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The search for the undivided self : Canadian trends in exile.

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THE SEARCH FOR THE UNDIVIDED SELF:
CANADIAN TRENDS IN EXILE

by

Linda Anne Wilmshurst

A Thesis
Submitted in Partial Fulfillment
of the
Master of Arts
through the Department of English
to the Faculty of Graduate Studies

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ABSTRACT

The present study was conducted to examine the thematic presentation of the concept of exile in selected Canadian novels concerning the child as major subject. Visualizing the child as literary spokesman for the age, a continuum of relatedness to and separateness from society was found to parallel the development of the fictional child in his historical, regional and psychological presentation.

The child's search for identity amidst the impinging forces of an adult society revealed patterns of survival which varied from withdrawal and isolation to engulfment. Through an examination of the trends of isolation revealed in the selected novels, a chronological portrait of Canadian literary history was suggested as it was mirrored in the presentation of the fictional child. From the Romantic portrait of the innocent child to the contemporary vision of the alienated man, the literary child projected the author's optimism or pessimism for the future.
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CHAPTER 1

INTRODUCTION

Critics of twentieth century literature, whether discussing the medium of poetry or prose, continually stress the themes of man’s isolation and alienation. Canadian literature is no exception in this regard. However, the explanations for the universality of the theme become somewhat focused on a particular Canadianism. D.G. Jones infers that "the sense of exile" found in Canadian literature stems from man’s inability to communicate with the vastness of the land, while Warren Tallman proposes the rural/urban generation gap within the Canadian family found in pre-war Canada as the cause. Although John Moss in his recent analysis considers patterns of isolation in English Canadian fiction as an expression of the geophysical imagination (regionality in terms of landscape) or of individual consciousness (recognition of self as an outsider)

1 D.G. Jones in his book, Butterfly on Rock (Toronto, 1970), discusses in the Introduction and Chapter 1 the symbolic representation of geographical phenomenon such as the Ark or Mountain (in Ernest Buckler’s The Mountain and the Valley) found in Canadian literature as the necessary isolator for the Adam figure to complete his quest for life’s salvation.

2 Warren Tallman’s essay “Wolf in the Snow”, in Canadian Literature 5 (Summer 1960), pp. 7-20, considers W.O. Mitchell’s Who Has Seen the Wind as a society of the negative and alienated but does not consider the child per se in this context. His discussion of David, in The Mountain and the Valley, emphasizes the differences between David and his family only at a cerebral level.

3 John Moss, Patterns of Isolation (Toronto, 1974).
his explication of isolatory patterns (garrison, frontier, colonial, immigrant) ultimately defines isolation as a Canadian experience in its contextual presentation.

In discussing the theme of exile found in selected Canadian novels concerning the child as major subject, it will become evident that although the experiences of the Canadian child will in essence represent a Canadian identity, no attempt will be made at the onset to confine the development of the theme within Canadian boundaries.

As exile entails the forced separation of an individual (physically) from his home or country, and presupposes the denial of social contact within the boundaries from which he has been exiled, the young child can be considered perpetually in a state of exile. The young child is in a "position of physical and psychological inferiority to adults--he is encompassed by their whole world". The exile of the young child from the adult world and the consequent fears of his being assimilated into an adult world which he does not comprehend serve as the basic paradox confronting the child's sense of identity. In describing the effects of a threatening environment on a tenuous ego (a weakly defined self-concept), R.D. Laing defines a continuum of approaches which may be adapted to preserve one's position in the world:

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Thus instead of the polarities of separateness and relatedness based on individual autonomy, there is an antithesis between complete loss of being by absorption into the other person (engulfment) and complete aloneness (isolation). Therefore, the concept of isolation and its relationship to the fictional child reveals a duality of focus. Isolation can, in a positive sense, serve to erect barriers against conformity and the child can consequently preserve his identity and develop his individuality by retreating within his private world. However, prolonged dependence on the inner world may result in the exaggerated distortion of his world view and consequently in further withdrawal into his imaginative alternative world.

