, each published in the 1980s, testify to his continued position in Canadian literature as a significant short story practitioner, even after his death in 1979.

At the outset of this thesis it was stated that “Hugh Garner is one of the most important but least acknowledged short story writers in Canadian literature written in English.” Throughout the body of this dissertation, Garner's rightful place among the practitioners of the realistic story has been shown, despite only limited critical attention having been paid to his stories when they were initially published. His legacy lies primarily in the numerous significant stories which capture his

social vision from the perspective of the mid-twentieth century in Canada. These traditionally-structured stories provide credible plot situations and insight into the psychology of believable characters.

The Garner canon has also provided a legacy by serving as a collective link with the early realistic work of D. C. Scott, Grove, and Knister. As such, Garner's stories represent part of the continuum of the genre in Canada that led to the work of those who followed. In his capacity as a recognized realistic short story writer, Garner wrote the Preface for Alice Munro's Dance of the Happy Shades. Although Munro shows no direct influence from Garner, Hilda Kirkwood, in her capacity as editor at Canadian Forum, told Garner, in a letter dated 19 April 1970, that Munro was "a girl whose work you have influenced" (1). Munro's early stories, as well as the prairie short fiction of Guy Vanderhaeghe and the urban Indian stories of W.P. Kinsella, can all be seen to have a basis in the realism of predecessors such as Hugh Garner. The late novelist Marian Engel, in a personal letter to Garner dated 15 September 1970, praised him for his fictional characters as portrayed in The Sin Sniper: "It makes all the 'art' novels set in Toronto seem phoney. Your people are real, real, real...."(single page). Garner was a realist, and recognized as such by those who followed, in his novels, but most especially in his stories. "Garner was one of my first Canadian short story experiences," recalls Guy Vanderhaeghe. "I was eighteen and read Weaver's Great Canadian Stories and I had immediate recognition. Garner appealed to me like others in the collection didn't" (3). Fellow winner of the Governor-General's Award for short fiction, Jack Hodgins recalls the effect Garner's stories had on him:

I read him at a time when I was trying to learn to write short stories. It was in the sixties when I had been unsuccessful in trying to write novels. This was at a time when I didn't know very many Canadian writers and the most I knew about were novelists.... I read a couple of his novels and I remember reading one of his collections, I think it was The Yellow Sweater I was bowled over by one story about Mrs. Taylor, not just by the ending but I think the character came across quite effectively. (1)

As noted earlier, Hodgins saw in Garner's stories a "strong narrative drive" which he himself strove to include in his stories (2).

Hodgins' own work extends beyond the realism of writers such as Garner and is classified by W. H. New as “in-between” the world of empirical experience and that of sheer artifice or post-modern fantasy (Dreams of Speech and Violence 106). Nevertheless he, and others who followed Garner, recognized the realism of Garner's stories and built upon it as a new generation builds on the accomplishments of its predecessors. There never has been a “Hugh Garner School” of writing, nor has any significant writer who has followed claimed Garner as his or her prominent mentor. Hugh Garner should be recognized for what he is; a significant contributor to the Canadian short story tradition. As part of that tradition, his stories serve as a link between the early realists in Canada and the contemporary writers of the 1980s. As contemporary stories move toward minimalism from magic realism, the base of fictional verisimilitude fostered by Garner remains. He deserves recognition as a part of the continuum that is the short story in this country. He merits having his stories read by each new generation, for his stories serve to demonstrate a realism at ground level which effectively portrays character while at the same time exhibiting a social vision.

In the words of Guy Vanderhaeghe: “Garner is not a writer who is going to die....There'll always be people who'll read him” (3).

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O

"The Old Man's Laughter," rejected by agent Andrea Lloyd, 2 July 1949 (PS); accepted CBC August 1951; scheduled broadcast, 12 October 1951; YS (1952); LofL (1976).

"The Old One," listed as sold to New Liberty between June and December 1955 (PS).

"One for the Road," originally entitled "Homecoming," rejected, Star Weekly 1 April 1949; rejected Canadian Home Journal 14 April 1949 (PS); Queens Quarterly 82 #2 (Summer 1975): 249-257; LofL (1976); CBC "Anthology" (LofL).

"One Mile of Ice," rejected by W.O. Mitchell at MacLean's 25 February 1949 (PS); then by CBC September 1950; first in print in DieKinder-Kultuur South Africa (Africans); broadcast CBC 26 January 1951 (OM); YS (1952); Canadian Short Stories, McClelland & Stewart, 1952 (OM); The Open Window, Longmans, Green and Company, 1961 (OM); HGBS (1963); CBC "Stories with John Drainie" (OM); CBC "The Best of Hugh Garner," 19 July 1969 (OM); CBC International Service, June 1968 (OM); Telling Tales, McClelland & Stewart, 1973 (OM); OM (1978).

"One-Two-Three Little Indians," rejected by National Home Monthly, 14 June 1949 (PS); purchased by CBC 28 April 1950; broadcast, 19 May 1950; New Liberty 27 #10 (December 1950); Canadian Short Stories, ed. by Robert Weaver, Toronto: Oxford University Press, YS (1952); A Book of Canadian Stories, Ryerson Press, 1952; broadcast CBC "Wednesday Night," 1954; CBC "Stories with John Drainie," 1955; repeated on "Stories with John Drainie" 1956; Oxford World Classics, Oxford University Press, 1960; The Book of Canadian Stories, Toronto: Oxford University Press, 1962; HGBS (1963);

CBC "Stage" 24 February 1964; Erzählungen aus Kanada, Germany, 1964; published by Editura Pentru Literatură, Romania, 1964; Rimanelli & Ruberto eds. Modern Canadian Stories, Toronto: Ryerson Press, also Italian translation, 1966; In Search of Ourselves J.M.Dent & Sons, 1967; Kanadische Erzähler, Germany, 1967; Broadcast CBC "The Best of Hugh Garner," 27 September 1969; CBC International Service, November 1969; Repeated, 20 May 1972; What Do You Think, Copp-Clark, 1969; Man in Revolt, McClelland and Stewart, 1970; CBC Radio "To See Ourselves" 21 October 1971; Published Langewiesche-Brandt, West Germany, 1971; CBC-TV "Canadian Short Stories" no date; The Pleasures of Fiction, Addison-Wesley, 1972; Alienated Man, Hayden Publishing, New York, 1972; CBC-TV, 1 December 1972; Evolution of Canadian Literature in English, Holt, Rinehart and Winston, 1973; A.J.M.Smith, The Canadian Century, Gage Limited, 1973; Die Weite Reise, East Berlin, 1974; Survival 2, House of Anansi, no date; Stories from Ontario, ed. by Germaine Warkentin, Toronto: Macmillan of Canada, 1974; The Ontario Experience, Macmillan of Canada, 1975; Canadian Prose and Grammar Exercises, McGraw-Hill Ryerson, 1976; Canadian Short Stories, West Germany, 1976; Strangers in Their Own Land, West Germany, 1977 (MS); (OM); OM (1978); Atwood & Weaver eds. Oxford Book of Canadian Short Stories in English, Toronto: Oxford University Press, 1986.

"Our Neighbours the Nuns," rejected Atlantic Monthly, 20 January 1949 (PS); rejected by W.O.Mitchell at MacLean's 25 February 1949 (PS); First broadcast CBC 31 March 1950 on "Stories with John Drainie" (ODT); Northern Review (October-November 1951); YS (1952); HGBS, (1963); (OM).

^^"The Outsiders," one hour TV play for CBC TV's "The Play's the Thing," 1973.

P

"A Painting for Clare," submitted November 1948; "A Painting for Paulette" rejected New Liberty, 27 February 1952 (PS); broadcast on CBC "John Drainie Presents" (ODT).

*"A Painting for Paulette," See "A Painting for Clare."

"Pianissimo," Not Published (TS); rejected New Liberty 13 September 1954 (PS); rejected by Canadian Forum 19 April 1970 (PS); Garner in letter of response to H. Kirkwood admitted that the story "is a feeble effort at best" (PS).

*"The Predestined Death of Samuel Glover," See "The Premeditated Death of Samuel Glover."

"The Premeditated Death of Samuel Glover," rejected July 1949 (PS); half-hour TV adaptation called "Predestined Death of Samuel Glover" (1952); YS (1952); As "Predestined Death of Samuel Glover," LofL (1976); Wolfe & Daymond eds. Toronto Short Stories, Toronto: Doubleday Canada, 1977.

"The Prowler and the Swan," sold to CBC 8 November 1959 (PS)

R

"The Rasslin" (chapter from Silence on the Shore), rejected by Robert Weaver, CBC 22 January 1961 (PS); Tamarack Review (Fall 1968)(TS).

"Red Racer," rejected by W.O.Mitchell at MacLean's 7 June 1949; National Home Monthly, July 1950 (ODT); YS (1952); HGBS (1963); English Through Experience, Toronto: Copp Clark, 1968 (MS); Donald Stephens, ed., Contemporary Voices, Prentice-Hall, 1972 (MS); Stevens & Smith Canadian Stories of Action and Adventure, Macmillan of Canada, 1978 (MS).

"The Rise and Fall of the Tides," rejected for Men and Women by Ryerson managing editor 27 March 1966 (PS).

S

*"The Sand House," See "Another Time, Another Place, Another Me."

*"Saskatchewan Hero," See "The Act of a Hero."

^"The Scandal Monger," rejected by CBC 18 November 1963 and 7 May 1964 (PS); original play (PS)(TS).

"See You in September," CBC "Anthology" (LofL); The Canadian Fiction Magazine (LofL); LofL (1976).

"A Shelter from the Rain." Queen's Quarterly Summer 1971: (229-39). VofV (1971); CBC radio (VofV).

"A Short Walk Home," working title "Wanna Make It Baby" (1973)(MS); first published Journal of Canadian Fiction 3 #1(Winter 1974): 44-49; LofL (1976); CBC "Anthology" (LofL); Miss Chatelaine (LofL); OM (1978).

