1-1-1969

The art of John Hearne: His theme of universal brotherhood.

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THE ART OF JOHN HEARNE:

HIS THEME OF UNIVERSAL BROTHERHOOD

BY

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A Thesis
Submitted to the Faculty of Graduate Studies through
the Department of English in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts at the
University of Windsor

Windsor, Ontario
1969

ABJ 6854

APPROVED:

275372

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ABSTRACT

During the last decade, there has been a sharp increase in the number of authors--native-born and otherwise--who have become interested in writing about the islands of the Caribbean.

The unique admixture of races, languages, cultures and creeds of which the population of the West Indian islands is composed, constitutes a kaleidoscopic social panorama of infinite variety. The recent attainment of independence for those islands which previously formed part of the British West Indies group, and the inevitable readjustments that followed, have contributed, at least temporarily, to the endemic social and political problems of those islands.

This combination of circumstances has produced valuable source material for writers interested in the area, and particularly for the rapidly increasing number of indigenous authors who serve as a means of expressing the strong emotions and special tones of contemporary West Indian life.

Among the group of authors who have manifested a marked flair for authentic portrayal of the West Indian scene, John Hearne is one of the most successful. He has demonstrated, in his work, a particular talent for acute perception, sensitivity and empathy, which allow him to depict with effective realism, those characteristics of

West Indians and their mode of life, which give to his work vividness and plausibility.

The aim of this paper, is an analytical examination of the Art of John Hearne, as it appears in the five novels which he has written to date and an attempt to see of there is a central theme of universal brotherhood of man in his novels.

INTRODUCTION

John Hearne, who is among the best of the modern writers from the Caribbean area, has given to the English-speaking reading public a vivid and penetrating analytical view of life in his imaginary island of Cayuna.

Although born in Canada in 1926, John Hearne was educated at Jamaica College, Kingston, Jamaica; Edinburgh University; and the University of London, England. He lived in England for several years, serving in the Royal Air Force during the war. He worked as a high school teacher of History for many years in Jamaica, and was employed as Assistant Chief Information Officer in the Jamaican Information Service. He was an extra-mural tutor at the University of the West Indies in Kingston, Jamaica, where he now directs the Creative Arts Centre. He has also lectured on Caribbean literature at the University of Leeds, in England. At present, he resides in the Stony Hill district on the outskirts of Kingston, with his wife and baby daughter.

Hearne has had six novels published, the last of which, Fever Grass, appeared very recently, and with which this paper will not be concerned. The first five are Voices Under the Window (1955), Stranger at the Gate (1956), The Faces of Love (1957), The Autumn Equinox (1959), and Land of the Living (1961).

In an article published in New World, a West Indian journal, Hearne remarks that,

> Much of what an adult thinks he sees is simply a projection onto some event or person of what he himself is; or simply an attempt to find confirmation of his own understanding and prejudices.[1]

This accounts for his consistent efforts to refrain from using his novels as a platform from which to preach. There is an implicit admission of man's inability to be completely free from some bias, be it the product of environment, training or some other source; but there is, also, the moral obligation to control or neutralize the potential for distortion, latent in all subjectivized viewpoints. In the same article, Hearne indicates his belief in the character-forming value of challenge to a virile society. He is obviously convinced that a society's capacity to face and meet challenges is indicative of the life force of that society, and its capability for survival through constructive adaptation to its environment. He alludes to the original slaves from Africa as striving to adapt themselves to their new--and alien--environment in the islands of the West Indies, and the customs of their English overlords:

> . . . the captive from Africa had to become a Barbadian or a Jamaican if he was not to, perhaps, die of sheer cultural starvation. His only examples for imitation (or re-adaptation if you like) were those who owned him and there

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1 John Hearne, "What the Barbadian Means to Me", New World Quarterly, (Jamaica, 1966), III, Nos. I & II, p. 6.

> is no doubt that the rewards for the quickest, most successful imitation were considerable: Better living conditions, easier work, even freedom sometimes.[2]

The determination to adjust to new circumstances is of paramount importance to the people of the West Indies who, along with the Negro in America, find themselves involved in a plastic world, where the old shibboleths and traditions have been discarded or destroyed, and the new values and goals are still in the process of being formed. Hearne views these unsettling situations not necessarily as difficulties to be deplored, but as problems to be resolved by the development and application of whatever attributes of flexibility, adaptability and creative ingenuity the West Indian may possess. In Jamaica, these virtues are particularly needed in bridging the chasm that has developed since independence, between two antagonistic groups who eye each other with reciprocated fear and distrust born of many generations of conflicting interests and a single-minded struggle to achieve mutually exclusive goals. The unilateral policies pursued by the affluent upper classes, on the one hand, and the resentful, labouring poor on the other, produce the inevitable periodic clash of the type described in Voices Under the Window. The formation of rival political parties and the pressures generated by vested interests have tended

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2 New World Quarterly, p. 7.

to exacerbate a delicate situation; the social and political atmosphere demands that goodwill and perceptive understanding be utilized to comprehend t h e reasons, and the reasoning, behind the opposing points of view. Honesty, and a great deal of moral courage, will be needed to produce an abandonment of rigid attitudes, and their replacement by broader, more flexible, more imaginative concepts which embrace the ideal of a multifaceted society co-operating in the achievement of goals of common interest.

The social dichotomy and friction generated by the impact of the two main factions on each other, are a pervasive theme in John Hearne's novels. Perhaps the most salient and dramatic protrayal of the schism appears in Stranger at the Gate, in which Tiger Johnson appears as the feared, hate-filled leader of those who have abandoned hope of finding a place in the social order, and have determined on a predatory mode of life, preying on the weaker, richer or more inept members of the society from which they feel permanently excluded.

The places named in Hearne's imaginary island of Cayuna are frequently thinly disguised names for similar places in Jamaica. For example, the capital city of "Queenshaven" in Cayuna, corresponds to Kingston ("Kingstown"), in Jamaica. Similarly, the "Barricades" fulfil the same topographical role as the Palisadoes; "Eastmoreland" is a reversal of the Jamaican Westmoreland, the Cayunan "Blue Range" is the

equivalent of the Blue Mountains to the north of Kingston. The Parish of St. James is situated in the same relative position as the "Parish of St. Luke" in Cayuna, and Alligator Pond Bay becomes "Alligator Marshes". The deliberate similarity in the name and location of these geographical features may be seen as both a strength and a weakness in Hearne's work. The transparency of the disguise gives the impression of an abortive attempt at camouflage; on the other hand, the obviousness, to local readers, of the close relationship between the geographical facts of Jamaica and the fictional ones of Cayuna, may engender a ready indentification with them, in the minds of the people of Jamaica and others, who may possess sufficient knowledge of the island to recognize the parallels in name and location.

It could even be postulated that this may help in the process of discovery of the self-identity of the West Indian--a process which appears to be occurring almost simultaneously in many of the newly emergent countries of the world.

Inevitably, the travelled West Indian author is conscious of the limitations and special requirements of his reading public. He finds himself in the dilemma of slanting his work either towards an English or American public on whom he mainly relies for needed publishing, marketing and purchasing facilities to ensure his survival as a professional writer, or to a loyal but small West Indian public. The inclination to indulge in frequent usage of the regional sense of humour,

various references to topical events of local significance, the inclusion of colourful turns of phrase and samples of local dialect, has to be controlled to avoid restricting interest in his work to a numerically minute segment of his potential reading public. John Hearne has, in most cases, resisted this temptation to pander deliberately to regional tastes at the expense of his larger public. His work, although placed in the locale of the Caribbean, of which it is a sensitive and imaginative interpretation, has a fundamental universality which confers breadth, permanence and significance to his novels.

The majority of West Indian writers use the labourer and tradesman as the main subjects of their works. George Lamming, the noted Barbadian author of the successful novel In the Castle of my Skin, criticizes Hearne for not adhering to the general trend of Caribbean authors who follow "that instinct and root impulse which return the better West Indian writers back to the soil".[3] Perhaps the fact that so many others are preoccupied with this earthy approach to West Indian literature is sufficient justification for Hearne's choice of other related, but different, subject matter. Nor is the working class left out of his novels: it forms an important, if secondary, human field of interest for his perceptive portrayal of dissimilar socio-economic groups of which this segment contributes variety, colour and an ingenuous spontaneity of expression in the local idiom which lend vigor,

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3 Arthur Drayton, "West Indian Fiction and West Indian Society", The Kenyon Review. XXV, No. 1 (1963), p. 139.

humour, naturalism and authenticity to his stories.

Arthur Drayton finds Hearne's diction unattractive:

> . . . John Hearne's language leaves one relatively cold. Stranger at the Gate is weighted down by an almost effeminate accumulation of adjectives and a kind of "silver fork" writing. One realizes his purpose in writing in this particular way--to emphasize the ancestral age of Carl Brandt's family and the bourgeois wealth and ease in which he lives--but it is difficult to like it, all the same.[4]

In this case it would appear that the critic is guilty of a subjective evaluation of Hearne's prose, based on his personal linguistic preference implicit in the last phrase of the quotation. Hearne's choice of diction may not be entirely suited to regional dialectal tastes, but the critic himself has supplied the literary justification for the language and style, without mentioning the additional factor of the author's own linguistic heritage and training, which are bound to influence his use of language. Furthermore, Hearne's universality demands a medium of broad appeal, which would be widely understood by readers unfamiliar with the local dialectic practices.

In the novels with which this thesis is concerned, the theme of man's universal brotherhood will be presented as the main thematic element in Hearne's works. In the earlier books the concept is dealt with in a somewhat tentative manner; but, as Hearne appears to become more convinced of the paramount importance of this theme, his statements become more emphatic, until the theme is fully developed and stated in his later works. An effort will be made in this thesis, to substantiate this interpretation of John Hearne's main theme in the five novels with which this paper is concerned..

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[4] The Kenyon Review, p. 140.

CHAPTER I

VOICES UNDER THE WINDOW

The important themes in Voices Under the Window are guilt, class-discrimination, race, love and politics. The structure is episodic, and consists of a series of flash-backs superimposed on the basic fabric of the story which is a riot and its consequences. The book begins in medias res and the reader is immediately confronted with a riot sparked by long-standing grievances:

> A crowd of unemployed men had waited for the Minister of Labour outside the House of Representatives since early morning. In a way they had been waiting for a number of years: waiting and looking for jobs they were promised at each election time; waiting for food, for clothes, for a little money to feed the children their women had once a year . . . they were tired of waiting . . . they had become quite angry.[5]

From the outset, the question of injustice and associated guilt is raised. The Labour Minister's unctuous "Plenty of work soon, boys, just be patient" strikes a false note. One becomes aware of the endless empty promises and frustrations which have culminated in the gathering of this angry mob; it is a symptom of the economic ills which threaten the stability of the country. No one is prepared to accept blame for the prevailing conditions. The political leaders

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5 John Hearne, Voices Under the Window (London: Faber and Faber, 1955), p. 9. All other references to this work are incorporated in the body of this thesis.

are mainly concerned with their own selfish aims, which do not include the welfare of the labouring classes.

Discontent sets the scene and establishes the mood of the story. Mark Lattimer is attacked by an unknown assailant from the mob, who wields a machete and is maddened by drugs and mob-violence. Badly wounded, he is taken to a house where, in a series of flashbacks, he relives important episodes in his life which provide us with revealing biographical details.

Each of the episodes ends in tragedy, for which Mark feels at least partly responsible. He is thus haunted by his failures: "But I wonder where I went wrong? I wonder how I did it all so wrong that it had to end up like this?" (Voices, p. 141). He is the portrait of a soul hounded by the images of the past. He is painfully aware of the present, in his moments of complete lucidity, but cannot escape feelings of responsibility and associated guilt which burden his mind. This is a part of Mark's "inner life" which impels him to give of himself in the cause of those in need, to reduce the weight on his conscience and re-establish his self-respect and his belief in himself, a belief which was shaken by his series of failures: "And he knew that he would never, as long as he could live, get out from under the thing he had done and the way he had failed" (Voices, p. 54).

In creating the character of Mark Lattimer, John Hearne portrayed a type of West Indian who had acquired a certain

universality as a result of his travels and experiences in different countries. He had received his basic training in Canada, as a rear-gunner in the Royal Air Force's Bomber Command, and had found the time to participate in many aspects of Canadian life. In England, the scope of these experiences in a foreign country was broadened and deepened. On his return to his island home, Mark brought with him many of the attitudes developed during his stay in dissimilar social environments. Thus, he was something of a cosmopolitan, when he returned to his original surroundings, with new values and points of view which conflicted with many of the traditional ones. This, however, is a frequent occurrence in Caribbean life, where the visitor to other lands returns, eventually, to his native country.

Hearne is aware of this movement in West Indian society; some of Mark Lattimer's experiences parallel his own, making them partly autobiographical. However, he rejects "the deliberate aim of producing a universal character which tends to create a nebulous personality."[6] The migratory trends in Caribbean population is an established fact, and Hearne indicates that this is an important aspect of West Indian life. It is a recurrent theme in his novels, and suggests one of the many reasons for the restless nature of West Indian society, and the constant shifts in its patterns and ethos.

Hearne's universality results, therefore, not only from

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6 Private interview with John Hearne in Kingston, Jamaica. December 1968.

his own Weltanschauung, but also his awareness of the cosmopolitan nature of West Indian society and its close inter-relationship with other countries with which it has cultural or historical ties,

Mark Lattimer epitomizes the intelligent, educated, travelled West Indian who re-asseses the structure and values of his society upon his return to his Caribbean homeland. His former comfortable view of himself as a member of a privileged class, "Not me, . . . They /the police/ don't trouble white people" (Voices, p. 35) has been rejected. He now sees himself as the agent of a liberalizing influence, bridging the dangerous gulf separating the rival factions of his society.

By organizing the underprivileged and fighting for a higher standard of living for them, he hopes to achieve an improvement in their mode of life, to replace despair and frustration with hope and some modicum of achievement and self-respect, and to prevent a destructive explosion caused by anger and resentment. This cumulative rage was blindly expressed against Mark who represents the stereotype of the class of society which the labourers held responsible for their political ineffectiveness and economic ills. As Mark observed:

> I'm just the sort of fair, almost white /man/ , that chap has wanted to kill all his life. He's hated me and been afraid of me more than anything. Just as I've hated him and been afraid of him and his colour more than anything else (Voices, p. 27).

It is ironical, and a part of Hearne's concept of the tragic in man's destiny, that Mark should be destroyed by the very group of people he was trying so hard to help. The condition of his attacker, "'You should have seen his eyes. Pools of blood.'" (Voices, p. 26), partly exculpates him from full responsibility for his act, and is also an oblique criticism of the use of drugs. Hearne's social comments are an integral part of the total work of art and, as such, are a more effective means of social criticism than overt moralizing.

Mark's attacker uses a machete--normally a tool, and an emblem of his lowly trade--but employed, in this case, as a weapon against the person who was trying so much to protect society from the results of its own stupidity, as symbolized by his saving the child from the maddened mob. Thus Mark takes on a Christ-like aspect as he is killed by the people he is trying to save. He is something of a revolutionary, as he all but abandons his own class to help the peasants and reconcile the social strata to living in co-operative harmony.

Mark and his attacker are contrasted as symbols of self-sacrificing love and sacrifice-demanding hate. The motivation qualifies the significance of the sacrifices, and leaves them sharply polarized as representatives of conflicting factions in society.

Mark Lattimer's meeting with the toddler has all the

signs of a fated "coincidence". So has his encounter with the lecturer which started the rift in his married life, brought to a final rupture by his coincidental meeting with Christine at a particularly propitious time for setting into motion the events which led to his death at the hands of the people he was trying so desperately to help.

Mark's serious emotional involvements always ended tragically, through some flaw in his character. His efforts to assist the helpless can be interpreted as an effort, conscious or subconcious, to expiate the guilt which he felt for the unhappiness he had caused. His desertion of Margaret and, perhaps, the death of her baby, and the breaking up of his marriage with Jean, were matters which laid heavily on his conscience. In his imagination, the baby in the crowd was symbolically, his own son. He was driven by a natural instinct to go to the rescue of a child in imminent danger; he was also motivated by emotional reasons, as he saw in this child the image of his own son and there was a spiritual desire for atonement for his past shortcomings.

It is an aspect of John Hearne's sense of the tragic that an act of spontaneous humanitarianism should be a symbolic means of retribution. Mark Lattimer's fate is typical of Hearne's protagonists who are usually destroyed in the commission of an unselfish act, by a tragic destiny moved by forces outside their control. Roy MacKenzie (Stranger at the Gate), Rachel Ascom (The Faces of Love), and Bernice Heneky (Land of the Living) were killed when

trying to save or protect man from his fellow man's destructive inhumanity.

The woman who went to Mark's aid is the archetype of primaeval womanhood: strong, courageous, generous. She is the antithesis of his attacker and is sharply contrasted with him in the same place and almost at the same instant in time. The technique is the modern juxtaposition of montage. As she crouches protectively over Mark, "the front of her dress fallen away showing the perfect, slightly elongated globes of her great, black breasts" (Voices, p. 19) she takes on the image of the universal, timeless mother-figure, ministering to the fallen, to all those who, throughout the ages, have been struck down by Anger, Fear, Hate and Prejudice. She willingly gave all that she had; the protective strength of her body, her courage, her home and her spiritual assistance to help the victim of man's destructive fury. Her namelessness is another aspect of her timeless universality.

In a matrifocal society such as the Jamaican, the mother tends to become the domestic authority recognized by the family, for maternal, economic or migratory reasons.[7]

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7 Bob Daniel explains in Stranger, p. 113: "A lot of men leave their women just before the time". This refers to the period immediately preceding childbirth when the fathers disappear for a prolonged holiday from the problems connected with an addition to the family. Since this is, frequently, an annual occurrence, the father is absent from the home for a significant part of each year. Campbell, the

It is significant that Brysie and the home-owner, who symbolically and materially provides succor and shelter for Everyman, are the ones who take charge of the situation, only relinquishing their control when uniformed authority in the form of Inspector Crawford arrives, too late to be of help.

The mob, which is the voice of the politically voiceless and the arm of the fettered, is an image of animal fury, venting its blind rage on inoffensive objects or people, who are reduced to objects of hatred, to be broken and cast away. To his attacker, Mark was a "Thing" that represented all the fear and hatred he had known, the agent of his woes and frustrations. By destroying the "Thing" with the white skin, he would remove the power that held him captive, trapped forever in endless poverty, hunger and despair.