The present study will examine the dimensions of childhood isolation as a result of his initial experience of exile from an adult world in a representative sample of Canadian novels. Although Canadian literature has produced an abundance of fictional children in the last thirty years, little attempt has been initiated to examine this important facet of Canadian fiction.

Peter Coveney's extensive analysis of The Image of Childhood (1957) in world literature from Blake to Lawrence is without contemporary counterpart. Coveney's thesis, however, that the child as literary spokesman projects the literary climate of the age is a substantive discourse which

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correlates the literary voice of the child to psychological, sociological and political trends of the era. One need only consider the fictional child of Dickens and his relationship to the technological advances of England or Lawrence's Paul Morel (Sons and Lovers) who trembles under the weight of Freudian theory. The study of the child in twentieth-century literature has been sparse with the exception of Gail Plummer's M.A. Thesis (1968) devoted to the American short story and Margaret Atwood's inclusion in Survival (1972) of "The Family Portrait". Although specific references to the child-oriented perspective or child as major character exist in critical explications of individual authors, to date little attempt has been made to study an integrated pattern of child-oriented themes which transcend authorial boundaries.

Since critical evaluation of the child as narrator or major character is at best fragmentary and because the examples of illustrative fiction numerous and diverse, a critical analysis of the child in Canadian fiction may be approached by two distinct methods of evaluation. The critic may document his thesis with an overview of contemporary patterns which are revealed in numerous Canadian novels relevant to the discussion of the child. The critic may, however, choose to restrict his critical analysis to a small representative sample of Canadian novels and conduct an in-depth analysis of a single theme and variations on that theme. The former approach has the advan-
tage of scope, while the latter, depth. It is the present author's opinion that the latter method of approach is most appropriate for the present study. Therefore, the present study will examine the thematic presentation of the child in Canadian fiction—the child in exile from the adult world. The degree to which the child achieves a sense of separateness (mutual autonomous relationship with the adult world) as opposed to isolation (withdrawal within the child's world of fantasy) will serve as a continuum from which the respective novels will be discussed.

The selection criterion for the novels appearing in the present study was degree of representativeness to the Canadian literature of the child as determined by the author's knowledge of Canadian fictional works which revealed the child as narrator or major subject. The sample consists of six novels: Who Has Seen the Wind (W.O. Mitchell, 1947), The Mountain and the Valley (Ernest Buckler, 1952), A Bird in the House (Margaret Laurence, 1963-67), The Emperor of Ice Cream (Brian Moore, 1965), The Swallower Swallowed (Rejean Ducharme, 1967) and Pandora (Sylvia Fraser, 1972). The sample surveys literature within a range of twenty-five years and provides a regional overview for the fictional context of the novels. The contextual settings of the chosen novels serve to isolate the young children graphically or spatially within their environmental place of birth. In Who Has Seen the Wind, Brian discovers life and death in the solitude of the prairie, while Vanessa, in A Bird in the
House, views the prairie from her vantage point within the Brick House which seals its inhabitants within a Puritan past. Pandora's child-eye view of a small southern Ontario town, in Pandora, and Bernice's bizarre portrait of the island she lives on near Montreal, in The Swallower swallow, provide the solitary settings for two diverse visions of childhood. The Nova Scotian Annapolis Valley, in The Mountain and the Valley, serves as the alienated context in which the thirty-year life of David Canaan is presented, while Ireland, an island of tradition and stagnation, encompasses Gavin Burke's struggle for a contemporary identity in The Emperor of Ice Cream.