"Some Are So Lucky," originally called "Fortune Is a Fickle Jade" when written in 1948 (PS); accepted, February 1949 [FIRST PUBLISHED STORY]; Canadian Home Journal, August 1949 (ODT); YS (1952); written as TV play 1956 (PS); produced CBC-TV 1957; BBC 12 January 1957 (PS); Cavalcade of the North, Toronto: Doubleday, 1958; BBC, 6 and 17 August 1960; 10 August 1962 (PS); HGBS (1963); BBC, 3 October 1966 (PS); 1970 (PS); Three Women (1973) (ODT); Liberte (TS).

"The Sound of the Hollyhocks." Tamarack Review 52 (date?); VofV (1971); CBC (VofV); translated by Hubert Aquin for Douze Ecrivains, Douze Nouvelles, (VofV); MacNeill & Sorestad, Tigers of the Snow 1973 (PS); OM (1978)

"The Spill of Guilt," originally entitled "A Feeling of Guilt" written for CBC International Service, no date (MS/TS).

"The Spinster." Canadian Home Journal April 1958: 21, 60-65. M&W (1966)(1973).

"Station Break." Journal of Canadian Fiction 4 #1 (1975): 45-59. CBC "Anthology" (LofL); LofL (1976).

"Step-'n-a-Half." Tamarack Review 59 (1971): 31-48; VofV (1971); CBC "Anthology," 5 December 1970 (VofV); sold movie rights to Peter Wronski, Faster Films, 23 February 1977 (VofV); OM (1978).

"The Stretcher Bearers," written, 1938? (Fetherling, p. 65); Star Weekly (1950); YS (1952); HGBS (1963).

"Stumblebum," rejected, February 1951; M&W (1966)(1973).

*"Suburban Story," See "A Night on the Town" or "The Wasted Years."

*"The Suburban Syndrome," See "A Night on the Town" or "The Wasted Years."

*"Sun and Surf, and Sand," See "Brightest Star in the Dipper."

"A Sunny Summer's Day," preliminary typed draft dated May 1978 (TS); rejected at CBC by executive producer Howard Engel 2 June 1978 (PS).

T

"Tea With Miss Mayberry." Chatelaine 28 #6 (June 1956): 14, 50-59; HGBS (1963).

*"Tell Me Where It Hurts," See "The Customer is Always Right."

"The Tired Radical." Saturday Night 1953? Garner calls it a short story (ODT).

*"Travelogue," See "Violation of the Virgins."

- "A Trip for Mrs. Taylor." Chatelaine October 1951: 21-36, 38, 40-41; YS (1952); Women's World (England, 1952); repeated Chatelaine (August 1958)(OM); CBC "On Camera" 3 June 1957 (OM); BBC-TV London, 12 August 1957 (OM); Australian TV, October 1957 (OM); Invitation to Short Stories Macmillan Canada, 1958; Northern Lights, Doubleday, 1960; HGBS (1963); CBC "Take Thirty" dramatic reading 6 January 1964 (OM); Literature in English for French Speaking Students J.M.Dent & Sons, 1968 (OM); CBC radio "The Best of Hugh Garner" 6 August 1969; repeated 29 April 1972 (OM); CBC radio "Schools and Youth" (OM); CBC "Stage" 21 February 1964 (OM); CBC "Mid-Week Theatre" 10 November 1965 (OM); Safaris J.M. Dent & Sons, 1970 (OM); Compass, Scott Foresman, U.S.A. 1971 (OM); Great Canadian Short Stories Dell, 1971 (OM); published in Braille by CNIB (OM); published in Three Women: A Book of Canadian Plays, Simon & Pierre, 1973; broadcast CBC-TV, "Anthology-Performance" (OM); Latitude II, Scott-Foresman, U.S.A., 1974 (OM); performed by various theatres (OM); World Stories University of South Carolina Press, 1977 (OM); OM (1978)
- "Twelve Miles of Asphalt," first draft, January 1971 (TS); VofV (1971); broadcast CBC-Radio "Anthology," 24 July 1971; OM (1978).

U

V

- "Violation of the Virgins," originally entitled "Travelogue" in letter to Robert Weaver 28 April 1969 (PS) (TS); VofV (1971); OM (1978).
- "A Visit with Robert," rejected, 9 March 1949 (PS); YS (1952); HGBS (1963).
- "The Voices and the Laughter," Unidentified reference.

W

- "Wait Until You're Asked." CBC "Anthology" (LofL); Catalyst IV 1 No.4 (prison publication, Brantford, Ontario), March 1975; LofL, 1977.
- "Waiting for Charley." Imperial Oil Review December 1965: 15-18; later published Toronto Telegram 24 December 1965: 7; Later called "The Night Before Christmas" published in M&W (1966)(1973).
- "A Walk on 'Y' Street," submitted Journal of Canadian Fiction 18 October 1972 (PS); Journal of Canadian Fiction 1 #4 (1975): 45-59; M&W 2nd. ed. (1973); LofL (1976); CBC "Anthology" (LofL).
- *"Wanna Make It Baby," See "A Short Walk Home."
- *"The Wasted Years," See "A Night on the Town."
- "Willy Denvers, the Wheelers, and Lawrence Welk." no date (MS).
- "What a Way to Make A Living," Quarry, 20 #3 (Autumn 1971), 3-15; VofV (1971).
- ^"Wish You Were Here," Unidentified TV drama.
- "Witness for the Defence," commentary by agent Willis Wing 12 June 1950 (PS); rejected New Liberty, 13 September 1954 (PS).
- "The World Was Laughing," rejected Star Weekly 18 April 1951 (PS).

XY

"The Yellow Sweater," rejected when submitted as "A Break in the Journey" by Canadian Home Journal 6 March 1950 (PS); bought by Chatelaine July 1950, and published March 1951: 16, 41, 46, 48, 50. YS (1952); HGBS (1963); Rimanelli & Ruberto Modern Canadian Stories, 1966; John Stevens Modern Canadian Stories Toronto: Bantam, 1975 (MS); Moderne Eraahler Germany, 1976 (MS); The Prisoners 1974 (MS).

"You Never Ast Me Before," Tamarack Review Spring 1965: 3-12. M&W (1966); (1973).

"You're Not Santa Claus," rejected Star Weekly 16 October 1956 (PS).

Z

^=originally writtten as drama; *=listed under another title

Separate Volumes (A Chronological Bibliography)

Storm Below. Toronto: William Collins Sons & Company Limited, 1949. (Reprinted- Collins "White Circle Books," 1950; Toronto: The Ryerson Press, 1968; Richmond Hill: Simon & Schuster of Canada Limited, 1971; Markham: Paperjacks, 1983).

Cabbagetown. Toronto: William Collins & Company Limited, 1950. (Revised edition - Toronto: The Ryerson Press, 1968. Reprinted - Richmond Hill: Simon & Schuster of Canada Limited, 1971; Toronto: McGraw-Hill Ryerson, 1978).

Waste No Tears. Toronto: News Stand Library (Export Publishing Enterprises), 1950. [Written under Pseudonym of Jarvis Warwick].

Present Reckoning. Toronto: William Collins Sons & Company Limited, 1951.

The Yellow Sweater and Other Stories. Toronto: William Collins Sons & Company Limited, 1952.

Silence on the Shore. Toronto: McClelland and Stewart Limited, 1962. (Reprinted - Richmond Hill: Simon & Schuster of Canada Limited, 1971 and Markham: Paperjacks, 1983).

Hugh Garner's Best Stories. Toronto: The Ryerson Press, 1963. (Reprinted - Toronto: Ryerson Press, 1968; Richmond Hill: Simon & Schuster of Canada Limited, 1971 and Markham: Paperjacks, 1983).

Author, Author! Toronto: The Ryerson Press, 1964.

Men and Women. Toronto: The Ryerson Press, 1966. (Revised edition with new stories, Richmond Hill: Simon & Schuster of Canada Limited, 1973).

A Nice Place to Visit. Toronto: The Ryerson Press, 1970. (Reprinted - Richmond Hill: Simon & Schuster of Canada Limited, 1971 and Markham: Paperjacks, 1983).

The Sin Sniper. Richmond Hill: Simon & Schuster of Canada Limited, 1970. (Reprinted as Stone Cold Dead. Markham: Paperjacks, 1978).

Violation of the Virgins and Other Stories. Toronto: McGraw-Hill Ryerson Limited, 1971.

One Damn Thing After Another. Toronto: McGraw-Hill Ryerson Limited, 1973.

Three Women: A Trilogy of One Act Plays. Toronto: Simon and Pierre, 1973.

Death in Don Mills. Toronto: McGraw-Hill Ryerson Limited, 1975. (Reprinted, Toronto: Bantam Books, 1976).

The Intruders. Toronto: McGraw-Hill Ryerson Limited, 1976.

The Legs of the Lame. Ottawa: Borealis Press, 1976.

Murder Has Your Number. Toronto: McGraw-Hill Ryerson Limited, 1978. (Reprinted - Markham: Paperjacks, 1983).

A Hugh Garner Omnibus. Toronto: McGraw-Hill Ryerson Limited, 1978.

Other Writings (Articles/Essays, Interview, Letters, Poem)

"The Bachelor and the Baby." Saturday Night 69 No. 4 (31 October 1953): 13.

"Book Reviewers Brought to Book." Saturday Night 68 (7 March 1953): 9-10.

"Cabbagetown: A Toronto Slum Revisited." Star Weekly 17 November 1962: 2-4.

"The Case of the Deserted Husband." Saturday Night 68 (28 February 1953): 30-31.

"Downtown Lowdown." Books In Canada (May 1970): 10-14.

Foreward. The Dance of the Happy Shades. By Alice Munro. Toronto: Ryerson Press, 1968.