By attacking the "monster" produced by his overwrought imagination, the man created, within himself, a greater spiritual beast than the one he sought to destroy. In the violent act of wounding, the attacker forged a sacramental union between himself and his victim. As the surviving half of the union, the mulatto takes on the full burden of guilt,

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dedicated, reliable party member, had left home for this reason and could not be located. As Linda Hu-Sen put it: "When the men leave, they vanish completely" (Stranger, p. 113). This absence is often extended by his having to go to a job which may be so far from home that only occasional visits to his family are possible. The mother, therefore, becomes the sole controlling influence, and, sometimes, the only source of income in the family, who look upon her as the centre of their universe.

while Mark is absolved of his share through his sacrifice involved in saving the child. The fact that the attacker was a mulatto--half Negro, half white--gives a dramatic and psychological integrity to the scene. He is a representative, and a denial, of both sides of the polarized factions--a schizophrenic product of prejudice. His description of Mark as a "white bitch" is a double inaccuracy: Mark was neither "white"nor female. But in the world of inverted values where people become objects, made so by the deforming pressures of poverty, oppression, materialism and the atmosphere created by the riot, the standard norms become obsolete. In a society where a man's clothing, the car he drives and his associates are more important than the person, values become purely relative, and are not linked to spiritual or aesthetic criteria, or fundamental characteristics.

In the flashback to childhood, Mark relived the traumatic experience of a disintegrating world and the loss of the old value system. Alice, Lyn and Dan were kind but firm in pointing out the realities of life. The comfortable world of protected privilege which he had imaginatively built for himself was demolished by Dan's logic. This first crumbling of his private world foreshadowed the disintegration of other worlds of comfort and security which he had attempted to build with Margaret, Jean and Brysie. On every occasion the relationship, built with such good intentions decayed into rejection or bitter recrimination, leaving

behind an increasing burden of despondency and guilt. In Mark Lattimer's world, love is an unstable element in a rapidly changing universe where nothing is permanent, change is frequent, unexpected and disruptive.

At a private interview in December, 1968, Hearne made this observation regarding his principal theme of politics: "Politics, in the intimate Greek sense, is a major part of the West Indian social game." In The Faces of Love, Rachel Ascom explains to Michael Lovelace that relations between people in Cayuna tend to be personal, because the country was too small for it to be otherwise; she reminds Michael that Aristotle had said that "'the ideal size for a city was that where it was possible for every citizen to know the face and name of another'" (Faces, p. 38). Hearne further explained at the same interview, that an under-developed economy creates a surplus of time, much of which is used in informal political discussion among friends and associates, as a sort of social pastime. Finally, there is a characteristic feature of "gamesmanship" in Cayuna (Caribbean) politics, however deadly the "game" may become. As such, it pervades Hearne's work, and is a way of life for many of his characters. Hancko had lived politics all his life:

> "Since I was fourteen my whole life has been politics. In the streets, at school, when I was working, in bars, in concentration camps; anywhere I was" (Voices, p. 128).

He sees himself in the role of alleviator of the miseries of the poor, "'It's an allegiance to them as a class, to what they have to offer, to the work you must do with them'" (Voices, p. 130). Mark shares this point of view and dedicates himself to working for the betterment of the labouring classes on his return home after the war, even though this involved alienating some of the members of his class, who looked upon his political activities as some form of treachery to his group in the social hierarchy. It was, as Hancko put it, "only a question of taking sides". Even more important than the choice of side, however, was the reason for choosing a particular side, since this separated the man of integrity from the political opportunist. Mark Lattimer devoted himself unstintingly to the task of helping the poor:

> "All the rest of you has to be given and poured into the people and their world . . . you have to kill a little of yourself everyday, till it's only the work and your faith that's left." (Voices, p. 60).

The game of politics is a deadly and demanding one. It exerts a powerful influence over the lives of all the Jamaican characters in the novel, and is constantly brought into the foreground when the action begins, in Jamaica. Mark, Brysie and Ted Burrow are "imprisoned" in a room during the riot. This is symbolic of the trapped nature of their existence. They are caught up in the whirlpool of politics and are, each in his own way, held captive by his association

with it. The society in which they are caught up is also trapped, by inter-necine struggles, envy, exploitation, the pettiness of class-discrimination (Crawford, for example, would never have had Brysie Dean in his home) and the tragedy of the poor.

Poverty, and limited industrialization of the economy, create a surplus of time which is available for love. Hearne thus suggests the reason for his recurrent theme of love: "any society with limited means of production spends a great deal of energy in love".[8] The Victorians firmly believed that "idleness was the devil's workshop". Seemingly, in Hearne's world, this has been altered to "idleness is Cupid's bower". Paradoxically, Hearne's characters are active, hard-working people, usually, but that does not seem to prevent them from finding the time for frequent love-making. Intimacy often occurs on "mother earth" in a naturalistic setting. This signifies Hearne's fundamentalist approach to basic acts. The earth and environment of growing vegetation is symbolic of fecundity and the naturalness of reproduction. This is also part of his universality, as he suggests that fundamentals are common to countries separated by many factors of geographic location, climate, ethos and culture. Thus the park of a north country town in Britain becomes as natural a setting for the same psychology as the forests of Canada, or the woods of Jamaica.

Happiness is a natural corollary of love, which, in

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8 Interview with John Hearne, December 1968.

Voices Under the Window, is usually warm and a spontaneous expression of natural feelings. Even the London prostitute has not lost the capacity for warmth in her extra-professional relationships. But, in this novel, the happiness-through-love sought by Mark is evanescent. The fleeting euphoria which he enjoyed with Margaret in Canada is indicative of the transitory nature of happiness. It also frequently foreshadows a tragic sequel. One may imagine the continuation of a mutually satisfactory relationship between Mark and Brysie; but so had the relationships with Margaret and Jean appeared to be, at their apogee. Mark was aware of the flaw in his character which jeopardized any prolonged amorous relationship. He had failed Margaret badly and he had regretted the unsavoury role he had played in that episode. Then there had been Jean . . . the north country lecturer . . . Christine . . . and Brysie, ministering to him in a hot little room while the mob howled outside and his life's blood ebbed away.

In Mark's recollections of his dead father, it is clear that the father-son relationship was one of mutual respect and affection. It implies a kind of prodigal-son theme as Mark returns, spiritually, to his father, seemingly asking forgiveness for his indulgences. His reminiscences of past associations with his father are usually wistful and tinged with some vague feeling of remorse. The father image is kept alive by Brysie's recounting the episode of her visit, as a young child, to his father for eye-testing, and her childish adoration of him. So son and father are spiritually

brought together in Brysie, the son as a continuum of the father. Mark, too, dies, not as the result of an incurable disease, symptomatic of the irreversible decay of the era to which his father belonged, but by the agency of a worker's tool, perverted into an instrument of destruction, turned against a potential benefactor. Thus a tragic cycle of inversion is completed: Mark, the would-be "liberator", is killed as an "oppressor", by a member of the oppressed, while performing an act of kindness to his group. An implement of cultivation serves as an instrument of death, and destroys a source of philanthropy and help, for reasons of hate and a lust for destruction.

Mark has now expiated his guilt. He has been redeemed by his unselfish act and its fatal consequences. The faceless creature with the symbolic "pools of blood" for eyes, has given him final absolution; after which, characteristically, he vanished into the primoridal herd from which he fleetingly emerged as an agent of retribution, death and atonement. His machete signifies the severing of physical relationships; but the act of final physical severance also establishes the organic relationship which exists between him and his victim, as component parts of a society, and co-sharers in its guilt.

Hearne's insight into the complex workings of the mind and the movement of the spirit of man is, indeed, penetrating and sensitive. He intuitively understands the polarized positions of the two men, and is able, through a keen sense

of crescendo, to empathize with both of them.

The high degree of sensitivity manifest in Hearne's work, involves the use of all the senses, including that of smell. Odours play an important role in creating atmosphere in Voices Under the Window. They have multiple associative meanings. The wounded Mark Lattimer noticed a special "bitter-sweet odour" on Brysie, an odour he always smelled "only on the women that he loved" (Voices, p. 247). There is the "tart, exciting smell of hot tar coming off the road" (Voices, p. 52) during their trip to Vancouver, and the "stale smell of uncured wood . . . the chemical smell of oil cloth on the table" (Voices, p. 55) and "he /Mark/ could smell the rancid, dusty-sour odour of the people in the street" (Voices, p. 55). Hearne makes symbolic use of unpleasant odours by associating them with death or suffering. His dying father "stank worse than anything you had ever imagined, coming into the room you could feel your throat catch involuntarily on the smell" (Voices, p. 92). The imaginative vision of his own death was "stinking and oppressive" (Voices, p. 94). Fear is also qualified as malodourous: "He /Mark/ wanted, if it were possible, to leave more of himself for these two than the stink of his fear and his death" (Voices, p. 105). Smells are thus used as qualitative criteria, the bad odours always symbolizing decay, suffering and death.

In developing his pervasive theme of race, John Hearne does not confine the clash of races to the West Indies. It is dramatically presented in all its unreasoning brutality

in the fight in the pub at the West India Docks in London. It is significant that the Negroes are not brought into the fight. The concept of prejudice is the issue here. The battle lines are drawn between those dedicated to bigotry, significantly in the majority, and, in this scene, the lone supporter of a liberal, civilized attitude. Mark Lattimer need not have taken issue with the sailors over the question of colour prejudice. They had not sought to molest the Negroes, neither had they attacked Mark, personally, since they took him for a member of the white community, and, therefore, counted on his automatic support of their policy of discrimination. The incident, therefore, is presented to indicate the nature of prejudice and the working of minds made sick by the fear and uneasiness which breeds the corrosive poison of blind hate, manifest in the observations of the sailors.

Hearne's ability for realistic portrayal becomes apparent in the scene of the hunting of the boar, in the chapter appropriately entitled "The Death" (Voices, p. 158). It is a symbolic re-enactment of the mob's search for a victim of a different "class". The boar is hounded by other "animals" who have no personal quarrel with him, yet seek to destroy him. He is of a different category and is, therefore, fair game. His escape is cut off, and he is, significantly, finally killed with a machete. This scene conveys an underlying assertion of imaginative truth that forms a thematic connection with the death of Mark Lattimer which follows

in immediate sequence, in the novel, and which it foreshadows.

Hearne's characterization is not particularly dramatic in Voices Under the Window. There is no significant character development. Structural stringency mitigates against this. The shifts in time, achieved through a series of flashbacks which are presented against a background of the riot, take the reader back to various periods in Mark's life, from young adolescence to mature adulthood. In all of these episodes, Mark is the central figure. In most cases, the other characters play mildly supporting roles to his lead, their main funtion being to round out the plot and create a background against which the protagonist moves.

In introducing the character of Dr. Rennie, Hearne presents him in a somewhat unfavourable light; he is described as short, brown, middle-aged and thick-set, with an unhealthy skin. He wears a faint expression of disgust, cultivated during twenty years of overwork. His legs are short and end in "twinkling ox-blood shoes". He smokes cigars and wears "expensive tropicals" which are contrasted with the "smell of bandaged sores from the wards", a symbol of poverty and disease. The diseased bodies are symptomatic of the spirit of the patients, corroded and infected by generations of neglect and abuse. Even Dr. Rennie's cigarette lighter is "heavy and ugly" as is its owner, who is moulded by the ecological pressures of his environment. He is typical of the overworked, disillusioned doctor who wonders why he ever got into medicine. His dress appears to indicate a certain foppish sensitivity which probably accounts

for his expression of disgust. He has become a pachyderm, calloused by his years of depressing, disappointing experience, but is perceptive and capable of a gesture of consideration, such as his sympathetic treatment of Brysie and his slightly ironic attempt to comfort and reassure Crawford.

Crawford is the stereotype of the white Jamaican who often prides himself on his "Englishness". He is correct, formal, impersonal, carefully groomed and polished, as demanded by the traditions appropriate to his profession. He is efficient, and belongs to the right clubs. But, in spite of his carefully cultivated imperturbability, he is capable of human reaction to the tragic event of death.

In death, Mark's face is "inscrutable and unrewarding" to Brysie. Nothing is conclusive. There is no final accomplishment. The times are still changing, the future uncertain. Many efforts will never bear fruit. But life goes on, albeit to the accompaniment of tears and cries of anguish.

The last sentence has a peculiar significance: "It's only a black woman, Crawford thought, could cry like that." This is an ambiguous observation. It could be a comment on the capacity of a black woman to generate powerful emotions which demand a proportionate outlet; or that only a black woman would allow herself to reach such an emotional pitch, and would be so uninhibited as to indulge in unrestrained semi-public lament. This, to the correct Crawford, would

be a salient distinction between his stressed English upbringing and the more spontaneous freedom of expression, characteristic of the typical Jamaican. More generously, it could have been an admission by Crawford, that these people to whom he so frequently showed a, perhaps unintentional, superior attitude, were, after all, sensitive human beings, capable of great depths of feeling and expression of emotion.

Voices Under the Window is John Hearne's first novel. The author presents his situations and characters with authority and sensitivity. The style is vivid and imaginatively perceptive, and delineates the fundamental traits of personality with verisimilitude that evokes empathetic recognition of the characters and situations which make the story.

Colloquialisms are used, but only enough to give a local flavour and realism to his prose, and as an adjunct to character delineation and social status which is often indicated through the selective use of idiom. Highly dramatic events are treated with sufficient restraint to indicate that the author is in complete control, and does not have to resort to melodramatic means to achieve his aims. The reader is never made uncomfortable by the false portrayal of a character or the implausibility of a situation. His description of the mob's movements,

> It was a reflex movement from the whole body of the people and there was no allowing for it or any calculation possible. It was a mineral process (Voices, p. 16).

is effectively descriptive and imaginatively realistic. His sensitive perception and his capacity to empathize with dissimilar personalities help to create a work which penetrates and accurately depicts the multiple facets of society and man's activities in the fields of politics, class conflict and love. These topics are of chief concern in the novels of John Hearne, in which the theme of the brotherhood of man is, at first, tentatively introduced, and then more fully developed in the later works.

CHAPTER II

STRANGER AT THE GATE

Politics and self-discipline are pervasive themes in Hearne's second novel, Stranger at the Gate. Roy McKenzie is a communist and one of the chief members of the Party, which represents a faction of the labouring classes.

Discipline, according to Bob Daniel, a "lieutenant" and organizer in the Party, is the key to the Party's success. He deplores the fact that the quality of the discipline among the workers is not what it should be and, as a result, the Party is shrinking:

> "We get smaller every year and every day we find it more difficult to tell people what we believe. Until we learn discipline that is what is going to happen." 9

But Linda Hu-Sen contrasts the spontaneous generosity of the poor of Cayuna--particularly the women--with the sort of imposed political discipline that Bob has in mind. Her ironic invitation to Bob and Roy,

> "You better go back, Bob, and tell her all about discipline. Tell her, and all the poor women in Cayuna who bring up three or four kids that don't belong to them" (Stranger, p. 118).

is a criticism of the policy that tries to demand rigid allegiance to the Party and submission to its doctrinaire

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9 John Hearne, Stranger at the Gate (London: Faber and Faber, 1956) p. 118. All other references to this work are incorporated in the body of the thesis.

disciplines from people whose time and energy are devoted to a basic struggle for existence.

The theme of politics is basic to the plot; the "game" is played in deadly earnest, and is a matter of life and death, professionally, for Etienne, the "Stranger" and literally, for Roy. To some extent, all the characters are affected by the political factor which provides the dramatic material for the crisis, the climax and most of the action in the story.

When the characters are not involved with politics, the secondary themes of love and class consciousness provide variety and additional scope for a more rounded development of the story and the geographic and sociological background of the author's imaginative world.

The juxtaposition of town and country allows movement from one locality to another and provides the novelist with different environments for presenting new aspects of life in his world in the Caribbean. Like Shakespeare, Fielding and so many others, Hearne feels that the country is more conducive to man's well-being and happiness than the city. Sheila tries to tempt Roy McKenzie into living in the country, but Roy is a lawyer and "progressive" politician who needs the cut and thrust of city life with its harsh materialism and degradation of man through poverty and frustration to provide him with the motivational drive necessary to success in his chosen fields of law and politics.

In Voices Under the Window, Hearne clearly implied that

discipline and training were important factors in achieving worth-while goals. Etienne epitomizes the disciplined politician who has been trained to do what is best for the Party, irrespective of personal inclinations. He left Cayuna, not because he wished to: "'. . . it was not my choice but an order'"(Stranger, p. 188). His thoughts, heavy and absorbing as they must have been, are "put aside, as he would have taken off his shirt" (Stranger, p. 189). In this, he shares Roy's ability to strictly control the direction of his thoughts, indicating a marked degree of mental discipline. He has achieved self-mastery in the interests of efficiency, just as he had taught himself English, to read Shakespeare; he represents the committed politician who dedicates himself to his cause regardless of personal risk. Hearne's theme of political upheaval is evoked by the device of symbolic characterization. Etienne, Roy, Bob Daniel and Tiger Johnson, reveal the varied ramifications of the theme of politics in the novel. The central theme, the essential, indivisible unity of mankind, is illuminated by Etienne's philosophy, Roy's final act and the co-operative efforts of all the heterogeneous members of the group who helped in effecting Etienne's escape.

The stratification of society in Cayuna occurs at all levels. Even the generous, humorous Delia, pillar of the Methodist Church in her local community, practises status discrimination:

> "Do you know," Carl said, "that you are the only one of my guests for whom Delia will carry a tray? She wouldn't bring anybody

> else a glass of water. I've heard her call one of the maids in from the yard to fetch somebody a towel when she was standing right next to the bathroom." (Stranger, p. 150).

Although she is a member of the domestic staff, Delia considers herself above the other servants, and feels that getting a towel for a guest is the proper function of those below her in the household hierarchy, but is beneath her dignity. When she serves Roy, it is as an honour conferred on a favoured member of the Brandt circle of friends.

This is a revealing attitude, especially because it is held by a member of the domestic class, whose social "liberation" is being sought by Roy and his communist friends.

However, it is John Hearne's opinion that people, in general, are notoriously conservative:

> Ninety-nine out of every hundred men and women are conservative. It is only the introduction of science into life that has forced certain classes and castes to start running towards revolutionary goals.[10]

This reluctance towards change, combined with what Roy thinks of as,

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10 Part of the author's written reply to the following question, asked by the writer of this paper, December, 1968:

> The conservatism of the labouring classes is an interesting paradox, since it is only through change that they can hope to realize their ambitions. Would you like to comment on the above, in so far as it relates to the choice and treatment of themes, character and atmosphere in the writings of West Indian authors and, specifically, in your own?

> This incestuous, happy, kindly closeness where every personal contact is never let go, and where everyone fits into his place like a cork into a bottle (Stranger, p. 151).

form the pattern which has been followed by the "Plantation Society" and traditionalized by generations of estate owners and their employees. The immutable hierarchical structure of society on the large estates, with children replacing their parents in the same job, mitigates against any desire for radical change; a state of affairs which appalls Roy, in spite of his understanding of the mentality and circumstances which make this almost inevitable.

Jeffrey Summer addresses Roy as "Mr. McKenzie", in the presence of Carl Brandt, although, as Roy observes, he would have spoken to him as "Roy" had they been along:

> He's being polite, Roy said to himself. It's because of Carl. He knows it would embarrass Carl if he were to call me Roy; like he does when we're alone. George too. A Queenshaven man would have Roy-ed me twenty times by now (Stranger, p. 161).

Thus we find a greater tendency towards the perpetuation of the old manorial customs among the country-folk than in the city-dweller. Ingrained habits of habitual respect and consideration for social conventions and economic position are difficult to change in a people who have no expressed desire for such changes, and who appear to be content with their form of cultural primitivism.