The sample of novels also reveals a variance of authorial perspectives afforded by the age of the child and the versatility of experiences peculiar to definite phases of child development. It is through the fictional child that the adult author expresses his concern with contemporary life. Therefore, the guise of the child serves not only to elucidate the attitudes of the author towards society, but to isolate the relevant experiences particular to the development of conformity to or regression from that society's projected image. The Platonic image which Brian projects, in Who Has Seen the Wind, reveals the development to middle childhood of the Romantic child, while David's retrospective vision, in The Mountain and the Valley reveals his sustained innocence entrapped in the cloak of age. Although A Bird in the House is, in fact, a collection of short stories,
its form and content are particularly applicable to the present study. All the short stories are related by a narrator, Vanessa McLeod, and it is in their episodic quality that they reflect the timeless experiences of childhood. Vanessa's retrospective vision of Manawaka represents the superimposition of the adult and child perspectives, as the stories although intellectually adult present the experiences which formed the author's life-vision. In *The Emperor of Ice Cream*, Gavin's adolescence serves to capture the urgency for development and exaggerated proportions of the traditional past and present evident in the author's ambivalent feelings towards Ireland. While the neurotic portrait of life sketched by Bernice illustrates the victimization of an eleven year old child by society's faults, the first five years in the life of Pandora suggest the author's optimism for and emphasis on early childhood development. Therefore, although the child's sense of alienation is his fictional birth-right in contemporary society, the varying approaches to the problem of alienation pave his literary course.

Therefore, the novels were selected for content (versatility of childhood experiences), regionality, date of printing, age of child and variance of perspective, such that each novel can be said to represent a historical, regional and psychological presentation of the theme of exile. Although the novels will be discussed in terms of the major character, it is understood that the perspective
of the adult author is inseparable from the child's projected vision.

The modern fictional child is born into a world of chaos which threatens to slaughter the innocent lambs with the burden of knowledge. The contemporary existential emphasis on the knowledge of the inner self becomes the modern author's ultimate goal for his fictional child. Initially the young child is in a state of involuntary exile, reduced by his diminutive size and dependent nature to the passive role of receptor. The child as object therefore serves as the first stage of exile. The child at this stage is represented as misunderstood because the adult world does not consider the child as a 'feeling' individual. In all the novels discussed in this paper, the first stage is evident in the child's exaggerated sense of persecution. Excluded from, yet surrounded by the adult world, the child is forced to accept passively the world he is dependent upon for his survival.

The second stage of exile is a voluntary and conscious withdrawal of the child from the adult world. The child learns to differentiate that part of the world in which he belongs (the friendly environment which he associates with) as "me" and the hostile and threatening world as "not me". The psychology of "me" which Moss refers to as the contemporary shift in focus of psychological consciousness "from inner depths to the interaction of inner and outer realities of individual experience", in actuality has

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6 Moss, p. 225.
as its roots the developmental stages of childhood awareness. The concept of "the individual as interacting object rather than expiating subject"\(^7\) is actually the second stage of child awareness; the awareness that "the child begins to establish himself as an object of others before he becomes an executive subject"\(^8\). In this sense, the child develops from the "outside in": "the child doesn't unfold into the world, the world unfolds into him"\(^9\). In the literature of the child, the sense of the external world in the animated forms of wind, rain, landscape are as objective and threatening or placating as the human objects which the child encounters.

The child in his differentiated state of self and object self is the third proponent of his exile. From his exiled position, the child discovers a feeling of separateness, not only from the outside world but from his objective self. Brian on the prairie feels that his body is separate from his inner self; Pandora watches herself in a dream; David is a watcher whose sense of self is lost in the objective; Gavin watches the good and bad angels of his outer self struggling for victory; Vanessa sees herself in the bird-like flutterings of her futile escape; Bernice keeps a vigil over her hatred. The divided self

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\(^7\)Moss, p. 225.
\(^8\)Becker, p. 22.
\(^9\)Ibid., p. 25.
results from the child's self-reflective ability. The child in seeing himself as an object from the vantage point of his inner world provides the "self-awareness that enables him to conceptually back away from himself"\textsuperscript{10}. Therefore, with the gain of self-reflective behaviour or objectification comes the loss of spontaneity or "the feeling" which Brain tries to recapture in \textit{Who Has Seen the Wind}.

From this inner perspective, the child examines external reality, retreating into the protective coloring of his imagination or extending his reach into the external world. The concepts of God and Death or old age provide overwhelming barriers to the child's comprehension and qualification of his external world. It is in his relationship to these concepts that the child formulates his strategic patterns of survival. The child's fear of the connotations which God and Death or old age may suggest could result in the child withdrawing within the sanctuary of his private world. The inner self, therefore, becomes the less hostile dwelling place when the child is confronted with overwhelming forces which threaten to consume his identity. The child may, however, gradually emerge from his inner self to integrate his experiences in proportions which he is able to accommodate. The child fluctuates from optimism to cynicism, from the heroic to the defenseless, as he snatches fragments of the real

\textsuperscript{10}Becker, p. 23.
only to retreat from the obvious.