"How Not to Begin a Short Story." Saturday Night (6 November 1954): 16-17.

Letter to Dr. P. Duncan. 13 August 1972. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Letter to Elizabeth Dobson. 16 October 1973. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Letter to Gary Carroll. 26 January 1965. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Letter to Georgina Hamilton. No Date. (Reference to Men and Women, published in 1966). Hugh Garner Papers. Queen's University, Kingston, Ontario.

Letter to Hilda Kirkwood. 3 May 1970. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Letter to John Metcalf. 10 January 1970. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Letter to Keith Knowlton. 27 August 1950. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Letter to William French. 3 May 1976. Hugh Garner Papers. Queen's University, Kingston, Ontario.

"Notes to Accompany 'The Yellow Sweater'." January 1970. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Personal Interview. 24 June 1975. Toronto, Ontario.

"Review of Tales from the Margin by F. P. Grove" (final draft) for Toronto Globe and Mail. Dated 4 July 1971. Hugh Garner Papers. Queen's University, Kingston, Ontario.

"Some Bits About Books." No Date. Hugh Garner Papers. Queen's University, Kingston, Ontario.

"Spoon-Fed Patriotism Won't Work in Canada." Saturday Night 73 No. 7 (29 March 1958): 8-9, 35.

"Teaching: Ready Haven for the Second Rate." Toronto Telegram 13 September 1965: 7.

"Toronto the Terrible...Ain't So Bad Now." Toronto Telegram 12 July 1969. Section 2: 1.

"Toronto's Cabbagetown." Canadian Forum (June 1936): 13-15.

"Traveling." (Poem in manuscript). 1970. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Typescript article--Unnamed. For Grist February 1964. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Typescript Commentary for Thirteen Short Stories. For audio taping 13 October 1967. Hugh Garner Papers. Queen's University, Kingston, Ontario.

"What Doctors Can Do for the Alcoholic." Saturday Night 73 No. 17 (16 August 1958): 1, 12-13, 42-43.

"When I Was Very Young: Early Pages from an Autobiography." Saturday Night (August 1973): 24-29.

Secondary Sources (Annotated)

Garner And His Work (Articles, Interviews, Letters, Reviews)

- Amiel, Barbara. "A Beginning, a Middle -- And the End." MacLean's 92 (16 July 1979): 22.
This is a half page profile of Garner upon his death. Amiel praises his best work and sincere caring for the people about whom he wrote. She is critical of his "assembly-line techniques."
- Amiel, Barbara. "Brief Encounters." MacLean's 89 (3 May 1976): 67.
Amiel provides a one paragraph "review" of The Intruders in this brief glimpse at four novels.
- Anderson, Allan. "An Interview with Hugh Garner." Tamarack Review 52 (1969): 19-34.
This is an insightful interview in which Garner reveals his early influences, personal evaluation of short story genre, and talks about his work.
- Armitage, Andrew D. and Tudor, Nancy, eds. Canadian Essay and Literature Index. Toronto: University of Toronto, Press 1977.
This index lists several Garner short stories as well as articles dealing with his works.
- Arthur, Constance Joyce. "A Comparative Study of the Short Stories of Morley Callaghan and Hugh Garner." M.A. Thesis. University of New Brunswick, 1967.
Through her comparisons between Callaghan and Garner, Arthur manages to bring forth a number of insights into the short story technique of Garner. Although somewhat superficial and very selective in analysis, the thesis does touch upon the topics of "setting and atmosphere," "characterization," "style and structure," "themes and philosophies."
- Atwood, Margaret. Survival: A Thematic Guide to Canadian Literature. Toronto: House of Anansi, 1972.
Garner's work is briefly mentioned with note made of his characters as "losers" who "manage to survive."
- Bannerman, James. "A Pan for Barth's Goat Boy." MacLean's 79. No. 18 (17 September 1966): 59.
Bannerman praises Men and Women for its "real diversity" and Garner as "a story teller in the old tradition." The review concludes by lauding Garner as "unmistakably a man of today and his work as contemporary as this morning's breakfast."
- Barbour, Douglas. "Review." Edmonton Journal 14 January 1972: 60.
In his review, Barbour praises Garner for his "attention to the details that reveal character," and his "authentic vision of ordinary people."
- Barnett, S.M. "Storm Below." Canadian Author and Bookman 44 (Spring, 1969): 18.
This is a review of Garner's first published novel.
- Batten, Jack. "Who Will Wear the Sacred Trenchcoat for Canada? Who, in Fact, Will Stand on Guard? A Sour look at What Passes for Crime Fiction in Our Midst." Saturday Night 88 No. 1 (January 1973): 28-30.
Batten includes a review of The Sin Sniper and A Nice Place to Visit.

Bell, Inglis F. and Port, Susan W., Editors. Canadian Literature/Literature Canadienne 1959-1963. Vancouver: University of British Columbia Press, 1966.

Bell and Port list several articles written about Garner as well as some of his work under "Fiction."

Birney, Earle. Personal Interview. Saskatoon, Saskatchewan: 21 October 1986.

Birney commented on incidents in Garner's life but almost exclusively discussed the man rather than his work.

Bissell, Claude. "Letters in Canada: Fiction." University of Toronto Quarterly 19 No. 3 (April 1950): 267-68.

Included in this is a review of Storm Below.

Bonenfant, Jean-Charles. "Les Livres Canadiens Anglais." La Revue de la Universite Laval 7 (June 1953): 917.

Bonenfant refers to the nineteen stories in The Yellow Sweater and Other Stories as being more in the tradition of Chekov than O. Henry.

"Books." Chatelaine 49 (August 1976): 8-9.

This is an anonymous review of The Intruders.

"Books." Saturday Night 65 (November 1949): 25.

This includes the mere mention of Storm Below as "a powerful novel."

Booth, Michael R. "Fiction." Queen's Quarterly 71 (Summer 1964): 276.

In what is largely a negative review of Hugh Garner's Best Stories, Booth is critical of Garner's "one-dimensional" characters, "flatly and clumsily written" dialogue and stories which are little more than "autobiographical sketches." He does, however, praise three of the stories by saying that "Garner is at his best in presenting the misery and wretchedness of the human fag-ends of society."

Bowden, Jane A., editor. Contemporary Authors. Volumes 69-72, Detroit: Gale Research Company, 1978, 262-263.

This merely lists names and dates of publications, and awards and honours Garner had achieved up to the year before he died.

Brown, Russel M. "In Search of Lost Causes: The Canadian Novelist as Mystery Writer" in Post War Canadian Fiction. Edited by John Wortley. Winnipeg: University of Manitoba Press, 1977(8).

Brown briefly offers negative criticism of Garner's two mystery novels, The Sin Sniper and Death in Don Mills.

Bryfonski, Dedria, editor. Contemporary Literary Criticism, Volume 13, Detroit: Gale Research Company, 1980, 234-237.

Reprinted articles on Hugh Garner by Claude Bissell, Miriam Waddington, George Woodcock, Sandra Martin, Michael Sotiron, and two by Doug Fetherling comprise the entry on Garner.

Butler, Marian editor. Canadian Books in Print: Author and Title Index 1984/85. Toronto: University of Toronto Press, 1985.

This yearly publication lists by author and title all books published by most Canadian publishers.

Callaghan, Morley. Personal Letter To Hugh Garner. No Date (In 1952 Folder). Hugh Garner Papers. Queen's University, Kingston, Ontario.

Callaghan praises Garner for The Yellow Sweater and Other Stories and encourages him. He had written a letter of support for Garner to receive a Guggenheim fellowship and refers to that letter. He calls The Yellow Sweater "recognition of your talent."

Callaghan, Morley. Telephone Interview. 25 July 1987.

In a frank discussion about Hugh Garner and his short stories, Callaghan noted how frustrated Garner was about not being successful with his stories in the U.S. In Callaghan's view, Garner "lacked a vision or view of life" and "the feeling was that he was careless." Yet Callaghan lauds "10 or 12 quite good...well told stories" which were "straight style, straightforward, to the point...writing about real people,....real things that happened."

Campbell, H.C. "Choix de Livres Canadiens - anglais pour 1962 (Romans)." Translated by Leandre Bergeron. Livres Author Canadien (1962): 102.

This contains a review of The Silence on the Shore.

Campau, DuBarry. "The Garner Losers." Toronto Telegram 3 September 1966: page unknown.

Campau states that Garner does not succeed with his Men and Women collection.

Canadian Periodical Index. Ottawa: Canadian Library Association, 1985: (Toronto: Multimedia, 1986 to present).

The CPI lists articles published in major Canadian journals and magazines from 1948 to the present inclusive with yearly editions published.

Canadiana: Canada's National Bibliography. Ottawa: National Library of Canada, 1986.

This was researched 1953 to present.

Charlesworth, J.L. "Craftsman's Work." Saturday Night 68 No. 5 (8 November 1952): 38.

This review of The Yellow Sweater and Other Stories points out that the stories demonstrate a range of moods which extends from "humorous to the tragic" yet the "humour is rather on the sombre side". Charlesworth further posits that "the critical reader can notice the influences of Ernest Hemingway and Morley Callaghan" in the "simple apparently straightforward style of writing...."

Christy, Jim. "Was Spiro Agnew Right? Here's a Man Who Knows What's Wrong With Canadian Writers; They are an Elitist Pack of Effete Snobs." Books in Canada (March 1975): 10.

The only mention of Garner is to say that he is an exception to this thesis, but Garner "is not taken seriously" and is "...the best bad writer in the country."

Clark, Wayne. "Hugh Garner: Still Touchy After All These Years." MacLean's 92 (19 March 1979): 10,12.

This entertaining profile presents an overview of Garner and his work with emphasis on his contemporary situation at age 66. It makes effective use of quotations from Garner himself as well as from selected editors with whom he dealt.