It is ironic that much of the help that Roy gets in his efforts to save Etienne comes from the wealthy

bourgeoisie, the natural enemies of his communist party. In addition, he is finally betrayed by a member of the group he was trying to help, just as Mark Lattimer was killed by a member of the class for which he was fighting.

The country-side is, usually, described as pleasant, luxuriant and productive, with its ubiquitous fertility and relaxed, relatively happy people. By contrast, the city shows the dispiriting oppressiveness of climatic conditions and social pressure, and the drabness of a sterile existence. Man is imprisoned and degraded by the city; there, greed and selfish passions rule. In Roy's office, a client is shown as more interested in indulging his "passion for litigation" than consideration for his brother, whom he is willing to take to court for a petty matter of non-delivery of empty bottles. The possible high cost of the court action is the only deterrent: Roy did not think "that brotherly feeling would come into it" (Stranger, p. 35).

Carl Brandt is the epitome of the wealthy estate owners who have inherited the traditions of a conservative aristocracy of the planations, and exercise authority as Justice of the Peace, or in some other capacity. He is healthy, powerful, rich, enterprising and somewhat naive, characteristics which are associated with the countryside. Roy, on the other hand, represents the City. He is in the dangerous game of politics with its vicious intrigues; he has perception,

and tries to use it in the interests of justice in politics and in his practice of the law. He fights to retain his ideals in a cynical, egocentric environment.

The faces of the country folk, for example Delia and the Summers family, are usually gentle and pleasant, in contrast to those of the city which are sharp, "hatchet-faced", brooding, suspicious and threatening. Ecological influence is a salient factor in Hearne's novels. In Stranger at the Gate, the link between the character and his environment establishes the importance of the effect of an ambiance on the society which it pervades.

The earthy humour and philosophy of the unspoilt peasant is shown in Delia's conversation with Roy:

> "I well, sah. But you musn't stay so long nex' time. Old woman like me you have fe' see plenty time, else dem dead between visit." (Stranger, p. 149).

Even death is treated with gentle, philosophic humour, robbing it of its terror and sadness. Hearne's portrayal of this aspect of the Caribbean peasant gives authenticity to his work and is a useful structural device in the novel. It helps to establish the contrast between the slower, more naturally harmonious mode of life of the country with its warmly spontaneous ways of speech and living, with the abrasive materialism of the typical city-dweller. The scenes shift rhythmically from the country, where the story begins, to the city and back again,

emphasizing the dichotomy in national life as scenes of well-being and affluence are contrasted with hardship, poverty and disease. The "Jungle" is the epitome of the degenerate society produced by city conditions among the poor and the unemployed. It is a super-ghetto where human values are inverted, and survival by any means is the established philosophy of its denizens.

In Stranger at the Gate, Hearne makes effective use of contrast. He frequently juxtaposes poverty and affluence, the country and the city, physical toughness and effete softness, and the peculiar paradox of man's conflicting attitudes and varying sense of values:

> . . . and from the ward beside them, in the silence between the screams from the woman, they heard another woman say something incomprehensible and give a low private laugh (Stranger, p. 116).

The montage presentation of the Jungle prepares the reader for contrasts, but the juxtaposing of Tiger Johnson with Bob Daniel almost evokes laughter, so incongruous are the traits which characterize each of them. Bob Daniel is idealistic, polite and meticulous in his observance of correct form. When Tiger Johnson ironically offers Roy and Bob a smoke of ganja,"Bob Daniel looked pointedly into his drink; his long face was severe and pained" (Stranger, p. 78). Roy's reaction to the invitation was a more spontaneous outburst of natural indignation: "You and your bloody ganja...." There is an element of puritanism in Bob's

severe self-restraint and his awareness of the social and moral proprieties; these are niceties which arouse sardonic laughter in the jungle beast within Tiger. The montage contrast of the prim, sensitive, and involved Daniel, and the savagely primitive, anti-social Johnson, is a clever portrayal of antithetical personalities within the same broad social stratum. In spite of the possible mirth aroused by Bob's seeming prudishness, there is, however, an awareness of his courageous and selfless dedication to an idealistic cause. The presentation of contrasting elements is characteristic of Hearne's style which is, essentially, that of the relaxed narrator telling a good story. The talent for physical description has been developed to a high degree, and is skilfully used. Controversial political and racial issues are raised, without any overt attempt at forcing a conclusion.

There is, however, the suggestion of an overall solution to the multiple problems caused by political and class friction, in Etienne's epiphany:

> "But I was clear about this: that there had been a rejection of one man, me, by others; a rejection for which I could find no excuse or explanation; a rejection that was totally meaningless and totally wrong. It was then that I suddenly knew all men are, from the first to the last, indissolubly one. I knew that just as I did finally lose consciousness. And I knew it when I woke. And I have known it since. It is a belief I could not have laid aside afterwards even had I wanted to" (Stranger, p. 253).

There is a tight cohesion between characters, their

environment and the action of the story which, with the exception of a few flat spots, moves swiftly towards its tragic climax. Descriptions of characters are concise and impressive. But the true nature of the character is revealed through action, rather than by description.

The pervasive theme of frustrated love is part of Hearne's tragic vision. Most of the emotional involvements of his characters end in despair: Roy's love-associations with Dorothy and Sheila end in death through violence. Lloyd and Sheila's marriage is doomed, and Carl Brandt's affection for "the only woman he had ever loved" produces only frustration and a sense of failure. This sense of the tragic reaches a climactic point in Roy's death. It runs through the novel as a vaguely menacing element lurking in the background, even in scenes of euphoria, and emerges in the overtly tragic episode with the inexorable power of the predestined doom of the classic Greek theatre.

Linda Hu-Sen is a "short, very dark, Chinese girl, with the elegant, delicate stockiness that only her race show." She is also a very good secretary, and knows almost as much law as Roy. She is excellent at handling women clients who are having domestic trouble. Hearne's character sketches are swift, vivid and realistic. His aim,

> The achievement of realism which creates a strong impression on the reader. The

> character is believable and acceptable to the point of total recognition.[11]

is realized in his work.

His description of Roy's home parties with his father, has an easy, brief intensity that makes it strikingly effective.

> There was also a picture of Christmas and birthday jollity and playfulness that began awkwardly, grew quickly to a point of carefully ignored strain which was near hysteria, and ended in mutual, bottomless relief (Stranger, p. 48).

The mental image evoked is convincingly authentic. A great deal of psychological insight is needed to achieve this degree of verisimilitude. The passage is reminiscent of parts of Stephen Dedalus' "stream of consciousness" recall of past episodes, in James Joyce's Portrait of the Artist.

The personality traits of characters are evoked through their words and actions. The ethos of the society is typified by personalities within the society. Thus the people and situations created by the author are presented to the reader through self-revelation, for his interpretation and evaluation. Joan Gordon is the personification of degenerative affluence and the corruption of a dead association with Carl Brandt which she stubbornly, but vainly, attempts to revive. "Froggy" Wright

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11 Statement by the author made during a private interview in Kingston, Jamaica, December, 1968.

typifies the parvenu. He is a social climber with an eye constantly on the alert for business; he comprises the less attractive aspects of the salesman and the social snob who seeks the company of the socially prominent for egocentric reasons. Hector Slade, Brandt's uncle, is Commissioner of Police and represents the established power of the law. He is frank, and considers himself to be reasonably free from bias. He would not disapprove of his daughter (Janice) marrying a "brown man", but he would object to a black one: shade discrimination is unobtrusively introduced in a light-hearted conversation between Hector and Carl, seemingly on a topic of little importance.

Roy McKenzie has a "thin face with its sharp, powerful bones, its too heavy jaw and curving, big nostrilled nose." His face is the colour of ivory. He is an intelligent, hard-working lawyer, and something of a practical psychologist as demonstrated in his handling of Carl Brandt in connection with the plan for hiding Etienne.

Roy is an example of sharp character delineation based on psychological insight and observation:

> His face, in spite of the heavy moustache and the quick knowledgeable eyes, had the virginal, intensely curious alertness that can be seen, sometimes, on the faces of thin, unafraid adolescents (Stranger, pp. 28-9).

As a politician, Roy is an idealist. He is also a hard-headed lawyer and a strong-willed pragmatist:

> Turning over and rejecting half a dozen

> schemes in turn. Each one as it was measured and throwm out, he was able to dismiss absolutely from his mind (Stranger, p. 39).

Roy is individualistic and determined and does not easily accept unreasonable traditions, for example, the initiation of the third-formers at his school (Stranger, pp. 63-64).

He has a tough, resilient spirit which frequently makes outrageous demands on his physique:

> He would have chuckled, but he didn't have the breath, and when he tried it came out as a painful wheeze. He touched Etienne's arm and took the oilskin bundle (Stranger, p. 143).

Even in the extremes of fatigue, Roy's generosity of spirit impels him to offer assistance to Etienne which is barely within his capabilities. He gives unstintingly of himself and makes great demands on his friends, but not for selfish reasons.

Roy McKenzie and Carl Brandt epitomize city life and country life; in their physical and psychological composition Hearne has attempted to create images of the two contrasting, but potentially complementary, ways of life implied by the friendship of Roy and Carl.

Roy is characterized as the classic pathetic figure of a tragic work, caught up in a desperate situation by forces outside his control which eventually defeat him. This is in the tradition of Hearne's protagonists, and represents his sense of the tragic which pervades his novels.

Hearne's characters are many-faceted: the good have weaknesses which sometimes destroy them. The bad have redeeming virtues which make them more human than "bad", in a moralistic sense. When Etienne and Carl Brandt are brought together in the hut, the inevitable comparison exposes the fundamental nature of the two seemingly antithetical personalities, as they, too, are compelled to evaluate each other in the light of their close association and the revealing nature of their conversation. Carl, the wealthy estate owner, is the natural enemy of Etienne, the revolutionary communist. Hearne brings them together in such a way as to indicate that their differences are more superficial than basic; they appear to have not only admiration, but personal liking for each other, as individuals, although with some political reservations on Brandt's part. This is typical of Hearne's presentation of his main characters, who tend to be complex and, at times, even schizoid in their manifestations of conflicting traits.

Henri Etienne is from St. Pierre. He is French-speaking and black. The capital of his country is Port-du-Roi. By coincidence (?) Haiti, is a black republic; it is French-speaking, and its capital city is Port-au-Prince. It is reasonable to deduce that Jamaica's closest geographic neighbour is Etienne's country of origin, and that it is equally close to Hearne's mythical island of Cayuna. Etienne is a revolutionary and a communist. He is feared,

as such, by the governments of the surrounding countries. His physical description is typically brief and revealing:

> There was a picture of Etienne on the front page, too: a good picture, carefully printed, showing the flat, broad, slightly tilted-eyed black face, the short, stubby nose, the close-cut, coarse hair and the neat, bristly moustache that grew down on either side of the thick sensitive mouth to the tufted beard that fringed the round jaw and chin (Stranger, p.33).

After he is picked up by Carl and Roy at the Barricades, he rides in the back of Carl's Humber. Carl is exasperated by his composure:

> You bastard, Carl thought, you come here with a price on your head, you land as cool as a cucumber and set off in the back of my car as if you'd hired it, and then tell us you're glad we're friends (Stranger, p. 136).

One begins to become aware at this point, of Carl's resentment of the relationship between Etienne and Roy. This provides an insight into a seldom-revealed aspect of Carl's nature. His friendship with Roy had, seemingly, been so much on a one-to-one basis, that the advent of a third party constituted an infringement of a well-established right. This is consistent with his automatic acceptance of his privileged position as a Brandt and the influential owner of Brandt's Pen, a traditional status inherited from his wealthy predecessors. He would inevitably feel some annoyance concerning the inconveniences and dangers brought about by Etienne's presence, but his bitter criticism of Etienne on slight grounds seems to indicate a personal

emotional involvement which goes beyond the irritation normally aroused by a troublesome situation. It is to his credit, however, that on closer association with Etienne, he succeeds in ridding himself of this initial reaction and learns to appreciate some of Etienne's finer qualities.

Carl Brandt's usual disciplined objectivity is a reflection of Hearne's achievement of balance and control in his writing. Nevertheless, he shows an occasional partiality towards a particular concept, such as the importance of size. The sheer bulk and physical power of Brandt holds a fascination for him, which leads him into repeated emphasis of this aspect of his character. Cars, animals, meals et cetera, are often described as "big", even when the adjective serves no particular literary or dramatic purpose. He occasionally goes to the opposite extreme of "bigness" to achieve variety and balance, and the reader can hardly avoid comparing the physical delicacy of Roy McKenzie with the massive bulk of Carl Brandt. The forces of revolt, represented by Henri Etienne and Roy McKenzie, are, physically, small but potent. The conservative ones, epitomized by Brandt, are physically large and strong but, somehow, static. Carl is nearly a foot taller than Etienne, but one feels that in the brutal game of politics, Etienne would prove to be the tougher man.

Although Etienne escapes, it is, seemingly, an escape to oblivion. The physical species survives while the spiritual

or ideological perishes. This suggests that the ethological climate of Cayuna is inimical to spiritual or ideological concepts. On the other hand, Hearne may have found it desirable to present the proponents of communism as doomed characters, fated to perish, even though his treatment of Roy and Etienne is sympathetic.

As a corollory to his emphasis on physicality, Hearne seems to find an attraction in speed. The cars in his novels are almost invariably driven "fast" or "very fast". This is typical of the manner in which cars are driven in Jamaica, and is one of the many pieces of evidence which points to Cayuna being a thinly disguised Jamaica.

More colloquialisms are used in Stranger at the Gate, than in Hearne's first novel. Some idiomatic forms of English and local dialectal expressions create an atmosphere which is uniquely Caribbean. The selective use of colloquial language imparts an added degree of local colour and authenticity to the work, but it may create semantic problems for the uninitiated.[12]

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12 In this work, Hearne has expanded his local vocabulary. He uses terms such as "ackee", which is the fleshy fruit of a tropical tree. It is frequently combined with dried cod-fish; the dish is known as "ackee and salt-fish", and is a favourite among Jamaicans. He also refers to a "rice-and-peas vine". This is a flowering vine, the flowers of which resemble another favoured Jamaican dish which consists of boiled rice and red beans, known as "rice-and-peas".

Words such as "ginal" are specimens of the more idiomatic

The author has some favourite phrases which he uses repeatedly. "Pretty good" seems to be one of his weaknesses; he repeats it three times in twenty-six lines (Stranger, pp. 15-16), without any apparent reason for the monotonous repetition, which is particularly noticeable because it occurs during a conversation between Roy and Carl who are well educated men with a good command of English; "pretty soon" is also included in the same section of the novel, resulting in a tiresome use of the word "pretty".

Hearne has been accused by Arthur Drayton,[13] in "West Indian Fiction and West Indian Society", of using effete diction in Stranger. However, the too-generous use of local dialect could be a self-defeating literary device. Initially, Caribbean writers over-indulged this aspect of their work.

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form of the local dialect. The term means: to bluff, to trick, to influence. These are the basic meanings which can be vastly expanded by inflection and emphasis, to cover a much greater range of significance.

"Cho" (a regional variation of the English "pshaw") is a widely used expletive which may be meaningless or charged with implicit meaning, depending on intonation and contextual associations. Sheila is the only English woman whom Roy had ever heard use the expression "cho" with the appropriate local inflection. This is an art that requires empathy, adaptability and long association; it reveals Sheila's capacity for emotional fusion with her environment, emphasized by her relationship with Jackson, the boatman on the "Nisba". The "no" in Bob Daniel's "Hear me, no, man" together with the appropriate inflection, confers on the phrase the contextual meaning of an exclamatory plea: "Won't you please understand (accept) what I am trying to say!"

13 Op. cit. p. 140.

that a universally understood form of English is being effectively used in contemporary writings. George Lamming, Jan Carew and Vivian Naipaul are among the group of writers from the West Indies who use a standard form of English in their writings, and employ dialectal forms only for specific reasons.

Hearne's delineation of the middle classes is not particularly sympathetic; the description of the projected week-end activities planned by the employees emerging from their offices on Friday, portrays a middle class with deeply ingrained social habits, interested in pursuing their traditional sports and pastimes in the customary pattern. There is an aura of contented self-satisfaction, as they discuss their plans for the week-end (pp. 104-105). This presentation of the middle class contrasts it with the labouring classes inhabiting the Jungle and the upper echelon of society at Tolliver and Brandt's Pen.

The affluence of the Brandt's is suggested by the seemingly wasteful preparation of food for a dozen people, to provide for three. The deliberate over-provision of food is an aspect of country life which signifies its hospitality and its abundance. The apparent waste is an illusion, since all the food would be, eventually, eaten; the subconscious motive is to create an atmosphere of ubiquitous euphoria and generous hospitality. This is symptomatic of country life, and is reminiscent of the reputed generosity of the

plantation owners of the Old South in the United States. The atmosphere at Brandt's Pen is one of ease and contentment, an anachronistic legacy of a bygone age of leisurely enjoyment of privileged position and assured wealth, founded on a slave economy. Brandt's grudging admiration for Etienne is tempered by the uneasiness which Etienne's political philosophy and strong moral convictions arouse in him. He senses a threat to his familiar world of established traditions.

Although Hearne has consistently supported the restrained, constructive use of authority in his novels, he condemns the kind of blind, ruthless authoritarianism practised by Sergeant-major Flower who

> . . . had performed his work with an impartial, unimaginative ruthlessness and energy which had brought him to his present position and done much to increase the criminal population of the island (Stranger, p. 235).

Flower is the symbol of brutish authority; yet, it is typical of the complex nature of Hearne's characters that the insensate, brutal Sergeant-major should show tender solicitude for his rheumatic wife. Campbell is a parallel case of contradictory traits; he has held many jobs, indluding those of sugar-cane worker and postman. He is a loyal and courageous party member, but he abandons his wife when she is expecting the birth of their child, thus forcing her to become both mother and father to the children; in this dual role, she becomes established as the functional head of the family. This custom creates a matrifocal society in which the mother is

the central figure of authority and the consistent provider for the home. The men come and go, in a seasonal ebb and flow, augmented by the continual quest for jobs, often temporary and far from home.

Although contemporary women are generally portrayed as vocal, active and strong in character, the women of the older generations are seldom mentioned. Mark Lattimer's father was of some significance in Voices Under the Window. Arthur Brandt (Carl's father) is an important background causal figure in Stranger at the Gate; but no important reference is made to either Mark's or Carl's mother.

It appears that Hearne is implying that modern woman has progressed beyond her mother's position in society and particularly in the world of business, where Hearne's women shine.

The use of symbolism is spontaneous and naturalistic. The black carrion crows, eating the dead dog which Roy notices on his way to meet the French sailors at the Spanish Jar, signify death and decay. The neck of this particular kind of vulture is bright red, and could be a symbolic link with Roy's political party. The vulture's black plumage is more in evidence, and, through sheer quantity, dominates the red neck. Significantly, Roy, the communist, is overtaken by death at the end of the story.