The temptation "to keep secrets..." represents staking out of the child's claim to an integral inner self, free from the prying eyes of the world."\(^{11}\) David Canaan, however, reveals the ultimate tragedy of such a dichotomy which results in his total isolation, mentally and physically, from the outer world and reality. The exaggerated imagination of the young child becomes an additional barrier to growth. While imagination provides the sugar-coating on life's bitter lessons, it may provide the negative distortion of reality beyond the normal fears, such as Bernice's world conceived of hatred. Pressure of the adult world impinging on the frail structures of emerging child identity may result in feelings of **implosion** "the experience of the world as liable at any moment to crash in and obliterate all identity."\(^{12}\) The young child "feels that, like a vacuum, he is empty"\(^{13}\) and shrinks in the fear of reality as a persecutor. A second experiential feeling is that of **engulfment** where "any and every relationship threatens the individual with loss of identity."\(^{14}\) The child who fears engulfment shrinks from being understood, loved or even being seen, for all such behaviours

\(^{11}\)Becker, p. 28.

\(^{12}\)Laing, p. 47.

\(^{13}\)Ibid.

\(^{14}\)Ibid.
entail the child's assimilation into the adult world and subsequent loss of selfhood.

The analysis of the fictional child in Canadian literature along the continuum of isolation, therefore, reveals the growth, not only of the fictional child but the contemporary attitude of his psychological and sociological success as determined by the literary climate in which he is born. An examination of the three stages of exile found in each novel reveals the developmental sense of isolation that the fictional child projects for the author. Therefore, in discussing the stages of exile through which the child progresses or remains fixated at, the authorial portrait of contemporary society emerges. The fictional child represents, in microcosm, the image of alienation that the modern author sees in his society.
CHAPTER 11

THE CHILD IN EXILE

The theme of exile in the child has connotations that are religio-philosophical, biological, social and psychological. In a religious context, the child, whether viewed in the Christian sense as the embodiment of 'original sin' or in the philosophical context of Rousseau's 'original innocence' is by his very nature estranged from the adult world. The child by his very diminutive and helpless nature is dependent on, while at the same time, divided from the adult world. Socially, the world of the child has a stratification founded on peer popularity and is as fluctuating as the mind of the child. The psychological mind of the child obeys fantasy, fears reality and reconstructs the world to his seemingly illogical order.

Although both D.G. Jones and Warren Tallman discuss the theme of exile in the context of Ernest Buckler's *The Mountain and the Valley*, the heroic effort of David Canaan to scale the illusive mountain of his dreams is suggested as the focal element in the novel. Contrary to the majority of critics who are in agreement with this stance, Ian Atkinson and John Moss suggest the negative connotations inherent in the life of David Canaan. While Ian Atkinson considers both David and his sister Anna as the "realistic anti-hero and anti-heroine"¹⁵ of modern fiction, John Moss considers

David as an individual "locked within his own restricted consciousness, unable to participate in the experience of his family's social environment."\textsuperscript{16} Considering David's characterization in the context of the stages of exile, it becomes evident that David's development shows an increasing tendency to withdraw from the outer world into the inner world of his own creation. Although David's life predominantly reveals this second stage of exile, his sense of separateness which evolves defines his final role as a watcher or observer of life.

Buckler structures the novel such that the life of the major character, in this instance David Canaan, is flashed before the reader and remains suspended in what resembles a parenthesis in time. The Prologue and Epilogue encompass the moments out of time in the last day of David's life. Although the distancing effect is achieved by the retrospective stance of the protagonist, the associative linking of fragmentary elements of David's life suggests a continuity in the ever-present of his mind.