Clery, Val. "Brief Candles." Books in Canada 1 No. 4 (1971): 19.

This is a review of three short story collections including Garner's Violation of the Virgins. Clery notes that Garner's work "is always the unmistakable resonance of a man speaking directly from life lived...."

Cohen, Annette. "Garner's Gone Away." Canadian Forum 56 No. 667 (December-January 1976-77).

In this review of The Intruders Cohen discounts the thesis that Garner is a "genuine primitive" artists; rather "he is a literary man, a man of letters."

Cohen, Howard. "Trefann Slander." Saturday Night 88 No. 12 (December 1973): 4.

Cohen's letter to the editor chides Garner for his "When I Was Very Young: Early Pages from an Autobiography" which appeared in Saturday Night.

Cohen, Matt. "Craft Before Culture." Quill or Quire 88 No. 8 (1979): 34.

In what was probably his last interview before his death, Garner is described as "very relaxed, talk(ing) fluently and easily about his life and career." Throughout this easy to read profile of the man and his work, Garner's own words are used very effectively.

Colombo, John Robert ed. Colombo's Canadian Quotations. Edmonton: Hurtig Press, 1974.

Only four, hardly memorable quotations are included from Garner in this volume.

Cuthbert, Scott. "Hugh Garner." Windsor Star 24 December 1971: page unknown.

Cuthbert's review of Violation of the Virgins is painfully strident in tone as he dismisses all the stories except the title piece as the mark of a man who should "forge on until he finds yet another, more suitable occupation."

Daniels, Roy. "Literature: Poetry and the Novel" in The Culture of Contemporary Canada. ed. by Julian Park. Toronto: Ryerson Press, 1957.

There is a brief discussion of the short story in Canada with Garner's The Yellow Sweater and Other Stories mentioned.

Davey, Frank. From There to Here: A Guide to English Canadian Literature Since 1960. Erin, Ontario: 1974.

The three pages dedicated to Garner include a useful bibliography. Davey is negative in his criticism of Garner's stories as "...lacking in subtlety and in depth of characterization."

Daymond, Douglas and Monkman, Leslie, editors. Canadian Novelists and the Novel. Ottawa: Borealis Press, 1981.

Although there is no section dealing with Garner, the writings contained in this volume assist in providing an historical and literary context into which Garner's work can be placed.

Dobbs, Kildare. "The Garnering of Garner." Saturday Night 79 No. 5 (May 1964): 27-28.

Dobbs briefly mentions Garner's novels' and stories' "sometimes painful honesty" but spends the major part of the article reviewing Author, Author!

Dube, Bernard. "Garner - Past Space Generation?" The Montreal Gazette 21 July 1969: 39.

This is review of Garner's work for CBC "Anthology" and has a few interesting quotations from Garner regarding his writing style.

Duncan, Dr. P. and Coldwell, Dr. J. Letter To Hugh Garner. 17 July 1972. Hugh Garner Papers. Queen's University, Kingston, Ontario.

As editors of a new Canadian anthology to be used in the teaching of psychology, these doctors sought from Garner works which had "clearly defined psychological states" in them. Garner sent "The Conversion Of Willie Heaps."

Edwards, Eileen. "A Sense of Place in Hugh Garner's Fiction." World Literature Written in English. (18 November 1979): 353-67.

Edwards examines Garner's use of place and its function in selected novels and short stories. This is a useful article as it goes beyond setting to discuss character development and Garner's depiction of the "bottom half of humanity" in several of his stories.

Engel, Howard. Letter to Hugh Garner. 2 June 1978. Hugh Garner Papers. Queen's University, Kingston, Ontario.

In his capacity as executive producer, literary programmes at CBC, Engel rejects "A Sunny Summer Day" because of his limited budget.

Engel, Howard. "Making It with an Old Pro." Books in Canada 2 No. 5 (1973): 1-2, 11.

This review of One Damn Thing After Another views the Garner work as "an approach to autobiography to be followed by other, deeper memoirs." Yet after reviewing the autobiography, Engel has admiration for Garner as a man and author, and for what the autobiography tells him about Garner.

Engel, Marian. Letter to Hugh Garner. 15 September 1970(?) (Response from Garner is September, 1970). Hugh Garner Papers. Queen's University, Kingston, Ontario.

Engel praises Garner for his "real, real, real" people, and in particular The Sin Sniper for "conveying social information" in mystery form.

Fetherling, Doug. "To Coin an Art." Canadian Magazine 12 June 1976: 16.

This photographic feature includes four photographs of Garner with a caption.

Fetherling, Doug. Hugh Garner. Toronto: Forum House, 1972.

Before Stuewe's work, this small book in the Canadian Writers and Their Works series was the only separate publication to look at the works of Garner. Nevertheless, it lacks critical substance relying instead primarily on the plot outlines to fill its pages.

Fetherling, Doug. "Hugh Garner in Trendy Cabbagetown." Saturday Night 91 No. 5 (July/August 1976): 60-61.

This is a review of The Intruders.

Fetherling, Doug. "Memoirs of a Famous Survivor." Saturday Night 88 (November 1973): 40-41, 43-44.

This review of One Damn Thing After Another enables Fetherling to present his view of the writer, as well as Fetherling's personal view of the psychological impetus which made Garner what he was.

Fetherling, Doug. "Murder Among the Social Climbers." Quill and Quire 44 No. 6 (1978): 35.

Fetherling reviews Murder Has Your Number, but notes that "... in much of Garner's writing, the central theme is class tension...."

Fetherling, Doug. "The Old Pro in Action." Saturday Night 88 No. 5 (May 1973): 25-27.

Although there is too much of Fetherling himself in this article, he does present a brief sketch of Garner the man through his interaction with Fetherling.

French, Doris. "Morning Commentary." (Typscript) CBC Radio, 11 October 1966, 10:30-10:40 A.M.

In this review of Men and Women, French offers several useful comments regarding Garner's stories, especially his characters. "Realism is Hugh Garner's literary home" she notes in this very positive review.

French, William. "Garner Still Loves a Loser, But What's This Symbolism?" Toronto Globe and Mail, 6 November 1971: 30.

This review of Violation of the Virgins posits that "compassion for the down-and-outers, the victims of the wayward dice-rolls of fate, is the major element of Garner's fiction." French also notes that some of the stories in the collection may have metaphoric or symbolic elements.

French, William. "Garner tries out a new Cabbagetown." Toronto Globe and Mail 1 May 1976: 38.

French reviews The Intruders.

French, William. "Nothing Funny in Garner Country." Toronto Globe and Mail 10 September 1966: no pagination available.

This review of Men and Women sees "little love or even respect" among the characters depicted despite "a good deal of social criticism."

French, William. "Right. Just One Damn Thing After Another." Toronto Globe and Mail 27 September 1973: 13.

This review of Garner's autobiography refers to him as a "professional prole" whose "book like his life is badly organized."

French, William. "Oedipus and the Seedy Misfits." Toronto Globe and Mail Magazine 23 July 1970: 13.

This is a review of The Sin Sniper.

French, William. "Once Upon a Time...: A Short History of The Short Story." The Review 66 No. 2 (1982): 18-19.

This is a cursory view of the short story as a genre, especially as it has evolved in Canada. There are two references to Hugh Garner noting his role as an "urban realist."

Fulford, Robert. "Hugh Garner: He's Worth Cherishing." Toronto Star 6 November 1971: 49.

Primarily a review of Violation of the Virgins, this article also discusses Garner's political and social view of life and states that Garner "has respect for his craft."

Fulford, Robert. "Hugh Garner Strikes Out at Publishers." Toronto Star 29 September 1973: G5.
Fulford reviews Garner's One Damn Thing After Another.

Fulford, Robert. "Hugh Garner's Men and Women." Toronto Star 31 August 1966: page unknown.

The quality of this collection is questioned but Garner is praised for his steadfast dedication in fiction to "everything that is real, honest, true, down-to-earth."

Fulford, Robert. "On Canadian Novels: Mediocrity from Montreal to Murmansk." MacLean's 76 (9 February 1963): 45.

Fulford's article includes a review of Silence on the Shore.

Fulford, Robert. "On Hugh Garner: Everyone Loses Everything, Nobody Knows Anybody." MacLean's 76 No. 21 (2 November 1963): 73-74.

This intelligent review of Hugh Garner's Best Stories offers praise for several of the stories and for Garner's talent as the author of "more of the good Canadian stories of this period than any other writer."

Fulford, Robert. "Publish and Be Damned." Montreal Star 6 November 1973: Entertainment Section, no pagination.

This is a review of One Damn Thing After Another.

Fulford, Robert. "Soldier, Sailor, Hobo, and Writer: Notes on Hugh Garner." Saturday Night 94 (September 1979): 14.

A brief profile written upon Garner's death, this openly illustrates Garner's strengths and weaknesses, especially as a writer.

Gasparini, Len. "Canadian Fiction." Queen's Quarterly (Spring, 1969): 146-47.

This is a review of Canadian Short Stories: Second Series but has brief comments on "Hunky" and Garner's ability "to hold and entertain his readers."

Gerard, Warren. "Hugh Garner Returns to Cabbagetown." Toronto Globe and Mail 19 September 1972: 38.

Gerard presents Hugh Garner at age 59 returning to the "old neighbourhood." This is of biographical but not literary interest.

Gillese, John Patrick. "Hugh Garner's Best Stories." Canadian Author and Bookman 39 (Winter, 1963):20.

Despite the charge that Garner's stories are "discouragingly one sided," with "social messages woven into the stories," the collection is praised. Garner is said to be "head and shoulders above the usual 'run of quality' authors; indeed he has the credibility of an on-the-spot recorder."

Gnarowski, Michael, editor. Theses and Dissertations in Canadian Literature (English): A Preliminary Checklist. Ottawa: The Golden Dog Press, 1975.