Immediately after observing the grisly scene, Roy enters the shop. This is going to be his first real contact with

the people actively involved in Etienne's escape, and the series of events which led to the final scene. It is significant that all the basic elements of the novel are brought together: the protagonist; representatives of racial groups, including the Chinese (Mrs. Ching); the law (the customs officers); the French sailors who are a basic link in the plot and form an associative connection with Etienne who is a French-speaking foreigner; symbolic death in the dog, and the omens of death, the black vultures (crows).[14] The close grouping of the human elements of the plot restates the basic theme of universal brotherhood, while the crows and dead dog foreshadow the fateful nature of Roy's role.

The association between Roy and Carl begins in a fight at school. All their lives they seemed to be involved in some kind of battle--school, the war, politics and the final episode with Etienne and Hector Slade's police. This is symptomatic of the continuous struggle for survival between conflicting groups of society in Cayuna's factionalized society.

The reproduction of Rembrandt's "Butcher's Shop" hanging over the head of Roy's bed represents the degradation and exploitation of the labouring classes by organized

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14 The local name for these "crows" is: "John Crow" (locally pronounced "Jancro"). They are vultures, indigenous to Jamaica.

business: they have been reduced to saleable commodity.[15] It is the agonizing concept of this debasement of man to an article of commercial value, that torments Roy into risky political adventures, in an effort to rid his society of the mania of human exploitation which had been so egregiously revealed in the barbaric inhumanities of the slave trade, the corrosively bitter memories of which still ravaged the minds of the black workers, and often poisoned their relationship with other segments of society.

Roy has a dream which is open to several interpretations, the most obvious of which appears to show his disturbed state of mind concerning the impending arrival of Etienne, his involvement with his escape, and a seeming confidence in the successful outcome:

> There was a shark coming after me, but I didn't mind that either. I could see Dorothy's face, and Etienne's, quite clearly, on the beach. They looked as if they were very good friends, and I knew that I was going to be with them in a minute (Stranger, p. 109).

But at a deeper level of interpretation, a different image emerges. It was clearly indicated, when Roy went swimming with Carl, that he was afraid of sharks. "I knew that I

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15 The title "Butcher's Shop" is based on Rembrandt's original title "The Slaughtered Ox" which portrays a butchered ox, ready for section and sale. The reduction of the title indicates the author's intention of giving the work a special contextual significance.

was going to be with them in a minute" sounds ominous: Dorothy is dead, and Etienne is fighting to avoid capture and certain death. This recalls the scene in the Spanish Jar when Roy tried to reassure the French sailors concerning his dangerous role:

> "Is there no danger in this for you?" /To which Roy replies/ "No . . . the people here know me and know that I would hide Etienne. But if we are careful they will never know that he has been here . . . No, the danger is all for Etienne if he is caught" (Stranger, p. 46).

And his parting assurance to Linda Hu-Sen: "'Nothing can happen to me if anything goes wrong. It's Henri you have to worry about.'"(Stranger, p. 259).

These bland attempts at reassurance arouse, more than they allay, the apprehensions of the reader. They are an inverted form of foreshadowing of catastrophe. This is an effective device for increasing the dramatic tension by subtly arousing a feeling of uneasiness in the mind of the reader, thus intensifying his interest in the story, which produces a more compelling work.

The dam built by Carl Brandt is a plurisignative symbol of power, achievement, fertility, and Brandt's paternalistic generosity--he planned to supply the neighbouring farmers and settlers with irrigation water from the dam, free of charge. The book begins with Carl's early-morning inspection of the dam to check for damage from the rain-storm. His subsequent concern about the need to reinforce it suggests

a delicate balance of power in a world threatened by disruptive forces. It is revealing to note that the planks suggested for use in strengthening the dam would have to be removed from Etienne's hiding place. Thus the safety of the dam would be achieved at the cost of increasing the danger to Etienne, the symbol of revolution and disruptive forces. The two factors are thus juxtaposed: action taken in the interest of one is inimical to the interests of the other. The worlds of Carl Brandt and Henri Etienne are not only dissimilar, they appear to be naturally antithetical.

Columbus Head is used as a major structural and symbolic device in the novel. The elemental forces of wind and water seem to battle with the rocks and land for supremacy, just as the conflicting forces in mankind clash in ideological struggle for the minds of men. Even the form of Columbus Head, "shaped like a fist laid on a table" (Stranger, p. 291) is menacing. The rocks, which appear "as if they had come up from the depths with a clearing rush to leap at the sky" (Stranger, pp. 230-1) symbolize the dangers which threaten the people involved in Etienne's escape.

When Sheila and Carl return to Folliver, after their first wild encounter with it, the world of Columbus Head is brought into sharp contrast with the placid, effete world of high society, by Lloyd's status-seeking efforts centred upon the projected dinner visit of the Hampton's. As

Carl leaves Tolliver, "he could see mist on the mountains behind his home" (Stranger, p. 234). The "mists" of intrigue are, in fact, gathering, as Tiger Johnson, the same evening, visits Hector Slade at Police Headquarters, setting into motion the events which terminated at Columbus Head in Roy's act of self immolation.

Hearne uses the father image ambiguously. The fathers of Roy McKenzie and Carl Brandt are portrayed as mutually contradictory. Roy's father is materialistic, unctuous and fat, "a petulant voice complaining about money and food" (Stranger, p. 48). He is possessively paternalistic towards Roy in a way that makes Roy uncomfortable. On the other hand, Arthur Brandt is a strapping, physically tough, enthusiastic perfectionist, with "an aura of tremendous and controlled physical force . . . that made even the prospect of his company raise a thick excitement in the boy's stomach" (Stranger, p. 49). His "happy voice" contrasts with old McKenzie's "petulant" voice". Arthur Brandt lived in the country; Roy's father resides in the city. It is consistent with Hearne's concept of the town and the country that the complaining, unhappy man should represent city life, while the healthy, happy outgoing type should symbolize the countryside.

The main theme of the story, man's search for fulfilment of an ideal, is illuminated by Roy's act of stoic self-sacrifice. This ideal of fulfilment is organically connected

to the universal brotherhood of man, implicit in the interrelation of all the diverse human elements that were involved in the integrated effort to help Etienne to escape. The d r a m a t i c scene on the beach at Columbus Head is the only occasion, in the novel, on which actual physical conflict between men occurs. Violence had been restricted to elemental things: wind, water and the "violence" of nature peculiar to tropical climate. There are rumoured reports of violence: the battle in Cayuna, the exploits of "Scissors" Clark, the latent ferocity of Tiger Johnson, and the potential brutality of Sergeant-major Flower. But the author has astutely reserved the single moment of eruptive violence for the climactic clash between the forces of established law and custom and those of revolutionary change. He thus achieves a seemingly coincidental moment of high drama in a plausible episode, totally in character with the psychology of the personalities involved, and in unified coherence with the story.

The tale of the Weeping Woman River provides some historical background and gives greater significance to the relationship between Carl Brandt and the workers on his relatively modern farm. It also puts the "Plantation Society" into clearer perspective by suggesting that a society bred on such traditions may well have inherited some of those barbaric tendencies, although Brandt himself is consistently

portrayed as the paternalistic, liberal farmer who takes an interest in the welfare of his employees. The tale also serves as a literary device to introduce the fatal confrontation between the symbol of change and the representatives of the established order which occurred a short while later, at Columbus Head.

Roy's act was in accord with the Greek concept of ideological self-sacrifice. Neither Carl Brandt nor Hector Slade could say whether, given the opportunity, he would have stopped Roy from crashing into the police wagon. This suggests the universality and timelessness of the concept, and the general acceptance of its underlying principle which has motivated heroic figures throughout the history of mankind.

The book begins with wind and rain "twisting down from the mountains" (Stranger, p. 9). It ends with just the wind sounding "like the moaning of a river . . . coming from the mountains far away" (Stranger, p. 304), a symbolic threnody of death. But death is succeeded by renewal, represented by the eternal mountains with which mankind has a timeless sacremental union, and by the river, the symbol of life.

CHAPTER III

THE FACES OF LOVE

Several characters in Stranger at the Gate, are continued in The Faces of Love. Mention is made of the dam[16] described in Stranger, which was built by Carl to provide the settlers with water for their crops Andrew Fabricus is a cousin of Carl's and there is reference to the Hamptons, friends of Lloyd Pearce. Sheila (Pearce) is, apparently, the "Sheila" referred to as Carl Brandt's wife, following the death of Roy McKenzie, in Stranger. The publicity and legal procedure that would have followed the events at Columbus Head in Stranger, would have made it unlikely that Sheila would have continued to live at Tolliver with Lloyd Pearce. On the other hand she would have found in Carl Brandt not only a sympathetic and reliable love, but also a sort of continuum of their affection for Roy. This makes of Faces, a partial sequel to Stranger; in the novel, Cayunan names are used more frequently than in earlier works. For example, the crows mentioned in Stranger are more explicitly mentioned under their authentic local name of John Crow (Faces, p. 25).

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16 John Hearne, The Faces of Love (London: Faber and Faber, 1957) p. 144. All other references to this work are incorporated in the body of this thesis.

The American edition of this work, entitled The Eye of the Storm, is not used as a source of reference in this paper.

It is also explained that they are vultures (Faces, p. 25) which was not made clear in Stranger. Hector Slade, first encountered in Stranger, is reintroduced in Faces, in his continued role of Police Commissioner in Queenshaven, Cayuana.

The novel, like its two predecessors, begins in the early morning. It is written in the first person singular, which is suited to the abilities of a natural story-teller such as Hearne.

The main characters in the story are introduced early and the plot develops rapidly. Almost immediately, the theme of class distinction is introduced, through characterization: Andrew Fabricus comes from a socially well-established and formerly wealthy family, and would be considered a "Cayunan White"; Rachel Ascom is a successful arrivist and ambitious egocentric; Oliver Hyde, the despair of a socially prominent family and Sybil, his wife, an ex-factory worker, who has helped to rehabilitate him, are introduced in rapid succession.

Even Michael Lovelace, the newly-appointed editor of the Newsletter, fresh from England, is put into a social classification: "He had the level, very distinct voice of his class of Englishman" (Faces, p. 24). Later, the classification is made to include implicit conformism: he is offered a drink before noon which he feels he is obliged to refuse because morning drinking is against his established custom. When it is explained to him that local practice permits this, he is glad to accept: "'In that case, yes. I was only looking

for a respectable excuse. Thank you for finding it, Oliver.'" (Faces, p. 37).

The style of Faces is different from the easy, narrative style of Stranger; it is less spontaneous and more deliberate. Hearne's use of a studied English prose, together with significant amounts of local dialect and colloquialisms, result in a strongly-flavoured and highly connotative piece of writing.

Hearne comes closer to moralizing in this novel than in the previous two. The conversation between Andrew Fabricus and Oliver is forced, and has a quality of self-conscious moralizing about it that makes it ring false:

> "Not you, Andrew. You'll never get used to it."
> "No. But I string along. I talk about it like this with you, but I'm part of it just the same.
> "Not in the worst things, though. You don't go in with the really rotten deals."
> "No," I said, "but I know all about them. I do the fairly honest work, but I condone the rest. I pretend that if I don't profit, then I'm not concerned. I'm in it, all right."
> "Not for ever, though?"
> "No," I said. "Not for ever." (Faces, p. 28)

The pervasive use of "big", "fast", "very good" (used at least nineteen times in the novel) continues to be a weakness in Hearne's prose. Their frequent and needless repetition is monotonous and detracts from the otherwise general excellence of the language used. Periodically, there are lapses which indicate either a dearth of sufficient care in sentence construction or the deliberate choice of a

colloquialized form of English[17] which may be an attempt to avoid the sort of criticism subsequently made by Arthur Drayton in The Kenyon Review,[18] in which he referred ironically to Hearn's "silver fork" writing in the novel Stranger. Alternately, it may be a means of portraying the very mixed nature of West Indian society and its heterogenous culture. Hearne has, undoubtedly, utilized a "mixed" language composed of colloquialisms and idiomatic usage peculiar to the country, to indicate the amalgamation of many diverse elements in the social and educational structure of his mythical society. Nevertheless, the following is an example of indifferent language usage which appears periodically in the novel, and which detracts from its literary value:

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17 Colloquialisms in Faces, such as the following, give an aura of local colour and authenticity to the book, and their use is thereby justified:

"But mek it stay. It don't signify" (p. 140).

. . . a present for Carl Brandt's pickney /child/" (p. 230).

"Andrew, don't fool!" (p. 91).

"Stone black helmet" (p. 96). This is derived from the idiomatic use of "stone" as in the expressions "stone cold" and "stone dead", where the word "stone" has the connotative meaning of "very".

"Fling" is consistently used in place of "throw", as in the phrase used by Andrew Fabricus, " . . . that I could fling my weight around" (p. 141).

18 Arthur Drayton, "West Indian Fiction and West Indian Society", The Kenyon Review, XXV, No. I (1963), p. 140.

> What people had lost during the blow seemed to match roughly with their incomes. If you had a lot, or enough, then you had lost very little; if you had very little, then you had lost most of that (Faces, p. 191).

The loss does not "match roughly with their income" except in inverse ratio, which should have been stated; otherwise the sentence is ambiguous and carelessly constructed. Again: "Rachel could have organized it if she was interested, but none of the rest of us " (Faces, p. 191). This is an unsatisfyingly incomplete sentence, regardless of any conscious attempt on Hearne's part to use informal, "regional" prose. Sometimes the syntactical errors are blatant: "'I don't like those two. Especially him." "That's all right. Neither of them like you.'" (Faces, p. 195).

The structuring of some sentences could be much improved: "Even when I thought of Margaret, Rachel and me quarrelling came between " (Faces, p. 222). Again, "Later on, a little after midday, Margaret and I went up to see Carl's son. He looked happy and proud . . . " (Faces, p. 225). Who looked "happy and proud"? Carl, or the two-week old baby?

In this novel there seems to be a deliberate attempt to deviate occasionally from the standard norms of correctly constructed English prose. Seemingly, Hearne had reacted to the criticisms of his so-called "silver fork" writing. The result, generally, is unfortunate.

In this book, Hearne uses more hyperbole than before: "His shout tore through the air and stopped me as if someone had thrown a noose round my neck" (Faces, p. 205). This kind

of usage strains the reader's credulity and, therefore, becomes ineffective.

The device of "negative foreshadowing" employed in Stranger, is again employed: When Jojo states,"'That's why it's me who is going to have her'"(Faces, p. 211), one experiences the same feeling of apprehensive doubt which was evoked by Roy McKenzie's efforts at reassurance in Stranger. This stylistic device is used with some constistency and is an additional factor in the structuring of the novel.

Andrew Fabricus, business manager of the Newsletter, who relates the story, uses a style of English which shows the colloquial influence of his environment in his conversations, but uses a more literary form of language in recounting the story. Hearne's undeniable talent for physical description is very effectively applied in his account of the storm in chapter 28, in which he reaches a high level of dramatic portrayal.

The society of Cayuna is unflatteringly delineated by Oliver Hyde, who wishes to give Micheal Lovelace an "objective" impression of the people and their customs.

> "What Rachel means," said Oliver, "is that in life there is always a knife for every back, and that it's a great convenience knowing just what knife fits what back best." (Faces, p. 39).

Even allowing for Oliver's cynicism and his penchant for baiting Rachel, the impression made is somewhat condemnatory of the society, which is a peculiar conglomeration of mores:

the traditions of the English are in evidence, together with other, dissimilar customs inherited from various ethnic groups, creating a patchwork of heterogenous social habits:

> The old men always wear linen waistcoats, even on the hottest day, and if you ask for the time they pull out heavy gold-washed pocket watches, with the gold rubbed thin by the years (Faces, p. 40).

The unhealthy incongruity of "linen waistcoats, even on the hottest day" epitomizes the strange admixture of alien customs which has produced the amalgam of Cayunan mode of life. The blending of the English, African, Indian, American and Chinese philosophies and practices indicates a harmonious confluence of many cultures, in contrast to the clash of classes.

Respect for the older generation is an integral part of Cayunan life. Even grown men such as Roy McKenzie in Stranger and Andrew Fabricus in Faces, address their respective fathers as "sir". This is in the tradition of Victorian England, the source of many customs brought to Cayuna by people who often became members of the old "Plantocracy", the richest and most powerful group in the early days of the country's development. Good manners are an important feature of Cayunan society, and when disagreement occurs between the older and younger generations, discussion is normally on a level of politeness and, at least, some mutual attempt at understanding the other point of view. Abrasive aggressiveness and caustic criticism are usually hallmarks of the illiterate or the deprived

elements of society. Together with the cultured mannerisms of early twentieth-century England, go the attitudes and the prejudices of a colonial-oriented society. Ambrose Fabricus is quite willing to open a travel agency to be patronized by the "black people"; but one senses in his tone a condescending attitude towards his prospective patrons, whom he tolerates for purely commercial reasons. He is outraged by Oliver's marriage to Sybil: "that black woman" (Faces, p. 103), regardless of the fact that she was instrumental in saving him from destruction. The fears of the older Fabricus that the trade of the country was being taken over by Syrians and Chinese were not entirely unfounded. The Chinese wholesaler on Benbow Street who was worth one hundred thousand pounds, and whose office was "six square feet of concrete floor and a table set between sacks of cornmeal and boxes of salt fish" (Faces, p. 121) is typical of the thrift, energy and business sense which have contributed to the establishment of innumerable successful enterprises by Chinese in the Caribbean area. Significantly, "he had forty-seven cousins between Montreal and Sao Paulo each worth the same amount" (Faces, p. 121). Sometimes this astonishing success by one ethnic group arouses the envy of the others; this occasionally manifests itself in the form of an unwarranted attack upon the more enterprising group, as epitomized by Ambrose Fabricus and Isaac Azoud, the Syrian merchant.

The myth of oriental success in business has contributed

to some sporadic animosity towards the Chinese as a group, in Jamaica (Cayuna), but these periodic rumblings are mild and infrequent, and they do not acquire any significant characteristics of racism. Rather, it is a question of envy-motivated criticism of a segment of the community who, through their industry and business acumen consistently achieve commercial success, where many others fail.

Hearne appears to have an underlying admiration for the German racial contribution to Cayunan society. His characters of German origin show unusual physical and mental qualities: Carl Brandt had a German father and Cayunan mother, and Jojo is certain that Brandt is one of the dozen men, out of fifty thousand, who could "lick" him in physical combat which, in the world of Jojo Rygin is the supreme test of a man. Brandt is outstanding in whatever he does: polo, swimming, tennis, driving, ranching, and so on; he always seems to do the right thing, and to do it well, which is the privilege of the naturally gifted. Rachel Ascom had a German mother and a Cayunan father; her remarkable mental and physical attributes are stressed throughout the novel. Since the physical aspects of life are an important integral part of Hearne's novels, and physiological excellence is indicative of human quality, his overt reference to the Germanic origin of some of his most dynamic characters indicates a special interest in this particular racial influence in the society of Cayuna. This Nietzsche-esque myth of the specially endowed being is a

recurrent theme in some of Hearne's works; it first appeared in Stranger, in the character of Carl Brandt (and to some extent in Henri Etienne) and was continued in Rachel Ascom in Faces. The concept was continued in Brandt's stock-breeding activities where the aim was to produce superior breeds of bulls and horses which excelled those of all the other estates in the region. This is an aspect of Hearne's naturalism which emerges as an interest in eugenics.