Initially, it is the celebration of each man's separateness cloaked within the security of the family that has a particular appeal for David:

Each one seemed to have a sheltered moment for his own thing. Yet the

\textsuperscript{16} Moss, p. 228.
silence amongst them was itself like
a kind of visiting, one with the other. 17

Yet, it is his inability to communicate with the members
of his family that results in David's projected sense of
separateness for all members of his family. David's in-
ability to relate to his father and brother is displaced
by the secure feeling of separateness he can maintain in
their presence:

Yet, somehow, having his father and
Chris with him would make him more
securely alone with his mind's pop-
ulation than ever. (p. 20)

David's only true relationship is with his sister Anna who is
"a second safety: a place he would still have to go to,
if his secret thoughts ever failed" (p. 56).

Although the sense of isolation is evident to a minor
extent in the less defined children, it is particularly
formative for David, for out of the egocentricity of youth
David's fantasies and sensitivity of a self-conscious nature
pattern his lonely existence. David's dream at the begin-
ning of the novel, when he is eleven years old, foreshadows
his eventual life and clarifies his youth. The self-reflec-
tive nature of the child, in the third stage of exile,
which separates self from object-self becomes for David
a way of life:

it was like there was two of me.

17 Ernest Buckler, The Mountain and the Valley (Toronto,
1952), New Canadian Library, p. 75. All further quotations
are from this edition.
I was walkin' with you, and still I
was walkin' by myself on this other
road that didn't have any trees on
it. (p. 21)

Ironically, the sterile path with no trees becomes David's
alter-life, the life of the artist. David's tendency towards
isolation and separateness is exaggerated by his artistic
and sensitive nature which defines his life as different
from the others. The creative potential which David has
for living becomes negated as words become an approxima-
tion of life. David defines his future in the superlatives
which displace his existence out of the realm of the real.
His imaginative ability allows him to conceive his greatness
in the midst of the mundane ("He was going to be the great-
est general in the world", p. 41; "He would be the greatest
actor in the whole world", p. 80), while his sensitivity
finds warmth in the indifference of the land:

Whenever he looked at the moun-
tain and made the sun-shiver in
his mind into a conscious thought,
he knew this was the best time
he'd ever had. (p. 29)

Yet, it is his particular child-like sensitivity
which estranges him from the experiences of his life. Init-
ially, with the sensitivity of the child, later with that of
the artist, David becomes separated from life itself.
David's life becomes dominated by words and as the
words define and shape his life, they simultaneously
label feelings and deny spontaneity. David begins to
cling to the "words" of the artist as he withdraws further
within his self-defined separateness:

The words were something no one
else had. For that reason, every-
one who was there when the thought
of them came seemed revealedly
wonderful and somehow more fiercely
loved for being so pitifully and
humdrumly outside of it. (p. 55)

In discussing David's isolation, John Moss states that
"words are his only recourse to the isolation that is im-
posed upon him by external events. Yet, ironically, it
is his sensitivity and his ability to articulate that
separates him from the others"\(^\text{18}\). David's exile, there-
fore, places him not only out of the world of the adult,
but out of the child's world and consequently, like his
momentary visions, out of time and space. His imagina-
tion, which knows no boundaries, refuses to acknowledge
his static life in the valley and it is not until the
end of his life that David realizes he has been life's
observer. Watching life through the guise of youth,
David towards the end of his life realizes that he is
no longer young:

He saw then that the unquestioned
premise all his calculations had
been built on was false. He reali-
zed for the first time that his feet
must go on in their present path,
because all the crossroad junctions
had been left irretrievably far
behind. (p. 274)

David, at thirty, although no longer a child, never

\(^{18}\) Moss, p. 233.
reaches the maturity of the adult. His life is the pur-
gatory of imagination created in his youth and sustained
by his immobility:

He sobbed because he could neither
leave nor stay. He sobbed because
he was neither one thing nor the
other. (p. 171)

David's face encompassed the duality of the ages ("At first
glance his face looked young.. At a second glance his face
seemed old", p. 14) and the ambivalence of youth and
age, of imagination and reality are ingrained in the features
of his countenance.