Gnarowski lists Arthur's thesis comparing the short stories of Garner and Callaghan.

Hall, William. "New Interest in Reality." Canadian Literature 40 (Spring, 1960): 66-68.

Hall reviews The Storm Below.

Hall, William. "Without Camouflage." Canadian Literature 19 (Winter, 1964): 55-57.

Hall is critical of Garner's out of date, at times "bad" style in Hugh Garner's Best Stories, but praises his overall effectiveness in presenting an "honest but bleak and despairing view of life."

Hammond, Arthur. "The Best of Hugh Garner Is Saved for Last." Toronto Globe and Mail 30 November 1963: no page available.

This rather negative review of Hugh Garner's Best Stories has special praise for "One-Two-Three Little Indians."

Hancock, Geoff. "Here and Now: Innovation and Change in the Canadian Short Story." Canadian Fiction Magazine 27 (1977): 4-22.

Hancock labels Garner one of those writers who uses "traditional beginning-middle-end structures and a realistic and credible depiction of the world about them."

Heine, W.C. "Garner Stories Tops in Latest Collection." London Free Press 8 November 1952: 20.

"They are all good" says Heine of the first Garner collection. He has special praise for Garner's handling of the thoughts and feelings of the people he has created."

Helwig, Peter. "Pay Your Money, Take Your Chance." Tamarack Review 43 (Spring, 1967): 65-71.

Helwig reviews several books including Men and Women. He is critical of a few of the stories as lacking the author's commitment and the "dated" young people but praises the best stories for Garner's "craftsmanship" and "personal intensity."

Heward, Burt. "Couple of Good Stories in New Garner Collection." Ottawa Citizen 11 September 1976: 38.

The title story and "Losers Weepers" receive special praise, and overall Garner is labeled, "One of Canada's best short-story writers."

Hodgins, Jack. Personal Interview. Fort Qu'Appelle, Saskatchewan: 20 June 1987.

In this interview at the Saskatchewan School for the Arts, Hodgins recalls being "bowled over by the one story about Mrs. Taylor." He notes that Garner had "strong narrative drive" and that "what's strong in his stories is plot." Hodgins' views on Garner as a short story writer are valuable in evaluating Garner's impact on the story genre in Canada.

Hornyansky, Michael. "Countries of the Mind." Tamarack Review 26 (Winter, 1963): 58-60, 63.

The article is a review of Silence on the Shore.

Hoy, Helen. Modern English-Canadian Prose: A Guide to Information Sources. Detroit: Gale Research Company, 1983.

Following a brief biographical paragraph, there is a thorough listing of Garner's monographs and some secondary materials, as well as a good listing of book reviews.

"Hugh Garner." Quill and Quire 45 No. 9 (1979): 26.

This is a brief obituary piece which lists his literary accomplishments but also notes that he "spoke of writing and publishing with a rare humility."

"Hugh Garner Papers." Queen's University Archives, Kathleen Ryan Hall, Kingston, Ontario, Assembled, 1970-79.

The Garner papers include correspondence from others to Garner as well as carbon copies of his letters. In addition, there are manuscripts (selected stories, essays, book reviews), as well as biographical material collected by Garner and three scrapbooks with reviews. These reviews often lack full bibliographical data.

"In Good Times and Bad, Canadian Authors Kept On Writing." Quill and Quire 45 No. 14 (1979): 8.

This is a brief snapshot glimpse of several writers, including Garner. It includes a photo of him with only the caption: "I was sold like a slave by The United Church of Canada," as the late Hugh Garner's defence for publishing with the U.S.-owned McGraw-Hill Ryerson."

Irwin, Joan. "Garner The Pro." Tamarack Review 31 (Spring, 1964): 98.

This very brief review of Hugh Garner's Best Stories offers only one paragraph of actual criticism.

Kavanagh, N. "Review of Men and Women." Canadian Author and Bookman 42 No. 1 (1966): 19.

This review article includes criticism of Men and Women. Kavanagh states that "whatever Mr. Garner's shortcomings may be, he has the gift of creating characters who live in all dimensions."

Keith, W.J. Canadian Literature in English. London: Longman Group Limited, 1985.

This historical overview of Canadian literature presents a brief note on Cabbagetown and praises the "crisp and direct" style and "wider range" of Garner's stories as compared to those of Morley Callaghan. Keith concludes by noting that although Garner's work offers "little opportunity for critical exegesis...he nevertheless mastered the art of the lucid and competent narrative."

Kennedy, Michael P.J. "The Fictional World of Hugh Garner." Inscape 10 No. 2 (Spring, 1973): 38-46.

Kennedy examines Garner's depiction of heroism and the common man as seen in six Garner novels.

Kennedy, Michael P.J. "Life's Losers Revisited." Journal of Canadian Fiction 22 (1978): 129-131.

This is a generally favourable review of Legs of the Lame as a collection which exhibits Garner's social commentary especially through his use of characters from the less attractive side of life.

Kervin, Roy. "Canada Produces Excellent Murder Mystery." Montreal Gazette 19 April 1957: 52.

Kervin reviews Death in Don Mills.

Kilgallin, Tony. "Garner's Tales Catch the Beat of Toronto." Toronto Life 1 No. 9 (July 1967): 52-53, 60.

This is largely a profile article on Garner, the man, merely noting his literary accomplishments especially Cabbagetown.

King, M.H. "Mystery." Chelsea Journal 1 No. 6 (November/December 1975): 285.

This is a review of Death in Don Mills.

Kirkwood, Hilda. Letter to Hugh Garner. 19 April 1970. Hugh Garner Papers. Queen's University, Kingston, Ontario.

As editor at Canadian Forum, Kirkwood rejects "Pianissimo". She also refers to Alice Munro as "a girl, whose work you have influenced."

Kirkwood, Hilda. "A Nice Place to Visit." Canadian Forum (February 1971): 403.

This is a review of A Nice Place to Visit.

Kirkwood, Hilda. "Violation of the Virgins and The Fruit Man, the Meat Man and the Manager." Canadian Forum (April 1972), 53.

Kirkwood reviews Garner's and Hood's collections and notes that Garner "always has been in the thirties and he is still there." She offers some critical evaluation of his stories, praising his "understanding of the female" as "a great strength in Garner."

Klinck, Carl F. ed. Literary History of Canada: Canadian Literature in English. Toronto: University of Toronto Press, 1965 and 1976.

Klinck has five very brief entries referring to Garner and his work in the first edition. However, in the later edition, W.H. New, in "Fiction: 1960-1973," makes note of Garner's skill with "colloquial dialogue" as he "pits his sympathy for the innate decency of human beings against his anger towards social conditions."

Lemieux, Luci, editor. Canadian Magazine Index. Toronto: Micromedia Limited, 1986.

This index is an attempt to duplicate what is already done in the Canadian Periodical Index but lacks effective cross-references.

MacCulloch, Clare. "The Neglected Garner." Journal of Canadian Fiction 3 No. 1 (Winter, 1974): 99-102.

In what is purportedly a review of One Damn Thing After Another, and Hugh Garner by Doug Fetherling, MacCulloch has produced a stimulating article, which, although negative regarding Canadian nationalism in culture, Fetherling, and Garner's "uneven" writing technique, does present some interesting views on Garner's work and Fetherling's book.

MacCulloch, Clare. The Neglected Genre: The Short Story in Canada. Guelph: Alive Press Limited, 1973.

MacCulloch presents her own historical perception of the Canadian Short Story and its criticism from its beginning as an unpopular genre in colonial Canada to the early 1970's. Throughout, she illustrates her points with quotations from Canadian stories as well as critical statements by authors. Garner is mentioned in the book, with no excerpts from his stories or critical analysis of his work included.

Martin, Peter. "Men and Women by Hugh Garner." The Canadian Reader 10 No. 5 (1966): 2-4.

Martin favourably reviews Men and Women, but does so in a very superficial way, offering few examples.

Martin, Peter. "Review." Canadian Reader 13 No. 7 (November 1972): 7-8.

This is a review of A Nice Place to Visit.

McGrath, Joan. "Fiction: The Legs of the Lame." Quill and Quire 42 No. 13 (October 1976): 41.

In this review of The Legs of the Lame, McGrath praises several of the stories as demonstrating Garner's "empathy for human weakness and vulnerability." Her criticism of these later stories is useful.

McNutt, Daryl. "Review." Montreal Gazette 22 March 1969: Page unknown.

This is a review of Cabbagetown.

McPherson, Hugh. "Men and Women - Red all Over." Canadian Literature 31 (Winter, 1967): 59-61.

McPherson's review of Men and Women includes a useful analysis of Garner's strengths and weaknesses as a fiction writer and moralist.

Metcalf, John. Kicking Against the Pricks. Downsview, Ontario: ECW Press, 1982.

Garner is mentioned several times by Metcalf, but always in a negative manner. Metcalf refers to Garner's writing as being "...primitive and uncouth."

Metcalf, John. Letter to Hugh Garner. 6 January 1970. Hugh Garner Papers, Queen's University, Kingston, Ontario.

This letter refers to Garner's claim that he used "second person" point of view (in his stories in his "Notes To Accompany 'The Yellow Sweater'") which Garner had sent to Metcalf.

Miska, John. Canadian Prose Writers in English 1833-1980: A Bibliography of Secondary Material. Lethbridge: Microform Biblos, 1980.

This is a very useful bibliography which lists secondary sources not listed elsewhere.

Morgan, Barry. "And May There Be No Moaning at The Bar as an Old Pro Puts Out To Sea." Books In Canada (August-September 1979): 8-9.

Morgan's "in memoriam" piece gives a sympathetic but accurate profile of Garner the man and author.

Moss, John G. "A Conversation with Hugh Garner." Journal of Canadian Fiction 1 No. 2 (Spring, 1972): 50-55.

This is an informal conversation between Garner and Moss which reveals interesting aspects of Garner's life and work not developed in Anderson's interview.