The theme of town and country is pervasive in Faces. Their ecological importance is signified in the dissimilar modes of life, presented as representative of their environmental influences, which are juxtaposed through characterization and action. Ambrose Fabricus had sold the property in the country and had moved to the city, "into the motor car business" (Faces, p. 29). The movement from the country to the city is disastrous, evoking the image of the city as inimical to man's happiness, in contrast to the country, the natural habitat of man. Much of the action takes place against a background of sea, wind, sun, earth, mountains, and the varigated fauna and flora of a tropical island. Hearne makes frequent references to natural features and shows an awareness of the importance of an environment on the characters living within it; this is a consistent theme in his work, and reinforces the naturalistic aspect of his writing. Man is portrayed as happy when living in harmonious proximity to nature and unhappy away from it, or

when opposing it. Nature is man's true environmental reality, where his abilities tend to be more productive of good than evil, and his character is more rounded and unified, free from the divisive stresses of the city, with its false values and synthetic products. However, the naturalism of the country and the pragmatic reality of the city are not necessarily antipathetic. The polarization of town and country is produced by the gradual shedding of man's more naturally humanistic qualities which occurs more in the city, where predatory habits seem to achieve material success (Price and Rachel in Faces, Tiger Johnson in Stranger) albeit of a temporary nature. The achievement in the country is more spiritual than material, and is, therefore, not only more enduring, but also more conducive to contentment and satisfaction through some form of self-fulfilment: Andrew's dream is to return to the country, to continue the happy life of his youth, begun at Fabricus Head, which was interrupted when his father moved to the city.

The unsympathetic portrayal of Ambrose Fabricus as the archetype of the old autocratic plantation aristocracy is a criticism, through symbolic characterization, of that society. Ambrose is suave and polite, but he is a fraud and a hypocrite. He had sneeringly referred to Rachel's arrival in Queenshaven with "'two pairs of cotton drawers and a pair of Japanese silk stockings'" (Faces, p. 136); but he experiences no difficulty in fawning on her to elicit

financial support for his desperate, hare-brained scheme for setting up a travel agency. Rachel is equally insincere in her pleasantries to him. Behind their seemingly agreeable politeness lies the hard, ulterior motivation of the egocentric pragmatist. The search for an individual identity and happiness within society pervades the novel. Happiness eludes most of the characters because their concept of "happiness", or their method of attempting to achieve it, is inimical to the fundamental philosophy of the universal brotherhood of man. Within the fraternity of mankind there is scope for individuality and dignity; this aspect of the social structure is revealed by Andrew Fabricus who admires Wallace (the printers' foreman) for his stand in threatening a walkout if his printers were not given an increase in salary, and who gives his support to Wallace's demand. He is vaguely disturbed by Carl's explanation that if Tom had lost the bet on the choice of colt for Carl's future use, he (Tom) would have paid Carl, but would have: "' . . . borrowed it from me /Carl_7 two days later and never paid it back'" (Faces, p. 146), Carl appears to be quite unperturbed by the possibility, but Andrew is made uncomfortable by the paternalism suggested by the incident.

However, it is significant that uneasiness passes upon sight of the house "among the trees in the garden . . . like the features of a good face" (Faces, pp. 146-7). The scene is of peaceful harmony and natural beauty, where people enjoy

spontaneous, pleasant laughter which evokes an atmosphere of happy contentment. In spite of his having been told that such places were bad, presumably because of the exploitation which they were supposed to epitomize, Andrew is awakened to the realization that,

> For me it was one of the places where the life of my country had been cast and carefully nourished. Whatever people had done since then, nobody had been able to make anything so effecient, so beautiful, and so enduring (Faces, p. 147).

This is a kind of revelation to Andrew, who becomes suddenly aware of the importance of the harmonious relationship of man with his fellow-man. This is the concept of a universal brotherhood in which man must accept responsibility for his brother's well-being and, as Jojo Rygin observes, "In a place like that, /St. Pierre/ if people don't work together then they're dead." (Faces, p. 162). But he fails to understand that this fundamental truth has a universal application and is not confined to "a place like that". He, therefore, does not comprehend the full implication of his own perception, because he, "can only do things if he sees himself dominating the scene" (Faces, p. 164); this is a denial of the true meaning of "working together", which presupposes collaboration on a freely chosen, equitable basis, not dominance and passive acceptance. But, like Price, and Rachel, Jojo must dominate or perish in the attempt. All the would-be "dominators" are frustrated in their attempts to control their fellow-man. There is a sense of the tragic

hubris of the Greeks in the downfall of those who pride themselves on their ability to arrogantly control their social environment and their future.

The reasons for Andrew's instinctive reaction to Carl's remark about Tom's bet are fully explained in the following chapter when he describes the conditions that used to prevail at Fabricus Head in the old days when "'all the big revolts used to start around the Head. Our house was burnt down three times.'"(Faces, p. 150). The way of life at Fabricus Head, obviously did not allow the idea of the brotherhood of man to adulterate the purity of its bigotry, or to temper its exploitation of the workers. Ambrose Fabricus, an impecunious failure, still epitomized the predators who repress and degrade the less fortunate of their fellow human beings. The socio-historic background is thus occasionally brought into the novel, partly as historical setting, partly as an explanation of contemporary mores or individual psychology. Ambrose represents those who feel that they are entitled to indulge their prejudice against the black Cayunans:

> "You can't trust black people. Something always happens to let you down. They always have an excuse." (Faces, p. 205).

The fact that a hurricane had caused much destruction of property resulting in cancellation of travel plans, meant nothing to Ambrose. His prospective commissions as travel agent were jeopardized by the change of plans; if this meant that lifelong ambitions of some black Cayunans were to be

frustrated because the funds needed to realize these ambitions were going to be used for repairs to property damaged by the hurricane, that was of no concern whatever to him; his single preoccupation is with his personal interests. Ambrose thus violates the fundamental concept of the brotherhood of man, thereby placing himself outside the spiritual fraternity of man. He preys on society, as a self-centred predator, smugly satisfied with his privileged position as a member of an established oligarchy. It was, therefore, important to Rachel's egotism to become "partners" with a member of such an exclusive segment of the social elite.

In Faces, Hearne makes a more emphatic statement regarding the self-image of "Plantation Aristocracy" and their attitude towards the black labourer, than in his previous works. Both the Fabricus and Hyde families are open, in their class and race bias, and their rejection of any compromise that would narrow or eliminate the hiatus that separates their class and colour from the other groups.

Although accepting the value of symbolism, which plays a more important role in Stranger than in Faces, Hearne feels strongly about its conscious use in fiction; he is convinced that this produces a false effect which detracts from the authenticity of the total work:

> The important symbols of fiction should declare themselves by a sort of accident. I mean, if you pick a great white whale and load him with a . . . great burden of significance and start building a story around it so people won't realize they're being conned into swallowing your philosophy, then you'll end up with a

phoney book.[19]

He writes about those things which are compellingly significant to him, and allows the symbols "to declare themselves" in a purely spontaneous way. Andrew's vision of the day that seemed "to float on a stretch of time", with the "big washed-down trees floating out to sea with only a few snaky roots and the swollen bark showing" (Faces, p. 67) has a Lethe-like quality about it that symbolically introduces death and decay. This was signified by the mangy dog killing the rat at the foot of Queen Victoria's statue, and echoes the thought expressed by T. S. Eliot in The Waste Land:

> I think we are in rat's alley
> Where the dead men lost their bones . . .

Degeneration is implicit in the contrast between Ambrose Fabricus' reference to the past affluence of the days of Fabricus Head and his present impecunious state. Figuratively speaking, he is as dead as the trees "floating out to sea". He has been uprooted and dispossessed of his previous position and is being carried on the current of time and change out to the oblivion represented by the open sea.

Sybil's tapestry portrays a cockfight symbolizing the dichotomy of Cayunan life: there is the juxtaposition of victory and defeat seen in the winner and the loser, and the contrasting expressions:

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19 Interview with John Hearne, December, 1968

> . . . the spectators' faces are pulled asunder, slanted and disporportionate like the swoop, with one half of each face lusting for the victor and the other half sad and hopeless like the tattered bird scrabbling in the dust (Faces, p. 32).

The cat image is cleverly used on pages 135 and 203, to reveal the characteristic traits of Ambrose Fabricus; he is depicted as a tom cat: "a large, spoiled tom". The image, suggesting a sly, cunning, amoral, egocentric predator, is peculiarly apt in illustrating Ambrose's true nature.

The image of the displaced rats running "across the city square by the statue of Queen Victoria" and the attack on them by the "low-slung mangy dog" is pregnant with symbolic meaning. It is fitting that death should occur at the foot of the statue: Victorianism, per se, was no longer an active feature of contemporary Cayunan life, although some of its customs continued to be practised: the habit of adults addressing their parents as "sir", general respect for the old, reverence for established authority and affluence, and certain sartorial idiosyncracies such as the wearing of English-style heavy clothing in the hottest weather, still persisted. The darker and more brutal aspects of life in Cayuna during that period are evoked by Rachel's tale about her father's experiences as a boy, when the skin was taken off his back with a whip, because the police thought that his watching mother could be forced to reveal the whereabouts of

his father, whom they wished to question in connection with the riots of 1872. The boy was black. The racial and the economic are tightly integrated aspects of The Faces of Love; one element heightens and reinforces the other both structurally and thematically.

Stranger at the Gate ended with an image of the river flowing from the mountain, the metaphorical representatives of endless time. Significantly, the estate house at Brandt's Pen, and its occupants, are protected from the destructive force of the storm by the sheltering mountain. This is a typical use of the mountain image in Hearne's novels: they are the imaginative protecting giants who seek to help and shelter man from the more destructive forces of nature epitomized by the storm, during which the theme of the brotherhood of man is again evoked by the fight for survival on the mountainside, which reaches a climactic crescendo in Jojo's courageous rescue of Oliver. This is thematically linked with the act of the black woman who bent over the wounded Mark Lattimer in Voices, to protect him from the mob, and Roy McKenzie's self-immolation in Stranger. These are evocative reinforcements of the central concept of the indivisibility of society and man's fraternal responsibilities to his fellow man.

Returning from the airport with Lovelace, Fabricus sees the water of the harbour looking as if it "had been covered with big coins the size of doubloons" (Faces, p. 25). Money,

and the power that is its natural association, plays an important structural ethical role in Faces. Power is sought for its own sake, by Rachel and Jojo: "Jojo can only do things if he sees himself dominating the scene"; says Margaret, but money is often needed as a catalyst to power, or as an embellishment of it. Rachel's wealth is newly acquired, as indicated by the newness of the furnishings and equipment in her home: "I felt this place was a conquest held by chance: on approval." (Faces, p.10). She has risen so quickly in the world that she has not had time to adjust to her new circumstances. Her remarks indicate the effort that has gone into her achievement, and the fortuitous circumstances which gave her the opportunities which she used to such personal advantage. At the same time, she understands the transitory nature of her success and that its continuation and final fulfilment are dependent on the approbation of others, however obtained. In the case of Lovelace, he is mainly interested in acquiring power, though not for the same reasons as Jojo or Rachel:

> It was important, he /Lovelace/ said, to be known as someone with special knowledge. It gave you a chance when something came up and nobody knew as much as you did about the background to the situation (Faces, p. 26).

He sees specialized knowledge as a means of eventually obtaining professional power and achieving his goal of being in an influential position on the staff of a Fleet Street newspaper.

Rachel Ascom is the central character in the novel. She is power-hungry, clever and industrious. She is knowledgeable and competent in her job of assistant editor of a newspaper: "'Rachel and the "Letter" /the Newsletter/ are practically the same thing'"(Faces, p. 27). Her materialism appears in her cynical use of the "twenty-five leather-bound, hand-tooled volumes of seventeenth-century broadsheets and pamphlets" given to her by an admirer: she sells thirteen volumes to a tourist, lying about their origin, and uses the remaining twelve as a promotional stunt. Her acquisitive nature impels her to steal small objects from her casual acquaintances:

> Most of them were quite useless to a woman: she would simply take them, play with them, and then casually put them in her handbag like a jackdaw stealing glass beads (Faces, p. 38).

Her kleptomania is a symptom of her greed for possessions and the security she derives from these. Her passion for the assertive use of her talents causes her to feel that she must dominate every situation in which she finds herself. She feels challenged when she realizes that Oliver Hyde, Andrew Fabricus and Michael Lovelace address each other by their christian names, before she has had the opportunity to establish her control over the situation: "Rachel never liked to have anyone close to her who was independent of her. It made her really uncomfortable" (Faces, p. 71). She was not averse to procuring their dependence on her by exercising her nymphomaniacal tendencies.

She is troubled by her obscure origin and tries to compensate for it by creating an impressive image:

> "I am nothing and none of you people will ever forget that when I make a mistake. Everything I become I've got to show. That's why I buy such good clothes." (Faces, p. 59).

For her, the attainment of a high standard of efficiency becomes a personal goal, the achievement of which confers on her the right to be accepted by society, if only for her abilities and accomplishments. She makes a point of acquiring more knowledge about money-making enterprises than anyone else:

> Rachel, of course, still wrote the editorial . . . most of the "Newsletter" editorials, anyway, were financial, industrial or agricultural, and on these things, Rachel would always know more than anybody (Faces, p. 70).

This makes her an authority on matters of importance to the country's economy (also on some enterprises of questionable legality) and gives political weight to her opinions, thus broadening her sphere of influence. She is prepared to pay handsomely for the satisfaction of being made to "feel like a lady", by entering into partnership with Ambrose Fabricus in an enterprise which she knows will lose money. However, the four hundred pounds which she was called upon to invest in the business was considered by her, to be a worthwhile investment because Ambrose was, "'. . . the only one of your sort of person who makes me feel like a lady without patronizing me.'" (Faces, p. 135). Yet she probably knew

that Ambrose had previously questioned her status in uncomplimentary terms:

> "Who is this Ascom Woman? My dear fellow, what IS she? When she came to Queenshaven first, she had two pairs of cotton drawers and a pair of Japanese silk stockings." (Faces, p. 136).

Andrew tries "to imagine what it must be like to meet the man who said it and smile at him" (Faces, p. 136). One cannot help wondering about Ambrose's detailed knowledge of her intimate possessions!

In Faces, Hearne attained a high level of realism in the character of Rachel Ascom. She is revealed mostly through her own words and actions, as a forcefully individualistic, but believable, character. Verisimilitude is achieved through deft presentation of explanatory background material connected with her origin and social environment, which provides plausible reasons for her motivations and character traits, including the "fatal flaw" of insatiable greed for money and power.

Jojo Rygin is, significantly, a builder. His boundless energy, unquestionable ability in his trade, and enterprising spirit, combine to create a driving, ambitious personality who sees any difficulty or obstacle as a personal challenge, to be overcome or brushed aside. Success has given him limitless confidence in his capacity for achieving his objectives, in spite of the temporary set back of his imprisonment, which seemed to have served mainly as a

temporary restriction of his activities which clamoured for explosive expression after their long period of enforced dormancy. He is exuberant in everything he does, but lacks the necessary faculty of sensitive awareness which is essential to continued success in his precarious business: "'He only sees what he's after.'" (Faces, p. 52). His view is too narrow. He does not see, or prefers to ignore, the peripheral elements of a situation; he is too sure of himself. This, in the novels of John Hearne, is a dangerous flaw: Rachel allowed her usually keen powers of analytical perception to be dulled by her lust for money and power, when she made the fatal blunder of selling Jojo's secret. Whether in the deadly game of politics or big business, Hearne's characters are successful if they are alert and aware of the multiple dangers of the situations in which they find themselves. Carelessness or ineptitude usually results in some form of failure or disaster. This is part of his view of discipline as a necessary auxiliary to achievement, as revealed in Mark Lattimer's training himself to hold the gun steadily or Bob Daniel's anguished remonstrance concerning the lack of discipline in the Party, and its dangerous effects on their future.

Jojo's capacity for being "a little extreme" or, as Andrew Fabricus more forcefully puts it, "' . . . a violent son of a bitch at the best of times,'" (Faces, p. 53) makes him vulnerable. His explosive physicality is symptomatic of the

naturalistic aspect of Hearne's art. The primaeval root forces in man form the source of the motivational drives of the elemental man, but the discipline of the intelligent sophisticate is needed to direct and control these forces; otherwise, they become destructive. Jojo is the personification of nature's forces; he is also the tragic figure through whom these forces strive to express themselves. They are constructive or destructive in their effect, depending on whether they are controlled or recklessly unleashed. Hearne thus reiterates his theory of the importance of discipline, presented through characterization in Mark Lattimer (Voices), and Henri Etienne in Stranger. Carl's love for Sheila (Faces) will endure, because it is a disciplined, controlled love, as shown in Stranger, and so will the affection of Andrew and Margaret.

Strength of character is linked to the parallel idea of discipline. Price had been a very careful man. His one apolaustic weakness was Rachel, which became the instrument of his degradation:

> He had been a suddenly old man when he left. Not beaten, but old and tired with the long disappointment and humiliation of loving Rachel. That was the only mistake he had ever made and he had not been able to help it. (Faces, p. 117).

Rachel's weakness: her greed for money and power, and Jojo's blind obsession for Rachel, were instrumental in their destruction. Weakness emerges, therefore, as the "fatal

flaw" in Hearne's tragic characters. This is not the weakness of flaccidity, but of strong, unbridled passions which drive their victims into acts of folly.

The structure of Faces is loose compared with Stranger. Chapters thirty-five to thirty-seven consist of a series of mostly unimportant and irrelevant incidents which do little to forward the action of the plot. Their chief structural function appears to be a planned interlude between previous events and the climactic denouement of the novel. With a few important exceptions, the main story would have been little affected by the omission of most of these three chapters; relevant material such as the death of Miss Norah Cooperton, Andrew's rich godmother who left him a lot of money, Jojo's sharing his secret of Red Beach with Rachel, and his departure for the United States, could have been condensed into one chapter, to the improvement of the story through greater cohesion and concentration. Significantly, the quality of the writing in these chapters is somewhat lower than in the rest of the book.

Andrew Fabricus, who narrates the story, is objective to the point of smugness. Presumably the good friend of everyone, he makes quite an exhibition of his aloofness and one can sympathize with Rachel when she attacks him for being "smug . . . prissy . . . a preacher". At the end, he lamely bewails his non-involvement and wonders whether he might have been of greater help to Jojo and the others. He knew that

it would be a tragic mistake for Jojo to tell Rachel of his plans concerning the oil well, but when asked by Jojo whether he should tell Rachel, Andrew could only make the typical reply of, "If you want to", thus relieving himself of all responsibility in the matter, whichever way events developed.