Moss, John. Patterns Of Isolation in English Canadian Fiction. Toronto: McClelland and Stewart Limited, 1974.

Although he devotes an entire section to Cabbagetown, throughout the balance of this volume Garner's other work is only briefly mentioned.

Moss, John. A Reader's Guide to the Canadian Novel. Toronto: McClelland and Stewart Limited, 1981, 1982.

Moss praises Garner's "serious fiction" but primarily concentrates his critical attention on three of Garner's novels.

Nelles, Malcolm. "A Successful Canadian First Novel Is Also First About the Navy." Saturday Night 64 No. 30 (3 May 1949): 16.

This is a review of Storm Below.

New, W.H. Dreams of Speech and Violence: The Art of the Short Story in Canada and New Zealand. Toronto: University of Toronto Press, 1987.

New does an excellent job of illustrating how the Canadian short story in English has evolved. He discusses all the major writers including Garner's contemporaries. Yet Garner and his work receive only passing comment and no critical examination. Nevertheless, this is a very useful book for anyone seeking to understand the genre in Canada.

New, W.H. "Opinions and Notes." Canadian Literature 103 (Winter, 1984): 190.

In a commentary on Hoy's choice of authors, he laments the inclusion of Garner at the expense of other writers.

Pacey, Desmond. "Canadian Literature 1966 A Good-To-Middling Year." Canadian Commentator (January 1967): 22-23.

This article includes a discussion of Men and Women in which Pacey says, "Garner has little technical sophistication," yet, "Garner and James T. Farrell are indispensable chroniclers of the contemporary social scene."

Pacey, Desmond. Creative Writing in Canada (revised edition). Toronto: Ryerson Press, 1967.

This historical look at Canadian Literature only mentions Garner for his realistic fiction in two entries.

Pacey, Desmond. "Men and Women." Canadian Forum 47 (July 1967): 91-92.

Pacey's review of Men and Women is positive and he lauds Garner as "one of the finest practioners of the art of the short story."

Parr, Jack. "Who's Hugh In Canadian Fiction." Journal of Canadian Fiction 1 No. 1 (Winter, 1972): 85-86.

Written in an almost condescending (to the reader) manner, Parr reviews Violation of the Virgins and does manage to make several interesting points regarding the short story technique of Garner.

Piquefort. "Piquefort's Column." Canadian Forum (April 1969): 16.
Cabbagetown is reviewed in this article.

Pomer, Belle. "The Story Lingers." Canadian Forum 43 (February 1964): 261.

This review of Hugh Garner's Best Stories is mainly positive, praising his successful capturing of a variety of situations and characters, but "...especially when he is dealing with the working class, rural or urban - Garner writes with a crisp economy that draws upon familiar and authentic detail to carry the special aura of a time and place."

Reimer, Robert J. "Hugh Garner and Toronto's Cabbagetown." M.A. Thesis. University of Waterloo, 1971.

Of most interest in this thesis are Garner's references to writing, and in particular his revelations regarding what affected him as a writer. When this thesis was first completed, much of the material was new, but, since the publication of One Damn Thing After Another, the same material is now available in a more accessible format.

Rhodenizer, Vernon Blair. Canadian Literature in English. Montreal: Quality Press, 1965.

A brief entry notes Garner's short stories collected in The Yellow Sweater and Other Stories as well as the publication of "The Yellow Sweater" in Foley's Best Stories of 1952.

Robson, John. "Book Parade" (includes a review of Hugh Garner's Best Stories). Toronto Telegram 13 November 1963: no pagination available.

Robson is critical of Garner for having "an eye shut to the world" and "a bitter view of life- true but not complete."

Roper, Gordon. "Letters in Canada: Fiction." University of Toronto Quarterly 40 No. 4 (1971): 382-87.

This article includes a one-paragraph review of A Nice Place to Visit.

Roper, Gordon. "Letters in Canada: Fiction." University of Toronto Quarterly 32 No.4 (July 1969): 357-58.

This is a review of Cabbagetown.

Ross, Mary Lowry. "Human Paradox." Saturday Night 78 (March 1963): 29-30.

This is a review of Silence on the Shore.

Ross, Mary Lowry. "Some Basic Dialogue." Saturday Night 72 (19 January 1957): 14.

In a discussion of Hollywood Movies and their adaptation to the medium of television, Ross praises Garner's "Some Are so Lucky," which was produced for CBC television's "On Camera" series.

Simpson, Kieran, editor. Canadian Who's Who 1979. Volume 14. Toronto: University of Toronto Press, 1979.

This only lists names and dates of publications as well as awards and honours for Garner up to the final year of his life.

Smith, Arthur James Marshall. "Introduction." The Canadian Century: English Canadian Writing since Confederation. edited by A.J.M. Smith. Toronto: Gage Educational Publications Limited, 1973: XI-XX.

Garner is merely mentioned as one of the "realists" among short story writers in Canada.

Spettigue, Douglas O. "The Hugh Garner Papers at Queens." Douglas Library Notes 17 No. 4 (Summer, 1969): 7-12.

Spettigue discusses the history and content of The Garner Papers at Queens, and also presents a biographical and literary profile of Garner.

Story, Norah. The Oxford Companion to Canadian History and Literature. Toronto: Oxford University Press, 1967.

Of note in a largely biographical entry is Story's praise of Garner's "deep understanding of the 'little man' in an industrial society."

Stuewe, Paul. "Hugh Garner." Canadian Writers and Their Works. Volume 6: Fiction Series. Edited by Robert Lecker, Jack David and Ellen Quigley. Toronto: ECW Press, 1985. (Also produced as a monograph, ECW 1985).

For fifty pages Stuewe presents a thorough study of Garner and his work. This is an intelligent piece which examines previous autobiographical, biographical, and critical publications. It also makes effective use of excerpts from the fiction itself.

Stuewe, Paul. The Storms Below: The Turbulent Life and Times of Hugh Garner. Toronto: James Lorimer, 1988.

This full length biography of Garner discusses his position as a writer of "vividly realistic fiction" yet is primarily a book about Garner the man in the context of his time.

Sypnowich, Peter. "Hugh Garner's New Hero - An Outsider Who Wants In." Toronto Star 19 September 1970: 73.

This is a review of A Nice Place to Visit.

Thierman, Loise Mary, Compiler. Index to Vernon Blair Rhodenizer's Canadian Literature in English. Edmonton: La Survivance Printing Limited, 1968.

As the title states, it indexes the Rhodenizer work.

Toppings, Earle. "Interview with Hugh Garner." Audio Tape. Toronto: Ontario Institute for Studies in Education, 1971.

Meant for educational purposes, Toppings engages Garner in a conversation about his life and work.

Toye, William, editor. The Oxford Companion to Canadian Literature. Toronto: Oxford University Press, 1983.

In what is largely a biographical entry, Robert Weaver does present some critical evaluation, especially of the novels. In another section, under "Regional Fiction," Garner is also briefly noted by Michelle Gadpaille.

Tucker, M.A. "Some Sparkle, Some Don't." Calgary Albertan 15 July 1972: 5.

This review of Violation of the Virgins notes that most of the stories in the collection have appeared elsewhere, yet two of them are "among the best short stories to have been produced by, not a Canadian, but a writer, in the past several years." Nevertheless, Tucker notes that "several of the stories in this collection are less than satisfying."

Tyrwhitt, Janice. "Hugh Garner, Story Teller from the Slums." Reader's Digest (Canadian Edition) 124 (May 1984): 83-7.

This largely biographical piece offers only a cursory evaluation of Garner's literary work.

"Under Wraps: Precious Paper Presents." MacLean's 94 (14 December 1981): 58.

Barker Fairley: Portraits is reviewed and a photograph of a portrait of Garner is included in the article. There is no discussion of Garner himself.

Upjohn, Ronald. "Collection of Garner's Best Shows Bitterness Creeping in." Toronto Star 9 June 1973: page unknown.

Upjohn's review of Men and Women notes of Garner's characters, "To the last, they are victims."

Vanderhaeghe, Guy. Personal Interview. Fort Qu'Appelle, Saskatchewan: 20 June 1987.

Vanderhaeghe discusses Garner's impact on the short story genre in Canada. He praises Garner's recognition of "the importance of plot in a short story." Valuable among Vanderhaeghe's comments are his statements regarding Garner's impact upon contemporary writers of the 1980's.

Waddington, Miriam. "Garner's Good Ear." Canadian Literature 50 (Autumn, 1971): 72-75.

Waddington praises Garner's skilful use of modern speech rhythms, "memorable" characters, and overall social realism.

Watmough, David. "The Observing Lens." Canadian Literature 17 (Summer, 1963): 68-70.

Watmough reviews Silence on the Shore.

Watt, Frank W. "Fiction." University of Toronto Quarterly. 31 No. 4 (1962): 454-73.

Garner is merely mentioned as having one of his stories in Ten for Wednesday Night

Watt, Frank W. "Fiction." University of Toronto Quarterly. 33 No. 4 (1964): 388-401.

Only one paragraph is dedicated to a review of Garner's Best Stories, but Watt states, "There is a strength of feeling and integrity in Garner's work that makes up for lapses into sentimentality and clumsiness."

Watt, F.W. "Letter in Canada: Fiction." University of Toronto Quarterly 32 (July 1963): 397-98.

This piece includes a review of Silence on the Shore.

Watters, W.E. A Checklist of Canadian Literature 1628-1950. Toronto: University of Toronto Press, 1959.

Garner and Cabbagetown, Present Reckoning, Storm Below, and The Yellow Sweater and other Stories are listed under "fiction".

Watters, W.E. and Bell, Inglis F. On Canadian Literature 1806-1960. Toronto: University of Toronto Press, 1966, 1973.

Garner is not listed at all in the 1966 edition.

Weaver, Robert. "Editorial." Tamarack Review 79 (Autumn 1979): 5-7.