Andrew attempts to explain the failures in love by suggesting that selfish possessiveness destroys love:

> We had gone after love and attached our need to various people, and then tried to attach those people to ourselves. To use them instead of giving whatever we had to them (Faces, p. 266).

He condemns the exploitation of human relationship for selfish reasons, and reiterates the central theme of the novel: that the true brotherhood of man, devoid of egoistic influences, is the only effective basis on which to build a society capable of achieving the fundamental goals of harmony and happiness. Rachel Ascom epitomized the self-centred pragmatist, but even she, finally, had been capable of an altruistic act of self-sacrifice for a fellow human being, by shielding Lovelace from Jojo's bullets, with her body.

This is the repeated mother image portrayed in Voices, which protects man from his own folly and violence; compassionate concern for other beings is thus presented as an elemental law of social existence. Brandt, the example of benevolent paternalism, built his dam to supply water to the less wealthy neighbouring settlers, free of charge. He is

concerned about the happiness of his workmen and has a healthy relationship with them, built on mutual respect and reciprocal responsibility. His estate thus becomes a microcosm of the successful "intimate society" alluded to by Rachel in her reference to Aristotle's concept of the ideal size for a city (Faces, p. 38).

Andrew Fabricus is an ambiguous figure whose non-involvement appears to be condoned by the way in which he is presented. However, it is gradually revealed as an ironic comment on non-involvement, culminating in the somewhat lame mia culpa in the final pages. Fabricus appears to be smugly proud of his ability to "stay out of people's business". He frequently reminds his "friends" that he does not wish to be mixed up in their affairs. Rachel appeals to him for advice (however hypocritically) but he has none to give. Jojo asks him whether he should tell Rachel about the oil deposits, but Fabricus can only answer, "If you want", knowing very well that it would be a very unwise thing to do. As Oliver remarked, "'He /Jojo/ was crazy in love with her, but he must have remembered how she worked'" (Faces, p. 258). Andrew criticizes Sybil for telling Jojo about Rachel and Lovelace; he feels that Jojo should be left to "find out for himself". Although the point regarding the policy of not meddling in the affairs of others is well made (it was the cause of the break-up of Mark Lattimer's marriage in Voices), Fabricus should be capable of differentiating between "meddling" for

its own sake, and active involvement, motivated by a sense of justice and loyalty.

At the end of the novel, Fabricus is smugly contrite over his lapses and attempts to cover up past and future errors with a plausible piece of superficial philosophy:

> He /Jojo/ knew that he had made a mistake somewhere, and failed in something. But what? Well, we all had, and we all, those of us who were left, would go on making mistakes and failing (Faces, p. 266).

The whole sad series of events are, therefore, plausibly explained away: everybody was to blame, but nobody was guilty. This is a smug piece of self-exculpatory rhetoric, typical of Ambrose Fabricus. And one begins to see the son as a continuum of the father.

This portrayal of Fabricus parodies the indifferent onlooker who feels that it is his duty to be objective and uninvolved, the distant observer who stands aloof, "paring his fingernails" while tragic events take place around him. The interpretation of Fabricus as a critical parodying of the uninvolved, coheres with the concluding scene in the novel where father and son agree to try harder to get along together:

> "Sometimes we don't seem to understand each other very well. We ought to try more."
> "Yes, sir. I think you're right. We both get a bit lazy sometimes, and let things go."
> "That's it, Andrew. We really ought to try harder."
>
> He sounded embarrassed but pleased. He stood back and waved at me as I reversed up the drive (Faces, p. 266).

Thus the deep schism which, seemingly, had permanently divided father and son, was, at least temporarily, bridged. But the author's implication is clear: the solution to most of man's social problems lies in the reciprocal and tolerant fraternity of mankind, which is the central theme in the novel; and the home is the proper place for the development of those fundamental attitudes which are conducive to a successful social life, represented by Carl Brandt and his family in the happy environment of Brandt's Pen.

In his novel The Faces of Love, John Hearne portrays with vivid realism, some of the many aspects of love. His presentation reveals the basic transitoriness of love, as shown in the relationship between Rachel, Price, Andrew, Jojo and Michael. But he also indicates that, given the necessary qualities of Carl Brandt, Sheila, Oliver and Sybil, that happy permanency and fulfilment are within the scope of man's achievement, provided he is prepared to exercise the necessary control, determination and active participation in contributing to a viable community life within the bounds of his domestic situation. Thus, the principle, so frequently reiterated by Hearne in his novels, of responsible, involved, constructive communal activity, wedded to tolerant understanding, is the basic factor on which a successful community life, in the home, or in society, must be founded.

CHAPTER IV

THE AUTUMN EQUINOX

The Autumn Equinox and its predecessor, The Faces of Love, are written from the first person singular point of view. The story begins in the morning, as did the three previous novels, opening with a scene depicting man's harmonious relationship with nature on the beach of Cayuna, where fishermen ply their timeless trade. Representatives of different nationalities are quickly introduced into the story: the English boy who was ". . . sweet and innocent . . . a nice boy . . . too small".[20] Hearne is seldom laudatory towards the English. By contrast, Eleanor Stacey thinks that the ubiquitous half-German Carl Brandt is "the only one I'd marry whom Nicholas would approve of" (Autumn, p. 13). The pervasive themes of love and race are thus introduced very early in the story. Don Pedro, the Spaniard, is presented as a courageous and noble soldier, killed in the performance of his duty, by Cornelius Brandt who refused to parley with him because "the God of Battles did not permit His servants to barter victory with His enemies" (Autumn, p. 15). The psychological aspect of Autumn is introduced quite early in the book and, together with the philosophical content, is a

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20 John Hearne, The Autumn Equinox (London, 1959), p. 13. All other references to this work are incorporated in the body of the thesis.

salient feature of the novel. The story is structured around the emergence of Eleanor Stacey, the adopted niece of Nicholas Stacey, from a happy state of protected contentment that she enjoyed in her uncle's home, into a restless, passionate woman, disturbed by the strange emotions which were aroused in her by her meeting with the American Jim Diver. Nicholas disapproved of Jim, for whom he had some personal liking, on the grounds of his ideological commitment to the Cuban revolutionaries and their inevitable association with violence. He also felt that he was too restless, and addicted to easy commitment to dubious causes, to ensure Eleanor's continued happiness as his wife and future mother of his children.

Jim, whose mother was Cuban, had an innate involvement with the events in Cuba and had temporarily given up work in the bookshop which he and his partner owned, in New York, to devote his time to the printing of a clandestine newspaper in Cayuna, as his contribution to the movement led by Castro, in Cuba. The other American, Peter Conroy, the appointed assistant of Jim, and the epitome of discontented, uninvolved youth, was instrumental in leading the Batista thugs to Jim and the printing press. Jim's initial reaction to the savage beating he received from the Cubans indicated the softer, more egocentric side of his nature; but his subsequent determination to go to Cuba, to regain his manhood and self-esteem, signified his fundamental desire to discover

himself in the crucible of the revolution.

Hearne's perceptive analysis of human nature is revealed in Nicholas' profound comments on page 32, regarding the moods and seeming "casual exhilaration" of women and their capacity for planned spontaneity.

Hearne continues to populate his island of Cayuna with relatives of people previously mentioned in other novels: Eleanor Stacey's best friend is Louise Fabricus, presumably a relative of the Fabricus family mentioned in Faces; Carl Brandt is mentioned, and his wife, though not at first by name. Hector Slade's wife, Kathleen, is Nicholas Stacey's oldest friend, and so on.

In the novel, Nicholas Stacey makes several profound philosophical observations which are evocative of Hearne's expanded interest in the psychological aspects of his characters: "Every action carries in it the germ of its own decay" (Autumn, p. 40), and it is only by following up the action with suitable support that the "germ of its own decay" is prevented from destructive proliferation. In adopting Eleanor, he had taken the first step in a long series of interlocking actions aimed at providing her with the opportunities, and encouragement, to develop and fulfil herself; in doing this, he had also catered to his own needs and had created a dependence on their relationship. But the time had now come for him to allow her to seek her own adult fulfilment in another life.

Hearne's treatment of revolution encompasses many factors:

the more obvious dramatic occurrences involving dangerous situations and conflicts with various forms of authority, and also the varied experiences of adults and adolescents whose lives have been affected by the changes imposed on them by the revolutionary process, for example, the experience of the little Cuban boys, who had been sent to Cayuna to remove them from the temptation to flee to the mountains to join the forces of revolution, described on pages 135 and 136. Hearne moves from the larger cataclysmic events to the microcosms of human experience to round out his portrayal of man's existence; and it is often in the seemingly insignificant eddies in the current of man's activities that important elements are evoked which stimulate an insight into the fundamental processes which govern his behaviour.

Hearne's novels do not, generally, depict the aimless, rootlessness of modern man. In Autumn, however, Nicholas does refer to the "rootlessness" of Jim Diver, as a reason for preventing the further development of the relationship between him and Eleanor, as he conceives of this as a possible menace to their future happiness. Jim Diver confirms this evaluation of his restlessness: "I felt remote and out of place. It was strange; it made me feel unreal and gently sad. I didn't seem to belong anywhere." (Autumn, p. 138). True, his "not belonging" was partly due to the absence of Eleanor; but there is also some trace of an urge for movement, an irresolution towards his future plans, of his becoming part of a stable

situation with some promise of permanency. However, his mood of restlessness is evanescent, and is soon replaced by a spontaneous feeling of community with the people around him: "If a man could only seize this vibrating, infectious sense of community I had that afternoon. He could go anywhere and do anything." (Autumn, p. 139). Jim's communal sensibility signifies the fundamental characteristic of Hearne's chief personalities who portray the basic factor, in his philosophy, of a successful life within the bounds of society. He sees the bonds of man's fraternal relationship as strengthening and inspiring him to the point of his being able to "go anywhere and do anything". But this is also a fleeting thought, "it lasts while a man might drive twenty miles on a Sunday afternoon"; however, the loss of this spirit of community is inimical to man's social growth, and is frequently the cause of his difficulties. For a moment, Jim feels that "nothing could ever go wrong" (Autumn, p. 138) and this seems to be another example of Hearne's use of the device of "negative foreshadowing" which occurred in previous works. Already, he has had several changes of mood within a short period of time, and his stability appears to be in doubt.

Some human attributes are presented in a negative way, signifying the inversion which often occurs in a society whose values have been subject to rapid change. Nicholas Stacey shows some sign of bitter irony in his reference to honesty, on page 195: "'Honesty is an unnecessary mistake in

many circumstances, but not in this one, I believe.'" The description of honesty as a "mistake", coming from such a consciously upright person as Nicholas, whose integrity is beyond doubt, is startling. There is an ironic and bitter edge to the statement which is an evocative reminder of the soul-searing experiences he had suffered at the hands of Judith Stacey, his father, and Lionel, when their moral cowardice and passive acceptance of Judith's sadism temporarily destroyed his faith in human beings, and shattered his self-respect. And from Teresa he had had honesty, an honesty that crushed and tore and devoured him: "'Now you are mine. Now you are mine. Now I know you!' Teresa, on our wedding night." (Autumn, p. 199). Her honesty and her pride combined to impel her to flee Nicholas Stacey's home and protection, for the dubious interest of another, possibly more appreciative, but perhaps less dutiful, companion. That she should become a prostitute in Campo Alegre seems revoltingly incongruous. But she may have found, among all the superficial deceit of Campo Alegre, an underlying honesty which may have been greater than that which she had experienced in her previous life prior to, and during, her marriage to Nicholas, where "her pride, /and/ the wild, archaic honesty of her heart" (Autumn, p. 239) had only brought her emptiness and heartbreak. Perhaps the humble humanity of the inmates of the Campo had more to offer her than the sterile devotion of a desiccated spouse whose heart was buried in the grave with his first wife.

Nicholas' early rejection by his stepmother deprived him of the opportunity to develop a normal sense of community, even within his own family. His strong reaction to the cold hatred of Judith Stacey created an abrasive insulation from further painful contact with society. This protective covering was temporarily dissolved by the spontaneous warmth of feeling which he encountered in Latin America, but his choice of a military career is in character with his desire to remain aloof from the sort of emotionally scarring experience he had had with Judith and Lionel. However, his isolating layer of aloofness had been penetrated by Dolores' love, and when she died, a void was created which he tried to fill with Teresa. But Teresa was only a substitute; and she soon reacted to her position as a shadowy replacement of Dolores by accusing Nicholas of exploiting her as a nexus for his imaginative necrophiliac relations with the dead Dolores:

> "Dear God, Nicholas! You have withered everything I had to give. When you touch me now, because it is your duty, I feel as if everything in life had stopped for me. You wish to sleep only with the dead." (Autumn, p. 153)

The desire to live in the past is another phase of social isolation which, like the other forms of unsocial life, is doomed to failure. In the philosophy of Hearne, only those persons who are prepared to be actively involved with the business of living are entitled to success and happiness.

Eleanor is a continuum of her mother, Teresa Galdez

Stacey, from whom she inherited so many salient characteristics which were evoked by her relationship with Jim Diver. She was a determined, possessive personality, with an "electrical exhiliration", and the dark and sonorous voice of Teresa. She evinced a capacity for deep affection, constancy and loyalty. Her perturbation in connection with the expected visit of Nicholas to the girl's boarding school, indicates a degree of imaginative sensitivity and insecurity not warranted by the circumstances. Her innate pride was reinforced by her sensitivity and her ability to be self-reliant in her capacity of assistant to her uncle, Nicholas Stacey, in helping to manage the store. However, she had "an unsuitable dependence on /Nicholas/ so contrary to her real nature" (Autumn, p. 156). This uncharacteristic dependence was mainly emotional, but contained elements of gratitude and appreciation for the genuine love and thoughtful consideration which Nicholas consistently showed her, and which she felt a compulsive need to express. Her emotive depths were aroused by her love for Jim Diver, which evoked the "vivid and resolute girl" (Autumn, p. 171) whom he had come to love.

Self-discipline is an essential characteristic in a well-rounded personality in Hearne's novels, recalling Hamlet's cry in Act III, ii: "Give me that man/ That is not passion's slave, and I will wear him/ In my heart's core; ay, in my heart of heart . . .". Eleanor tries hard to be objective in her relations with others, even with Sonny, who tries her

patience and her tolerance. She "was determined not to be jealous of the work Jim had to do for those Cubans" (Autumn, p. 173), although it shortened the amount of time that he would have to spend with her. She was aware of Nicholas' ulterior motives in making her a full partner in the business at the time when he feared that she and Jim Diver were becoming too involved with each other. Nevertheless, she was able to appreciate that "he /Nicholas/ plays fair, though. It hasn't been just a formality becoming the second Stacey on the sign." (Autumn, p. 187). She resented Jim's secrecy in connection with his work on the newspaper, feeling that his reluctance to confide in her, contained an element of "horrid patronizing contempt" which aroused in her an indignant protest against this apparent affront to her integrity. She shows remarkable intuition in her relationship with men, particularly since her experiences with them appeared to be limited. However, she was sufficiently intelligent to benefit from vicarious experience, and made good use of Sheila Brandt's more extensive knowledge of male psychology, and the atmosphere of contentment which she had created at Brandt's Pen!

> An evening with Carl and Sheila always left me with a sense of happy, bread and butter warmth. I always came away feeling that I had shared, for a little, a rock on which the two of them and their little son were baking gently in contentment. (Autumn, p. 180).

The relationship between Eleanor and Nicholas is another example of the happy communal life accessible to man if the

necessary ingredients of responsible involvement, tolerance and human love are present.

As a contrast to the domestic euphoria resulting from thoughtful consideration for others, which was practised in the Brandt and Stacey households, the search for power and oppressive control over other people are destructive goals in Hearne's novels; the seeker after these ends usually suffers the fate awarded to the Greek flawed by hubris. Teresa's overt attempt to possess and to dominate Nicholas was as honest as the smothering impact of an avalanche; and as devastating as those which were started by the characters in Peter Conroy's book, which prevented their rescuers from reaching them. Her frantic efforts to assert herself, often through the medium of outbursts of anger, self-induced "over chosen trifles of disagreement" (Autumn, p. 200), and her continual canniballistic sexuality, defeated her by making the achievement of her egotistic goal increasingly impossible. Hers was the urge to dominate those people who were damned by the need to be possessed. Nicholas' courteous connubial conventionalities were the unintentional catalysts which brought her emotions to the point of explosive rage, followed by the despair of frustration: "' You have taken nothing from me Nicholas. You have withered everything I had to give '" (Autumn, p. 199). Her "underived candour" had revealed the shallow sterility of Nicholas' relationship with her, referred to with affectionate irony in the early days of their marriage, when she described Nicholas as "her little spoiled priest"

(Autumn, p. 201), the term "priest" having a particularly strong connotative meaning in a Catholic country.

The delineation of Teresa evokes the image of a primeval, predatory female: she is physically big, strong, with a "hard-edged profile" (Autumn, p. 159); she has powerful emotions and is strong-willed, possessive and full of an electric energy. Teresa is a complete contrast to Nicholas' first wife, Dolores, who was gentle, submissive and lacking in personality. She is, therefore, juxtaposed to the passive Dolores who, nevertheless, was able to hold the obsessive affection of Nicholas even after her death, while Teresa fought with all her considerable energy and talents for the love which Dolores had won and kept, seemingly without effort. Aggressiveness is seldom rewarded in the novels of John Hearne, and Teresa's was her own undoing:

> "Teresa," I said, "you must go to your room immediately . . .". I had no chance to say anything else before she suddenly snatched the hand which had turned up the lamp and with an outraged whine bit it until her teeth grated on the bone." (Autumn, p. 161).

Her reactions are those of a mythological Amazon, surprisingly combined with an emotional hyper-sensitivity and a fierce pride. Her lack of self-control, predictably leads to disaster. Discipline, particularly self-discipline, is, in John Hearne's novels, a pre-requisite to success and happiness; the explosive quality of Teresa's emotions recalls those of Jojo Rygin's in The Faces of Love, and evokes the tragic

consequences of the unleashing of his unbridled, primeval passion for Rachel Ascom. Teresa's "'now . . . you will think I am a whore. I did not mean to do this'" (Autumn, p. 161), is a spontaneous admission that her deportment was lacking in restraint, and the display of animal emotionalism was not conducive to the establishment of normal relations between her and Nicholas. The uncontrollable violence of her passions at this stage of her involvement with Nicholas is contrasted to her universal insensibility when the infant Eleanor was taken from her, and indicates the metamorphosis which had taken place in her. Teresa epitomizes the conflict of contrary passions which create a schizoid character, or a dichotomous society, in which personalities such as Peter and Sonny clash constantly with the convictions and mores of the rest of that society. In Teresa, the antithetical expressions of shame and arrogance, which often struggled for dominance on her face, indicate the internal battle being waged between fundamentally antagonistic feelings.

The usual point of non-involvement, which is present in Hearne's novels, is made by Nicholas Stacey when he refers to an "illusory freedom from circumstance" (Autumn, p. 163), which takes the form of a flight from reality and human commitment. The panacea of withdrawal from participation in society is a misleading illusion which holds out the promise of a euphoria which is either evanescent or non-existent; and the illusion, once shattered, reveals the social crime of insensitive

indifference which produces destructive consequences. The heart alone, refuses to be gulled into the acceptance of comfortable deceit.

Peter Conroy, the rootless American drifter who had been chosen to assist Jim Diver in his work on the clandestine Cuban newspaper, takes pride in his isolation from, and rejection of his, society. In the novel which he claims to have written, his characters try to leave earth, but fail to get off the rim of his metaphoric "turning wheel" which signifies the wheel of life. They land on Mount Everest, and prevent their fellow man from rescuing them by starting avalanches by their movements. This is the symbolic isolation of some segments of society who not only fail in their undertakings, but make it impossible for society to assist them by their own misguided actions. The concept of man's social isolation is not a pervasive thematic factor in the structure of Hearne's novels. Occasionally, it emerges as a complementary factor in the total situation, for example in The Faces of Love, Jojo Rygin is ostracised after his release from prison, and this temporarily isolates him from some social groups, but the chief significance of the reaction of society is to indicate the pseudo Puritanism of some, and the moral cowardice of others. In Autumn, Hearne introduces social isolation as an important thematic and structural element in his work; Peter Conroy represents the aimless, empty wanderlust of cynical youth who have nothing to contribute

to society, but who expect their parasitic entitlements to be respected and their selfish demands to be met. He describes his father as "a lousy father who works like a machine turning out paint for the other machine workers to put on their houses" (Autumn, p. 53). His total lack of pride makes it easy for him to reject his father and the means he uses to make money, while shamelessly demanding money from the "lousy square" to pay for his selfish indulgencies. His mother is "'a fat wife who hasn't got the guts to bend over and touch her lousy toes'" (Autumn, p. 53) but in describing her in those terms he conveniently forgets that he, too, is fat, and he is in his early manhood. He loved Cayuna and all the "crazy, real people" he was going to meet; "'I dig this place. It's different '" (Autumn, p. 59). It did not take long however, for him to poison the social atmoshere to the point where he would "'give a million dollars to be back in the States now. Anywhere. I'd be glad to see my old man '" (Autumn, pp. 264-5). He is a propagating agent of social poison symbolized by his role in the illicit sale of ganja, the drug that had maddened Mark Lattimer's murder so that his eyes became "pools of blood", in Voices Under the Window. Peter Conroy parodies the ideals of the revolutionary movement for which he is supposed to be working, if only as a "hired hand". He feels trapped, and blames the world of "squares" for his situation; he fails to understand that he is "trapped" by his own irresponsible abuse of freedom and anarchic liberty;

he "digs" only his self-created difficulties and apolaustic obsessions. Hearne's condemnation of social non-involvement, in his previous novels, did not include an attack on the anti-social dropout now disparagingly portrayed by Peter Conroy in The Autumn Equinox; for all his plausible excuses, he is, by his own actions and words, revealed as an egocentric parasite, taking from society whatever he can, while contributing no more than he is compelled to. This is, therefore, a development in Hearne's social theme, and is compatible with the generally more mature and philosophically more profound development of themes and style of The Autumn Equinox.

Structurally, Peter Conroy is a foil for Jim Diver whose virtues and vices are brought into relief by contrasting them with those of Peter; and Jim's arguments, although usually based on a firmer foundation of reason and fact, are often tentative and weak compared with the assertive conviction of Peter Conroy's. Jim reminds Peter that he is "'... not going to be of much use if you get a load on like that every night. Lay off the liquor while you're working . . .'" (Autumn, p.59). He then goes out with Peter to exercise maternal supervision over his drinking, and eventually makes a lame apology for having remonstrated with him regarding the danger arising from his drinking: "'I am sorry I bawled you out this afternoon . . . I was feeling worried'" (Autumn, p.61). The weak, apologetic tone of Jim is typical of those who feel that they should excuse their involvement, at a time in history when not

to be involved is the popular thing.

The structural device of flashbacks which was used in Voices Under the Window, is continuously employed in Autumn, as past occurrences are recalled by the main characters, to illuminate the present, and to confer on it a personal dimension of meaning and an individual point of view. Both the young and the old characters indulge in these chronological oscillations to explain or rationalize their actions and their attitudes. The weight of the past seems to overwhelm the significance of the present, reducing it to a transitional stage between the past and the future. Eleanor and Jim Diver alone seem capable of conscious appreciation of the present as a reality in life, and even for them, there is an uneasy awareness of the transitory nature of their situation.

The book contains twenty-five chapters, covering four months: September to December, inclusive, which partly explains the title. Since the equinox is that time of the year when night and day are of equal length, the title implies a chronological balance and, by extension, a state of equipose which represents the harmonious relationships existing in the world of the Staceys at the time of the arrival of Jim Diver and Peter Conroy, whose presence in Don Pedro's Bay proved so disturbing to its pleasant congeniality.

To Nicholas, time represents the concretion of his life's past activities and the measure of the future. Time had

changed Teresa into the pathetic creature from whom he had taken the infant Eleanor; but time had also brought about the metamorphosis of Eleanor from a frail, urine-soaked infant of uncertain origin and doubtful future, to an attractive, intelligent, radiant woman of great promise.

There are several shifts in time, as Nicholas, Eleanor, and Jim, move back in time to previous experiences and forward to the present situation, linking the events of the past with those of the present. The Autumn Equinox is, therefore, a composite story told from three points of view, sometimes of the same situation or incident, and suggesting a multiple consciousness, much like Faulkner's As I Lay Dying.

In the story, time and love are alluded to as "natural conspirators" who work for the destruction of man. They are both fleeting elements, and it is only by exercising personal discipline in ensuring that they are used for the benefit of others as much as for oneself, that man may employ time and love to attain goals of achievement and happiness. Nicholas feels that time will eliminate the moribund elements of society and replace them with others from previously oppressed and exploited groups:

> The old, purely Spanish pre-eminence was dying languidly and gracefully, and a culture blended of it, the aboriginal Indian and the enduring, potent negro was beginning to impose itself. (Autumn, p. 158)

In this novel, perhaps more than in his other works, Hearne is conscious of the changes brought about by time. All

the important characters: Nicholas, Eleanor, Jim Diver, and even those recalled from the past such as Judith Stacey, Teresa and the crippled Lionel, are changed by time and their experiences. Revolutionary changes occur in individuals as well as in societies, and, by extension, the world. Sonny and Peter Conroy are static characters, and, as such, are doomed. Although it is suggested that Sonny may one day become an influential politician, "in that twilight landscape of the half-men he will one day be outstanding" (Autumn, p. 45) it is also implied that his contributions to his society would be mostly destructive, his sadistic torturing of the lobster described on page 25, foreshadows the sort of treatment he would accord his opponents, if he acquired the necessary political power to implement his bestial inclinations.

Sadistic violence is a factor in the structure of Autumn, and indicates a shift in Hearne's previous avoidance of this degenerate element in human behaviour. The brutality displayed by the two agents of the Batista government in their encounter with Jim and Peter in the basement of Nicholas Stacey's store represents a new aspect of Hearne's realism. This is part of his literary maturity which has been evinced by an expansion of his basic themes of love, politics and class, to encompass deeper and broader aspects of human psychology. His manner of presenting examples of man's brutality to man is, in itself, a comment on this degrading facet of man's nature.

Hearne uses the epistolary device of Luis Corioso's

letter to Nicholas Stacey to plausibly supply information of a private and intimate nature, and to uncover hidden traits of Nicholas' personality. Hearne's method of allowing the reader to see a character from the outside, perhaps from more than one person's viewpoint and then, to participate in the internal workings of the individual's mind, is a technique which achieves total exposure of the personality. This revelation is all the more effective because it is done without overt analysis, but with a much more subtle and effective method of character portrayal through the private thoughts of the individual, or by means of words or actions observed by others. Luis Corioso's letter conveys information which could not be more logically disclosed, as it took the form of private correspondence between two old friends, Corioso and Stacey, thus obviating exaggerations or distortions. The tone of the letter is one of deliberate objectivity which confers an additional value on the evaluations made. The technique is a dramatically valid and structurally effective one, which illuminates Hearne's continuous theme of universal fraternity, implied in the warm relationship between Luis and Nicholas.

Hearne uses a much more elevated style in Autumn, as compared with the preceding novel, Faces, in which a deliberate attempt seems to have been made to incorporate a significant quantity of colloquial expressions and to make use of a regionalized form of English. The narrators: Jim Diver, an

educated American, and Eleanor and Nicholas Stacey who are upper class Cayunans, have a better command of language than could be expected from the typical Cayunan; this is, therefore, an additional factor in Hearne's choice of the quality of language used in Autumn, which is in accord with the intellectual level of the characters. It is, also an indication of the protean quality of John Hearne as an author, that he can effectively use whichever form of English he deems best suited to his topics. In Autumn, the level of the language is in harmony with the philosophical content and reflective atmosphere of the book, thus creating an integrated unity of language and poetic imagery with which it is charged: "The panting, terrified affirmations were laid between us like strangled children upon an altar" (Autumn, p. 160). Hearne's writing acquires a new dimension of poetic imagination and philosophical depth rarely seen in his previous novels. His aptitude for vivid description which stimulates the imagination as it satisfies the demands of realism, manifests a delicate quality of artistic sensibility and poetic evocation which transcends his earlier literary achievements. There is a fulness, a sensuous mellifluousness in his language which is peculiarly appropriate to its thematic content, and in harmony with the ripe fecundity of nature suggested by the title of the novel. This is Hearne's fourth novel, and the maturity of the author is demonstrated by a new power of perceptive insight into the workings of the

human mind and heart.

Hearne's apparent maturity as an artist has achieved a more integrated and subtle use of symbolism in his later works. In The Autumn Equinox, the humming birds outside Nicholas Stacey's store, for example, symbolize the natural beauty of the countryside, and suggest a harmonious combination of commerce and nature. This concept is developed by Eleanor in her description of Don Pedro's Bay:

> Everything looked washed and shining in the sun and when we passed under the overhead chute there was a huge raw splash of red bauxite dust staining the green hill-side right down to the white beach and blue water. Some people said it spoiled the beauty of the bay, but I liked it. I don't like places that don't have any use . . . it looked busy and purposeful somehow. (Autumn, p. 14)

Hearne constantly seeks to reach an accommodation between seemingly antithetical elements: the city and the country, racial and social dissimilarities, commerce and nature, pride and humility, and so on. His universal view visualizes a world of harmonious relationships between diverse components which function with a kind of cosmic rhythm and coherent concord. The uninvolved, in nature or society, constitutes a disruptive fracture in the chain of inter-related activity and is, therefore, unnatural and destructive. The montage presentation of the busy store and the beautiful birds, an image combining commercial functionality and nature's beauty, is intended to demonstrate the potential compatibility of

these concepts, normally accepted as mutually exclusive.

The idea of involvement is a recurrent theme in Autumn. Lionel suggests to Nicholas that Judith Stacey might have been saved from herself if one of the three: Lionel, his father or Nicholas, had had the courage to stand firmly in her way and prevent her from the heedless rush that carried her to destruction. "'One of us,' said Lionel, 'might have done so much.'" (Autumn, p. 132). Hearne reiterates the theme of universal fraternity and man's duty to be involved with his fellow man. His condemnation of society's egregious narcosis and indifference is clearly demonstrated by the inevitable tragedy which follows manifestations of these attitudes of man which are destructive to the collectivity of mankind. Pierre-Auguste, in his court-house "speech", expands Hearne's pervasive theme of the brotherhood of man:

> "Here is liberty. In the heart. It is the reason of the heart. For the heart reasons the community of men, and without liberty there is no community." (Autumn, p. 177).

The basic ingredients of a happy society: the heart, the community of men and liberty, are stated as fundamental requisites for a communal life of contentment, fulfilment and success. This is a development of Hearne's theme, the fraternity of man, to which the heart and liberty are inseparably joined.

In Hearne's works there is little sympathy for those who choose to "opt out" of society, this being contrary to his

main theme of the essential importance of the brotherhood of man. Peter Conroy's attempts to justify his uninvolved existence on the periphery of society, are platitudinous, plausible, but unconvincing.

Nicholas Stacey appreciates Jim Diver's sense of commitment, but realizes that there is an attendant danger:

> "I only sense in you one of those with an insatiable hunger for mistaken commitment, and that after you have done your work here, and maybe seen it become a factor in the success of your Cuban friends, you will seek some other commitment equally spurious--and violent." (Autumn, p. 194)

Although Nicholas Stacey had been a professional soldier, or, perhaps, because of it, he rejects violent methods as a solution to political or social problems. Violence is a discordant element in Autumn, and it is presented in such a way as to clearly indicate the author's repudiation of it as a means of progress. Jim Diver is not in himself violent, but Nicholas sees him as giving active support to those who believe in violence not only as a means to an end, but possibly as an end in itself, since it tends to be self-propagating through the continuous creation of a compulsive appetite for actions of increasingly destructive power.

In The Autumn Equinox, Hearne is at his perceptive best; on pages 270 and 271, his sympathetic insight in a revelation in human understanding. The diverse thoughts and emotions of Nicholas and Eleanor, necessarily dissimilar because of the multiple differences in their ages, experiences and characters,

are evoked by the author as a sort of orchestration of contrapuntal traits and attitudes arising from antitheses of human emotions which depict the essential personality of the characters. But, in spite of their differences, the relationship between Eleanor and Nicholas is warm, intimate and understanding: the ideal basis on which to build a successful society, particularly a multi-racial society.

The parallel themes of race, colour and class, are less salient in this novel than in most of Hearne's works. There is no strident clash of antagonistic social classes, nor mindless bigotry engendered by the curse of colour, to infect the human environment. The trend is towards a reconciliation of hostile factions and the tolerant acceptance of individual idiosyncracies, within reasonable bounds. Both Sonny and Peter transgress these limits; but the innocuous Pierre-Auguste is tolerantly accepted as one of nature's gentle aberrations. In The Faces of Love, Hearne included a Caucasian among his chief characters, in the person of Michael Lovelace, an Englishman, who played a strong supporting role in the novel. In The Autumn Equinox, Jim Diver, an American, is one of the three most important characters in the book. These changes indicate a broadening perspective on the part of the author and a gradual inclusion of members of societies outside the immediate bounds of the Caribbean area, in roles of increasing importance. This trend towards social universality is continued in Land of the Living, in which Stefan

Mahler, a Jewish refugee from war-ravaged Europe narrates the story.

The theme of politics plays an important structural role in Autumn. Although intensely interested in politics, and its various ramifications, Hearne does not appear to hold the average politician in high esteem. He is surprised that Luis Corioso has not realized that "the sickness of governors is not in the abuse of power, but in the desire to govern" (Autumn, p. 101). Nicholas Stacey rejects the old adage that "power corrupts" and postulates that power merely makes the disease apparent, and that politicians who come to power are "corrupt in their very natures" (Autumn, p. 101) and are, therefore, incapable of implementing the ideological concepts which motivated those who brought them to power, particularly through revolutionary means. Judith Stacey's lust for power over her domestic environment ended in defeat, just as Rachel Ascom's did in Faces. Judith only succeeded in inducing a feeling of self-contempt in Lionel when he was old enough, and courageous enough, to admit to having succumbed to her influence over him and her power to possess him. She left him an empty shell to be refilled by time, experience and tragedy, with the humiliating understanding of what he had permitted his mother to do to him and to Nicholas.

The sadism of Judith and Sonny signifies a new realism in Hearne. The carefully staged scene in which Nicholas was informed of his parentage could only have been planned by

someone with a well-nurtured capacity for cruelty; sadism is added to violence in the lustful search for power, in Autumn, but the search remains, as it did in Hearne's previous novels, a self-defeating, destructive goal.

In describing the situations of Nicholas, when he was still a child, the infant Eleanor, and the final stage of degeneration of Teresa, Hearne demonstrates a gift for pathos which was not evident in the three preceding works. His emotional quality indicates greater depths of sensitive perception and a more marked capacity for empathy, even with the obnoxious Sonny and the apolaustic Peter Conroy, which adds to the realism of his portrayals. There is an aura of profound humanism in Autumn, partly explained by the philosophical musings of the characters, and partly by the greater psychological insights made possible by the technique of having a number of individuals tell their own tale as seen from their intimate, personal point of view. The absence of a climactic crescendo at the denouement, reinforces the pathetic quality of the novel, and, in a strangely fitting way, is suited to the choice of title, with its implications of mellow nostalgia and expectations tinged with melancholy.

CHAPTER V

LAND OF THE LIVING

Hearne's expanded imaginative vision and universal consciousness created the character of Stefan Mahler, a Jewish refugee, who narrates the story of Land of the Living. The setting is again the fictional island of Cayuna, and characters who have now become familiar to the reader through encounters in previous novels by Hearne, are again introduced in this work: Oliver Hyde is still working with the Newsletter; Andrew Fabricus is married to Margaret; he has abandoned his previous role of the aloof, uninvolved Business Manager of the Newsletter, in The Faces of Love, and is now a successful planter and politician; Stefan Mahler thinks he is "the only completely happy man I know".[21]

In his role of Professor in the Department of Zoology at the University in Cayuna, Stefan Mahler meets many of the local people, including Bernice Heneky, the owner of a bar and restaurant, and her father, Marcus Heneky. Oliver Hyde makes a casual observation regarding Bernice's interest in Stefan, which eventually leads to a liaison between the two of them. Bernice and Stefan visit Marcus at Gran' Dum, in the Saint Joseph mountains, to discover that he is very sick from typhoid. Stefan also learns that Marcus is a visionary politician, and

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21 John Hearne, Land of the Living (London: Faber and Faber, 1961), p. 126. All other references to this work are incorporated in the body of the thesis.

leader of The Pure Church of Africa, a racist group, dedicated to the establishment of a separate African identity among Cayuna's faceless blacks.

Stefan is introduced to Joan Culpepper, a well-known Queenshaven socialite and promiscuous alcoholic whose conduct he initially finds distasteful, but he is subsequently captivated by an inexplicable attraction to her. Her peculiar sense of honour and capacity to empathize with those in need, strengthen his affection for, and interest in, her. She rejects him, at first, questioning the reasons which motivate his interest in her, and also not daring to risk a serious emotional entanglement, particularly after her previous tragic experience in that sphere of her existence. When the story begins, they are married and are leading a happy life in the warm, intimate atmosphere of their group of friends in Cayuna. In a series of flashbacks, a favourite device of Hearne's effectively used in Voices Under the Window and The Autumn Equinox, the chronological and narrative gaps between Stefan Mahler's arrival in Queenshaven and the comfortable Sunday afternoon scene described in Chapter I, ii, are filled in.