The author writes a brief eulogy for Garner the man and the author. It is a sympathetic but realistic evaluation of Garner.

Weaver, Robert. "Garner Restored: Our Best-Known Novel of the 1930's, Cabbagetown Arrives Finally in the Version the Author Wanted to Write." Saturday Night 83 (November 1968): 36, 41-42.

Weaver traces the history of Cabbagetown, then reviews favourably the 1968 version as being "the realistic fiction it was intended to be."

Weaver, Robert. "Garner's Best Stories Have Authentic Touch." Toronto Star 13 November 1963: No pagination available.

Weaver points out that Garner "has always been, deliberately and even violently, a literary outsider." He goes on to say that Farrell and Grove are Garner's "unfashionable" predecessors.

Weaver, Robert. Letter to Hugh Garner. 23 April 1962. Hugh Garner Papers. Queen's University, Kingston, Ontario.

Weaver presents a detailed criticism of Garner's ostentatious use of language, which in Weaver's view destroys "The Facts of Life," a story which was never sold.

Weaver, Robert. Letter to The Author, 9 September 1987.

Weaver discusses factual and personal information about Garner and his submission of stories to Weaver, while the latter was at CBC radio.

Werden, Gary. "Social Change." Canadian Literature 76 (Spring 1978): 122-23.

This is a review of The Intruders.

Willmot, Rod. "Fatal Distraction." Canadian Literature 76 (Spring 1978): 190-91.

This is a review of Death in Don Mills.

Woodcock, George. "Possessing the Land: Notes on Canadian Fiction." The Canadian Imagination: Dimensions of a Literary Culture. Ed. by David Staines. Cambridge, Massachusetts: Harvard University Press, 1977. pps. 69-96.

Woodcock presents a useful overview of the Canadian fiction scene and notes that Garner is a "genuine realist" for Cabbagetown and his stories.

Woodcock, George. The World of Canadian Writing: Critiques and Recollections. Vancouver: Douglas and McIntyre, 1980

Garner is referred to briefly only twice in this volume, but is praised as "a genuine realist" for Cabbagetown and his short stories.

Woodcock, George. "A Writer's Authentic Look at Toronto's Underside." Toronto Star 1 August 1970: 47.

This is a review of The Sin Sniper.

Woodcock, George. "The Yellow Sweater and Other Stories." Northern Review 6 No. 1 (April-May 1953): 45-46.

This review praises several of the stories in the collection as being "good and competent pieces of literary work which are worth any reader's or critic's serious thought." However, Woodcock derides Garner for including too many stories in the collection, especially those with a surprise ending, which is "too obviously the *raison d'être* of the story."

Other Relevant Publications (The Short Story, Journalism, Criticism)

Allan, Walter. The Short Story in English. Clarendon: Oxford University Press, 1981.

This is an easy to read look at the English language short story with examples from British, Canadian, American, Irish, etc. works and brief critiques. The initial chapter on "The Modern Story: Origins, Background, Affinities" is very useful.

Arnason, David, ed. Nineteenth Century Canadian Stories. Toronto: Macmillan Company of Canada, 1976.

Arnason's introduction discusses the nature of short fiction in Canada from colonial times until the beginning of the twentieth century.

Barth, John. "A Few Words About Minimalism," New York Times Book Review. (28 December 1986): 1-2, 25.

Barth outlines the trend among contemporary short story authors to reject "fabulism" and the "sometimes academic, intellectuality and/or density, here byzantine, there baroque" of their immediate predecessors. Instead, there is "K-Mart realism" which aims to "strip away the superfluous in order to reveal the necessary, the essential."

Bates, H.E. The Modern Short Story: A Critical Survey. London: Thomas Nelson and Sons Limited, 1945.

Bates provides a useful discussion of the short story as practised mid-century in the U.K., Europe, and the U.S.

Becker, George J. Modern European Realists of the Nineteenth Century. New York: Frederick Unger Publishing Company, 1982.

Becker discusses the nature of realism then uses separate chapters to probe the work of eight authors.

Becker, George J. Realism is Modern Literature. New York: Frederick Unger Publishing Company, 1980.

In a very clear presentation, Becker outlines realism as a movement, and defines and provides examples to illustrate various components of realism throughout the literary world.

Bell, Madison. "Less Is Less: The Dwindling American Short Story." Harpers 272 No. 1629 (February 1986): 64-69.

This article discusses the "mainstream of new short fiction," including that of Robison, Beattie, and Carver, which is described as being "appropriate to the age of shortened attention spans." Bell notes that the "trim minimal style" and "concern for surface detail" are characteristics of these new short stories of the late 1980's.

Bonheim, Helmut. The Narrative Modes: Techniques of the Short Story. Cambridge: D.S.Brewer, 1982.

Bonheim in the preface states that his approach is teutonic as he offers a systematic "literary science" approach to the short story. With numerous examples, he proceeds to discuss the elements of the short story, including narrative, speech, and endings.

Bowering, George, ed. Fiction of Contemporary Canada. Toronto: Coach House Press, 1980.

Included in this volume is a brief Introduction dealing with the historical evolution of the short story.

Canby, Henry Seidel. The Short Story in English. New York: Henry Holt and Company, 1909.

Although Canby does have a chapter entitled "The Technique of the Modern Short Story," he uses most of this book to present a history of the short story.

Canby, Henry Seidel. A Study of the Short Story. New York: Henry Holt and Company, 1913, 1935.

Canby presents a history of the short story, then adds examples.

Carver, Raymond and Tom Jenks, eds. American Short Story Masterpieces. New York: Delacorte Press, 1987.

In the introduction, the editors note that they have not collected the "new self-reflexive, postmodern, fabulist short stories which have had their rise in the last part of this century." Instead they have collected what they call "fiction that approximates life, fiction of occurrence and consequence." In their view there is a "resurgence of realistic fiction."

Clayton, John J. The Heath Introduction to Fiction. Lexington, Massachusetts: Heath, 1977.

This is an anthology of short stories with a useful introduction discussing the genre. Of special interest is the section on Experimental Fiction.

CP Style Book: A Guide for Writers and Filing Editors. No City Given: The Canadian Press, 1978 (first edition 1940).

This is the practical style "Bible" for Canadian newspaper reporters and editors. It provides the guidelines of style used by contemporary Canadian journalists. Although much of the book is devoted to the mechanics of transmitting a story from a reporter through the wire service system to print, it is useful in determining Canadian journalistic style in the second half of this century.

Current-Garcia, Eugene and Walton R. Patrick. What is the Short Story?: Case Studies in the Development of a Literary Form. Glenview, Illinois: Scott, Foresman and Company, 1961.

In addition to thirty stories, this volume has a very useful collection of essays dealing with the genre. Poe, Chekhov, Canby, Saroyan, and O'Connor are among those whose views on the short story are represented.

Deritis, A.A. and Lalson, Albert E. J.B. Priestley. Boston: Twayne Publisher, 1980.

Useful in this volume is the discussion on Priestley as a "romantic" and "sentimental" writer.

Dreiser, Theodore. Free and Other Stories. Introduction by Sherwood Anderson. New York: Modern Library, 1918.

Anderson's introduction is of interest, especially his discussion of Dreiser's depiction of realistic characters.

Eagleton, Terry. Literary Theory: An Introduction. Oxford: Basil Blackwell Limited, 1983, 1985.

This is a useful text when examining critical theory as it has evolved, especially since the "New Criticism" of the 1950's.

Elkhadem, Saad. The York Dictionary of English-French-German-Spanish Literary Terms and Their Origin. Fredericton: York Press, 1976.

As a "light" supplement to Holman and Harmon, this is useful for general terminology, although more specialized works such as Becker's are essential when dealing especially with realism.

Farrell, James T. "Preface," The Short Stories of James T. Farrell New York: Sun Dial Press, 1945 (Preface 1937)

Farrell's views on the short story at mid-century are of interest, since he himself was a highly popular practitioner of the realistic short story, and Garner admits having an affinity for his style of writing.

Felperin, Howard. Beyond Deconstruction: The Uses and Abuses of Literary Theory. Oxford: Clarendon Press, 1985, 1986.

Like the Eagleton volume, this book presents a glimpse of contemporary critical theory in the 1970's and 1980's.

Ferguson, Suzanne. "Defining the Short Story: Impressionism and Form." Modern Fiction Studies 28 No. 1 (Spring 1982): 13-24.

Ferguson discusses seven characteristics which are similar for both the impressionistic short story and novel. She notes that the impressionistic short story is more like the novel than the traditional short story of the nineteenth century.

French, William. "Once Upon a Time...: A Short History of the Short Story." The Review 66 No. 2 (1982): 18-19.

This is a very brief look at the Canadian short story, with passing references to the genre in the U.K. and U.S.

Grebstein, Sheldon Norman. John O'Hara. New York: Twayne Publishers, 1980.

Useful for biographical information about O'Hara, it also points out how O'Hara was a realist and presented elements of society in his fiction.

Greenspan, Elaine. Understanding Short Stories. Portland, Maine: Walch, 1976.

Hancock, Geoff. "Here and Now: Innovation and Change in the Canadian Short Story." Canadian Fiction Magazine 27 (1977): 4-22.

Hancock discusses the need for change in the Canadian short story from the realistic stories readers and writers of the mainstream seem to favour. He notes that those who practise new methods of presentation are on the fringe. He appeals for "Canadian prose writers to break from representational realism."

Hancock, Geoff, ed. Moving off the Map: An Anthology of Contemporary Canadian Fiction. Windsor: Black Moss Press, 1986.

At the conclusion of this anthology is a scholarly essay by Hancock dealing with the Canadian postmodern short story in the context of the genre in other countries.

Hancock, Geoff. ed. Transitions II Short Fiction: A Source Book of Canadian Literature. Vancouver: Concept Publishing Limited, 1978.