Not content with the results of his preaching in The Pure Church of Africa, Marcus Heneky enters the field of politics; he makes speeches at political meetings which precede a by-election made necessary by the death of "Poncho" Gomez, the representative for District Two, who was killed in a spectacular air crash at the Barricades. The two main political parties

are disturbed by the effects of Heneky's speeches on the public, and he is arrested for preaching without a licence and jailed for six months. When he emerges from jail, he has lost the satiric humour and humanity which mitigated the intensity of his religious and racial fanaticism. He enters into an unholy alliance with Tiger Johnson, leader of the denizens of the Jungle, first encountered in Stranger at the Gate. Tiger has expanded his ganja-purchasing enterprises to the point where he is engaged in large scale exportation of the product to Cuba, in exchange for small arms. Mass' Howard, Heneky's constant companion and housekeeper, is sent to Cuba to facilitate the exchange. He rashly writes to Marcus Heneky, referring to "'the triumph of our arms which come to you in God's cloak of darkness'" (Land, p. 263); the letter is intercepted by the police and, a short time later, a member of Heneky's Sons of Sheba, is arrested with the stock of a Sten gun hidden in his shirt. Tiger Johnson is captured in a raid on the Jungle; Marcus Heneky escapes to the hills with fifteen of his Sheba's Sons, but is eventually surrounded. Bernice tries to save him from being shot by appealing to him to surrender to save further bloodshed. He reluctantly accedes to her persuasive arguments, but is cut down in the moment of capitulation by Ralston, a fanatic member of Sheba's Sons, who also kills Bernice.

The plot of Land of the Living is complex, containing, in addition to the central story of Stefan Mahler, several sub-

plots which are closely related to the main plot, resulting in a unified work. Basically, the novel is tightly structured, with reciprocal illumination of juxtaposed themes, woven into a balanced pattern of carefully varied events.

Hearne's style has acquired a control which gives to Land a sense of well-blended proportion; he makes wide use of antitheses to confer both contrast and homogeneousness on the images evoked by his fluent prose:

> I drank and the burning coldness of the ice, the sharp assertion of the liquor, the bland liveliness of soda-water all seemed new and remarkable (Land, p. 19).

On page fifteen, the contrast of the destructively utilitarian lizard has been juxtaposed with the defenceless and useless moth, the swift anihilation of which is a contrasting interlude to the somnolent contentment of a Cayunan Sunday afternoon.

This stylistic development is eminently suited to the stress which, in Land of the Living, perhaps more than in any other of his novels, creates an intermittent harmony, counterpointed by contrasting incidents of strong discord. The book begins with the bitter memories of Auschwitz, Belsen and Dachau, and the deaths of Stefan's mother, father and sister. A short while later, his reminiscences of the "mindless convulsions of terror with which Europe so nearly destroyed itself" (Land, p. 13) is replaced by the "drowsy . . . animal contentment of my sunbaked, comfortably fed body" (Land, p.15), in the idyllic surroundings of tropical Cayuna.

Since many of the characters in Land of the Living are illiterate or partly educated, the elevated form of prose used by the narrators in The Autumn Equinox, is generally replaced by a much more earthy type of language, more in keeping with the significance of the title. However, Hearne is restrained in his use of the localized style of English used by his characters; he includes enough of the dialect to give a realistic portrayal of the people, and to add local colour, without incorporating prolonged discussions in the regional idiom, which would be confusing and frustrating to readers who may find it unfamiliar or incomprehensible. He also avoids using the more extreme type of dialect which forms an almost separate language. Dr. Mahler, the narrator, is a highly educated man, and his prose is, therefore, consistent with his degree of education and thought. There is a great variety of linguistic levels used in the novel, and this is consonant with the author's expanded vision and technique of counterbalancing contrasts.

Hearne's development as a writer, which was commented on in The Autumn Equinox, is continued in Land of the Living. The naturalistic background to the story is emphasized by references to the countryside and the creatures of nature; this is plausible, since Stefan Mahler is a Professor of Zoology, and is involved in discussions or work connected with man's environment. The dissimilarities found in nature serve to illustrate some of the paradoxes of society, and

to demonstrate the ineluctable existence of a balancing interdependence.

Hearne's fictional community of Cayuna is also developing: Oliver and Sybil Hyde, Andrew and Margaret Fabricus, Sergeant Cowell of Stranger at the Gate, who is now Superintendent Cowell, Tiger Johnson from the Jungle, and others, are again presented, in Land of the Living. To these familiar figures, new personalities have been added, thus creating a larger Cayunan community, containing many different, but complementary personalities, which give variety and vitality to their little world in the Caribbean.

The theme of love, in Land of the Living, is treated with a casual recognition of its primitive role in a naturalistic environment. The theme is inextricably linked with the title of the book, with its symbolic reference to the abode and source of sustenance of human life. The living are, in an inescapable way, a viable continuum of the dead, whose influence pervades their root impulses; the elemental instincts and current of socio-historic events which motivate Marcus Heneky and his Sons of Sheba, are more closely related to the dead past than to the moribund present; and their future, judging from their shibboleths, lies with the dead, in whose company they find a ready association and an acceptable identity.

Even as Stefan examines his association with Bernice on page 91, he spontaneously contemplates the future erosion of

their relationship induced by their physical, educational and social differences, and the influence of their environment. He sees, in their physical communion, not the natural result of propagation and the renewal of life, but a condition in which man is hunted to a symbolic death. Bernice is also impelled to speculate on their future relationship; her innate honesty leads her to see:

> . . . a time when I would no longer need her, and although we never talked of this, I would occasionally surprise her lo ing at me with a pensive, tender resignation, as if I were the photograph of someone long dead.
> (Land, p. 126).

The associated images of love and symbolic death form a parallel concept to the one which inspires Marcus Heneky and the Sons of Sheba to look for the future in the dead past, which they see as their hoped-for future life. This is the pattern of the Cosmic Circle, or the Wheel of Life, referred to by Peter Conroy in The Autumn Equinox, in which there is neither beginning nor end, only a continuous renewal, replacing the present with the future, and the future with the past.

The topics mentioned in Land of the Living are numerous and varied; in the first few pages, politics, science, love, Cayuna, nature, Marcus Heneky, Bernice and the Old Testament are discussed or referred to, in addition to the introduction of a number of characters in the novel. The effect is that of an intense and constantly changing scene, which shows many different aspects of the same fundamental unit: the

universe, dominated by the society of man, in all its multiple facets and contrasting elements, in which there exists an essential interpenetration of dissimilar elements which are linked together in some unified, cosmic plan. Even the contrasts are, in some strange way, finally more unifying than divisive; the chronological barriers seem to disappear as Stefan Mahler, a mature scientist blunders into the world of children and identifies with them, while retaining his adult personality and scientific aloofness. Thus the characters appear to have acquired an elasticity which makes it possible to cover great ranges of identity and experience.

In such a world of variety and constant change, stability is difficult to achieve: Joan, as Stefan's wife, sees in Sybil's failure to hold Oliver Hyde, the possibility of her going through a similar experience. She is living in a secure world of love and understanding, but is drawn to think of the day when Stefan will be attracted to someone younger, and she will find herself in Sybil's position. Bernice Heneky went through the same experience with Stefan, before he married Joan. It is a coincidence that both Joan and Bernice should feel the same way about the continuation of their relationship with Stefan, but the significance of the incidents seems to indicate the unsettling effect of rapid change in the structure of society, rather than any innate lack of stability in Stefan Mahler. This aspect of social change is exemplified in the split that has developed in the household of Oliver and Sybil Hyde. In The Faces of Love, theirs had been an ideal asso-

ciation, whereby each supplied the other with those special contributions for which there was a fundamental need. But their seemingly stable world is threatened by the intrusion of Mary Seton. We know very little about Mary, except that she is a sociologist; this is another example of the many contrasts which pervade the novel, epitomized in the contrapuntal delineation of Joan Culpepper, a scandalous social vagrant and amoral alcoholic: " a walking disaster", who is also capable of showing great humanity, empathy and sympathetic responsibility for her fellow man. She can also be cruelly cynical, as she demonstrated in her behaviour towards Hippolyte, at Oliver Hyde's party, and, on several occasions, to Stefan Mahler.

Joan's reputation, in Cayunan society, was notably dishonourable, yet Stefan was moved to exclaim at her unusual sense of honour in matters which had some significance for her:

> "'Now you frighten me a little,' I added gravely. 'You're too damned honourable. I don't know if I can live up to that.'" (Land, p. 234).

Her capacity for empathizing with people in physical or mental distress is almost a dangerous attribute, if we bear in mind her highly individualistic set of moral codes and her disdainful disregard for social conventions. Paradoxically, she is a very ethical person, within the bounds of her acceptance of the relevant rules.

In many ways, Bernice is a complete contrast to Joan. Apart from the physical and social factors, their outlook

on life and sense of values are very different, except in the matter of helping those who, they feel, are in need of their assistance. Bernice could not comprehend that someone should need help, and that help should be withheld. Stefan tried to explain to her that many of the men to whom she gave free meals in her restaurant, were professional parasites who were willing to exploit her for as long as they could, then they would move on to another victim, despising her for her generosity which they would interpret as contemptible gullibility. To the ingenuous and liberal Bernice, this was incomprehensible: she could not understand that anyone should doubt her spontaneous altruism, neither could she imagine herself not acceding to a request for a free meal on the basis of a lack of money with which to buy one. Her honesty, unlike the consuming flame of Teresa Stacey in The Autumn Equinox, is a natural desire to fill a fundamental need within herself. Faced with the delicate situation of having to introduce Stefan who is a German, to her black racist father, and to explain the circumstances of his driving her to Gran' Dum, she diplomatically implies that it was Stefan who had offered to drive her to her father's house; but it was Bernice who had apologetically requested Stefan to take her to see her father who, reportedly, was very ill. Even this slight alteration of the truth, made mostly out of consideration for her father's feelings, distresses the ingenuous Bernice:

> She looked at me sadly, and by this time I had known her long enough to understand the shame and hurt she was feeling for her necessary equivocation. With Bernice honesty was never an obligation: it was an appetite. (Land, p. 114).

Bernice is the eternal mother figure whose destiny it is to minister to mankind when in need. And that fate led her to attempt to rescue Marcus Heneky and his desperate group of Sheba's Sons from the tragedy of more bloodshed, surrounded as they were, by the police and in imminent danger of being shot. When, finally, she is savagely cut down by Ralston, maddened by frustration and privation, one sees a repetition of the events of Voices Under the Window, when Mark Lattimer was similarly killed while attempting, like Bernice, to help those in distress and in need of assistance: this is the symbolic crucifixion of the saviour figure.

Stefan, who had been through the hell of concentration camps and knew what a tenuous hold man had on life, was moved to remonstrate with a destiny which could reward so much good with so much evil:

> "'I'm glad this whole world is just an accident,' I said to Oliver. 'If I thought it was created, I don't think I could stand it,'" (Land, p. 278).

This is a seeming contradiction of the theme of cyclical renewal signified by the linking of the past with the future, in the doctrine of Marcus Heneky and his Sons of Sheba, and in the general movement and form of nature. These are contrasting concepts presented by Hearne in a work which is pervaded by paradoxes. There is an accommodation to be reached, a state of equipoise to be achieved, between the antithetical points of view; these are implicit in the central theme of an ideal, universal relationship in man and nature in which

there is amity and accord. This is a higher level of social achievement not yet attained by man; and it is through the examples and the sacrifices of the Bernice Henekys and the Mark Lattimers of the world that this humanistic state may, eventually, be achieved. Thus, their apparently needless sacrifices may be justified on the grounds of man's progressive development; and Stefan may, eventually, comprehend the need for periodic immolations of the chosen, to shock or inspire society into an understanding of its destiny and its duty to itself.

Bernice's father, Marcus Heneky, has the same capacity for empathy, but in him, this trait has been blunted and warped by his abrasive experiences. His epiphany, described on pages 157 and 158, is a tour de force of the writer's art. He is, indoubtedly, a visionary, who is obsessed with the future of his race. He sees the black man as having two pasts: one, under the dehumanizing yoke of oppression, and the second, as part of a distant past, in a vaguely recalled existence. Freedom from the first is necessary to achieve identification with the second: "'That is why my race can't find our destiny. Because our past lie abandoned in Africa.'" (Land, p. 159). In his search for a future in the past, he isolates himself from contact with the contagion of society, and even from his daughter for whom he, undoubtedly, has a deep love, which he subordinates to his loyalty to his vision of a dominant Africa, founded on the doctrines of his Pure Church of Africa. Basic-

ally, he is non-violent, and he deplores the incident at Caymanas Marshes, when Dr. Mahler and his group of students from the University were molested and insulted by a ganja-inspired member of Sheba's Sons. On this occasion, Mahler showed restraint and tolerance, but it is significant that neither he nor Ruddy,the guide, derived any satisfaction or pride from the peaceful resolution of the clash, since they both felt that honour,somehow, had been compromised in a vain attempt to accommodate primitivistic ochlocracy. Although he does not appear in his works to support violence, (so strongly rejected by Nicholas Stacey, in The Autumn Equinox), as an effective means of settling issues, there is an implicit assertion in Hearne's works that there exists the rare occasion when reluctantly, one has to face the unpleasant fact that there is no effective alternative. Both Hector Slade and Carl Brandt, in Stranger at the Gate, were unable to say whether, placed in Roy McKenzie's position, they would not have adopted the violently destructive, but effective tactics which he used, in stopping the police truck from preventing Henri Etienne's escape.

Heneky's incarceration was instrumental in producing a change in his attitude towards violent methods as a means of achieving his aims. By joining forces with Tiger Johnson, the epitome of crime and evil, Marcus symbolically betrayed his ethical and religious commitments. In seeking "apartness" for himself and his followers, he violated the code of uni-

versal fraternity. His was a visionary world which could not be reconciled with his environment, and was, therefore, inimical to its existence. Conflict, which is a pervasive theme in Land of the Living, is produced in Marcus Heneky by the antagonistic demands of reason and fanaticism, philanthropy and hate, pacifism and violence. In Hearne's theory of a unified world, these dichotomous tensions were bound to be finally destructive. It is, therefore, consonant with the central theme of universal brotherhood, that the anti-social, divisive violence which became inevitable once Tiger Johnson was involved in the affairs of Sheba's Sons, should have ended in the destruction of their leader, Marcus Heneky, by one of his own sect. The image of Ralston hopping through the mire, with his arms flapping, and his legs knifing into the mire as he approached Heneky from the rear of the column of Sheba's Sons, is evocative of some obscene, anachronistic creature from the dim mists of man's prehistoric past, emerging from the primeval jungle of his aggressive, animal isolation to cut off the progress of his tribe towards the community of man, founded on friendship and tolerance.

CONCLUSION

The intense and varied character of West Indian life, with its conflicts and harmonies, is attracting the interest of writers on an increasing scale. At first, the indigenous writers exploited the dramatic characteristics of the area. Local colour, politics, ideas and customs peculiar to the Caribbean, were woven into the fabric of West Indian literature. Since the recognized regional authors have become established only over a matter of a few decades, it is not unexpected that the early writers should have portrayed those aspects of Caribbean life which hold a special fascination for those who have had the experience of living those moments in time when the full flavour of West Indian life is savoured. Such authors wrote out of a compulsion to describe those topical events and scenes which they had experienced or observed with deep emotional intensity and which were part of their natural environment.

John Hearne is also preoccupied with the natural environment of man as expressed in a quotation which he used from Yeats: "the unity from a mythology that marries us to rock and hill".[22] Although he uses this quotation as a point

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22 John Hearne, "The Fugitive in the Forest: A Study of Four Novels by Wilson Harris.", The Journal of Commonwealth Literature (December, 1967) No. 4, p. 99.

of departure in examining the work of Wilson Harris, it is clear from his novels that this is, for Hearne, a fundamental concept which influences his writing. He places an unusual emphasis on the impact of landscape on a local population, and postulates the idea that a forbidding landscape such as that of Guiana, "can crush the mind like sleep". He feels that a conscious understanding of, as contrasted with a feeling for, the respective roles played by man, history and environment, and an acceptance of the inter-relationship of these factors, is a prerequisite to a recognition of the identity of a people and the nature of their society.

One of the accusations that has been made against John Hearne, is that his writing is too objective, too much that of the detached observer, to effectively represent a region where emotions are strong, contrasts are vivid, and conflicts are often bitter. During this critical examination of Hearne's works, some effort has been made to isolate a central theme. Many themes have been used in the structuring of his novels, including those of politics, love and class distinction, which have been recognized by many critics as areas of special interest to Hearne; but this paper has attempted to show that the theme which pervades his work with the greatest intensity and significance is the continual theme of the universal fraternity of man. The structuring of his plots, characterization, and the motivational drives of his personalities and the consequences of their actions all lead to the same

conclusion: that John Hearne, in his novels, indicates that the theme of universal fraternity is of paramount importance in life and, consequently, to the world of Cayuna. Tiger Johnson, in Stranger at the Gate, and Marcus Heneky in Land of the Living, are individually convinced that each one is justified in pursuing his political goals with unswerving dedication, regardless of the national good. Each is equally determined to achieve those goals which appear worthwhile and justifiable, from the viewpoint of his segment of society. But this partisan view does violence to the national interest by creating destructive conflicts between rival strata of his society. It is imperative, therefore, to create not only a national, but a universal society based on amity, tolerance and unity, and forming a brotherhood of all mankind, This concept of a universal fraternity, is continually presented in Hearne's novels as the essential factor of a healthy, progressive and contented society.

Hearne has chosen to write for a broader spectrum of readers than were appealed to by the early West Indian writers, and has approached his themes and topics with a concept of the importance of universality, and the idea of One World, in which "no man is an island unto himself". In Hearne's novels, characters without a sense of commitment, are the "Hollow Men" who live shadowy, feckless lives. Hearne seems to share T. S. Eliot's view that "it is better to do evil than to do nothing"; this concept is personified in the character of Tiger Johnson, in Stranger at the Gate, who

revelled in his contemptuous rejection of all moral codes or social conventions except those of the jungle, but would have nothing to do with a stolen Bible. Hearne's portrayal of Tiger is relatively sympathetic, because of his involvement with his own people, and as a symbolic representative of the oppressed outcasts of society. Mark Lattimer, Roy McKenzie and Marcus Heneky pay a high price for their commitment to an ideal, but this indicates that even at this level of sacrifice, commitment to a cause or involvement with a society is man's proper function and rightful destiny. Throughout the five novels covered in this paper, the concept of man's involvement with his fellow man, forms a thematic nexus, linking the ideas and characters of the stories recounted in the five novels written to date. Characterization, the conflict of characters, the philosophical concepts and moral evaluations, all illuminate Hearne's theme of the fraternal association of man.

Many of Hearne's stories are based on local myths and well known personalities. The legend of Marcus Garvey, a fiery figure in Jamaican politics who was responsible for initiating the labour movement among the workers, is the archetype from which Marcus Heneky is drawn. Jojo Rygin is inspired by an infamous Jamaican by the name of Rygin who murdered his girl friend and, while he was being hunted by the police, daringly entered a police station and killed several policemen before escaping to an off-shore island where he was seen by fishermen

who informed the police of his whereabouts. He was shot in the ensuing battle with the police. Hearne has incorporated a modified version of the character of Rygin in The Faces of Love, and the part of the legend that deals with his discovery by fishermen and subsequent shooting, parallels the final events in Land of the Living, in which there is an emphatic restatement of the theme, central to all of Hearne's novels, of the indivisibility of the concept of the brotherhood of man.

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