The editor's preface to this collection of modern and contemporary stories is useful in following the development of the genre in Canada.

Holman, C. Hugh and William Harmon, eds. A Handbook to Literature. New York: Macmillan, 1986.

This remains a good reference book for terminology or concepts dealing with literature from a general perspective.

Holub, Robert C. Reception Theory: A Critical Introduction. New York: Methuen, 1984.

Holub provides a good introduction to the concepts of reception theory as an approach to criticism.

Hood, Hugh. "The Short Story: Canada." Kenyan Review. 30 (Spring 1968): 470-477.

Hood made this presentation at an international symposium on the short story. He speaks of how many great writers in the view of some, should have been reporters. They could have used their talents more profitably. There is a great deal of Hood in the generalizations he makes about making a living as a story writer in contemporary Canada.

Hough, Graham. Style and Stylistics. London: Routledge and Kegan Paul, 1969.

Hough examines style largely from the perspective of linguistics. He uses the views of several critics to ground his theories.

Hughes, David. J. B. Priestley: An Informal Study of His Work. Freeport, New York: Books for Libraries Press, 1970.

The section dealing with The Good Companions is of special interest when considering Priestley's influence on Garner.

Hussman, Laurence. Dreiser and His Fiction: A Twentieth Century Quest. Philadelphia: University of Pennsylvania Press, 1983.

This is of use in better understanding Dreiser and his influence on Garner.

Ingram, Forrest L. Representative Short Story Cycles of the Twentieth Century: Studies in a Literary Genre. The Hague: Mouton, 1971.

This very thorough study of the short story cycle examines the "genre" from Homer to Turgenov to Joyce to Sherwood Anderson, with ample examples.

Kilgallin, Tony. The Canadian Short Story. Toronto: Holt, Rinehart and Winston of Canada Limited, 1971.

The author traces the story in Canada from pre-literate native legends to the work of selected authors up to 1970.

Kitzhaber, Albert R. ed. Approaches to the Short Story. New York: Holt, Rinehart and Winston, 1974.

Kitzhaber, Albert R. ed. Perspectives on the Short Story. New York: Holt, Rinehart and Winston, 1974.

This is a secondary school text which concentrates on stories from the perspective of narrative point of view and form.

Knister, Raymond, ed. Canadian Short Stories. Toronto: The Macmillan Company of Canada, 1928.

This is the first significant Canadian short story anthology, and Knister's introduction places Canadian stories within the international context of the day.

Levin, Gerald. The Short Story: An Inductive Approach. New York: Harcourt, Brace and World, 1967.

This volume contains thirty-three short stories, as well as three critical essays by Robert Penn Warren, Wayne Booth, and E. M. Forster and three essays on specific stories.

Lieber, Maxim and Blanche Williams, eds. Panorama of the Short Story. Boston: D.C. Heath and Company, 1929.

Through its introduction, this early twentieth century anthology provides the reader with a view of the short story from the perspective of 1929.

Lohafer, Susan. Coming to Terms with the Short Story. Baton Rouge: Louisiana State University Press, 1983.

This very intelligent work is a scholarly approach to the short story. It has humorous citations from writers and critics as well as examples from successful stories to illustrate various elements of the short story.

MacCulloch, Clare. The Neglected Genre: The Short Story in Canada. Guelph: Alive Press Limited, 1973.

Following a brief section on the pre-1900 stories, the author discusses various elements of the genre continuously citing excerpts from specific authors. She also makes extensive use of other literature (from Shakespeare to the Bible to Frye) to illustrate her points.

Martin, Wallace. Recent Theories of Narrative. Ithaca, New York: Cornell University Press, 1986.

Of special interest here is his chapter dealing with realism.

Matthews, Brander. The Philosophy of the Short Story. London: Longman, Green and Company, 1901.

This book allows the reader to better understand how the short story was judged as a genre at the turn of the century. The volume is of historical interest.

Maugham, W. Somerset. The Collected Edition of the Works of W. Somerset Maugham. London: Heinemann Limited, 1947.

In "The Author Excuses Himself," Maugham discusses how popular magazines have served well in providing excellent writers with an opportunity to get published.

Maugham, W. Somerset. East and West: The Collected Short Stories of W. Somerset Maugham. New York: The Literary Guild, 1934.

The author discusses his approach to the genre in a very informative preface.

Maugham, W. Somerset. Selected Prefaces and Introductions. London: William Heinemann Limited, 1963.

His preface to the Teller of Tales is of special interest for its discussion of realism in fiction.

May, Charles E. ed. Short Story Theories. Athens: Ohio University Press, 1978.

Meier, Dennis P. Short Story: An Inductive Approach to the Short Story. Villa Maria, Pennsylvania: Centre For Learning, 1978.

This is intended as a guide to teaching the genre to secondary school students. It deals in a systematic manner with such topics as plot sequence, setting the scene, and style.

Moore, Geoffrey. "The Art of the Short Story." The Times Literary Supplement 2746 (17 September 1954): xl, xlii.

This article presents a British view of the American realistic short story of the 1950's with specific reference to O'Hara, Farrell, and Hemingway.

New, W.H. Canadian Short Fiction: From Myth to Modern. Scarborough: Prentice-Hall Canada, 1986.

This anthology of stories has a useful Introduction by New, in which he discusses the genre in Canada.

New, W.H. Dreams of Speech and Violence: The Art of the Short Story in Canada and New Zealand. Toronto: University of Toronto Press, 1987.

This is the most comprehensive study of the Canadian short story. It is well researched, comprehensive, and scholarly, while at the same time easy to read without being simplistic.

O'Faolain, Sean. The Short Story: An Exposition of the Art and a Discussion of the Craft. Old Greenwich, Connecticut: Devin-Adair, 1951.

The book devotes two chapters to the topic "what to write," and the balance primarily to specific authors and their work.

O'Hara, John. Collected Stories of John O'Hara. Introduction by Frank MacShane. New York: Random House, 1984.

MacShane's introduction has valuable material, especially his commentary regarding O'Hara's "good ear for detail" in his realistic short stories.

Pannwitt, Barbara. The Art of Short Fiction. Lexington, Massachusetts: Ginn and Company, 1972.

This anthology of short fiction from world literature includes a useful overview of elements of the short story, as well as the historical development of the genre.

Perrine, Laurence. Story and Structure. New York: Harcourt, Brace, and World, 1966.

This volume discusses various elements of the short story, including plot, character, theme, point of view, as well as approaches to interpretation and "scale of value" when analyzing a story. Perrine makes extensive use of actual stories to illustrate his ideas.

Phillips, Donna, ed. Voices of Discord: Canadian Short Stories From the 1930's. Toronto: New Hogtown Press, 1979.

In this specialized anthology is a useful introduction by Kenneth J. Hughes, where he talks about such concepts as socialist realism and critical realism in Canadian literature.

Pitkin, Walter B. The Art and Business of Story Writing. New York: The Macmillan Company, 1918.

This book provides a prescriptive approach to creating a short story, using criteria one assumes is relevant in the early twentieth century.

Pizer, Donald. Realism and Naturalism in Nineteenth-Century American Literature. Carbondale, Illinois: Southern Illinois University Press, 1966.

This volume presents a useful discussion of realism and naturalism primarily as practised by selected American novelists.

Pizer, Donald, ed. Theodore Dreiser: A Selection of Uncollected Prose. Detroit: Wayne State University, 1977.

This is of value primarily for biographical information on Dreiser.

Polk, James. The Animal Story in Canada. Toronto: Clarke Irwin Company Limited, 1972.

This volume is useful in tracing the realistic animal story in Canada.

Pratt, Mary Louise. "The Short Story: The Long and the Short of It," Poetics 10 (June 1981): 175-194.

Pratt examines the contemporary story in light of the traditional short story. As well, there is a good comparison between the short story and the novel.

Reid, Ian. The Short Story. London: Methuen and Company Limited, 1977.

In this very brief work, Reid endeavours to define what a short story is. In so doing, he presents an historical overview and refers to the “tributary forms” of the genre.

Rosen, Robert C. John Dos Passos: Politics and the Writer. Lincoln, Nebraska: University of Nebraska Press, 1981.

DosPassos is seen as a realist by Rosen, and is praised for his plain style and effective use of dialogue.

Shaw, Valerie. The Short Story. London: Longmans, 1983.

Stegner, Wallace. Teaching the Short Story. Davis: University of California, 1965.

This cursory look at the genre is of interest for its bibliography and the fact that it was written by the author of Wolf Willow. Stegner presents his view of the genre and its place in literature.

Summers, Richard. Craft of the Short Story. New York: Holt, Rinehart and Winston, 1961.

This is a textbook for prospective writers with a few general axioms of the short story and many examples from published works to serve as guides.

Walker, Warren S. Twentieth-Century Short Story Explication: Supplement to Third Edition with Checklists of Books and Journals Used. Hamden, Connecticut: Shoe String Press, 1980. (first edition 1961)

This volume documents work written about significant authors of the genre, yet only a cursory glimpse of Morley Callaghan represents Canadian practitioners of the genre.

Welty, Eudora. “The Reading and Writing of Short Stories,” Atlantic Monthly 183 No. 2 (February 1949): 54-58 and 183 No. 3 (March 1949): 46-49.

This two-part article is a deceptively simple look at the nature of the short story. Welty moves from the premise that a story should provide “enjoyment” to a discussion of the reader's role in providing meaning to the work. She suggests that one cannot analyze by returning scientifically to the author's point of creation.

Weaver, Robert. ed. Canadian Short Stories. London: Oxford University Press, 1960, (1968).

Weaver's introductory comments, especially regarding the Canadian short story from 1920 to 1960, are informative. Later editions of this anthology offered new stories, and in the 1986 edition, co-edited with Margaret Atwood, the new introduction brings the reader up to date regarding Canadian short fiction as seen by both editors.