David's inability to experience life at its fullest
becomes evident even in his writing. The words, which he
uses to substitute for the lack of feeling and experience
associated with life, do not seem adequate after he has
written them. Although David feels confident about the
words he uses to qualify life, upon re-reading his stories:
David continually destroys his efforts. David's alter-life
as an author lacks the experiential quality that his life
has never attained.

David's final answer to the haunting voices of his
past becomes a reversion to the childhood imagination
which provides his final exile. At the peak of the moun-
tain, David frantically reaches out for the words which
can grasp that quality of life he has missed and with
his last superlative diction defines his role as watcher:
Yet, even as David writes the last epitaph for his life, it too becomes destroyed like the works he had composed previously. The snow stops melting as the indifference of the land meets David's face. The last illusion is ended. David could not extract the warmth from the land or life from the words.

David's retrospective vision of his life, therefore, reveals a progression into the inner self and a separateness which he maintains throughout his life. David's exile defines his lonely existence as he secretly guards his thoughts and consequently closes his life to the outside world. Unlike David, Gavin Burke, in *The Emperor of Ice Cream*, is painfully aware of the outer world as his struggle for identity forces him to confront not only his inner being, but the external world of which he is a part. Although both David and Gavin maintain a separateness from others, because they are different—for Gavin it is this separateness which causes him to seek meaning in life.

Gavin, initially exiled from the adult world by his inability to define his life in adult terms, voluntarily withdraws from his family life and forces himself to meet experiences without the security of his home and parents.
With the impetus of adolescence to direct his actions, at seventeen, Gavin is confronted simultaneously with the consciousness of youth and age. The ensuing struggle for self-knowledge and identity is typical of literature concerning the adolescent years: the symbolic transition period from childhood to maturity.19

In the context of this novel written by an Irish author who took up residence in Canada, Moore's setting represents a child in exile in the foreign country of Ireland. The island atmosphere which prevails in the novel serves to further isolate the character who is also estranged from the world; in Gavin's case, the world represents the world of the adult. However, regardless of this geographical isolation, Gavin Burke displays the exile inherent universally in the non-adult occupant of society. Confused about questions of religion, morals, politics and manhood, Gavin Burke discourses continually with the good and bad angels of his conscience and morality's ruler embodied in the Divine Infant of Prague. Throughout Gavin's quest for independence and search for meaning in his separateness, he

19 It is interesting to note in a comparison of The Mountain and the Valley with The Emperor of Ice Cream that David's late adolescence is omitted in any detail. Although Katherine Douglas points this out in "A Study of the Human Spirit", in Ernest Buckler, p. 39, she seems to suggest that since it "does not detract from the effectiveness of the latter part" of the novel, its relevance to the novel is limited. However, since the present author's assumption is that David never attains maturity, the omission of these substantially formative years further support Buckler's premise that for David "the conduit to childhood wasn't entirely sealed over" (p. 173). Furthermore, the nearer David approaches his actual age in his recollection, the more the intrusion of the past can be seen to encroach upon the anonymity of his present life.
is haunted by the poem "The Emperor of Ice Cream" by Wallace Stevens which emphasizes the illusion and sham which Gavin's idealistic youth uncovers: "Let he be finale of seems."

Although Gavin's artistic nature is evident in his love of poetry and his sensitivity to the world's problems, unlike David, Gavin's sense of separateness and link with the artistic imagination serve to reveal the sham of the world rather than cover it with words.

Gavin's sensitivity to the potential future of a world which prepares itself for Yeats' "Second Coming", results in his belief that the only freedom for youth rests in the destruction of the alienated past. Therefore, Gavin's sense of separateness from the past of his heritage and his inability to identify with the disordered universe of the adult world provides his artistic prophecy for a world which preordains the infant soul to a life in death:

"Hitler was Yeats' "Second Coming". For you, the war was an event which had produced in you a shameful secret excitement, a vision of the grown-ups' world in ruins. It would not matter in that ruined world if Gavin Burke had failed his School Leaving Certificate. The records would be buried in rubble. War was freedom, freedom from futures."

Therefore, Gavin's exile becomes paradoxically both unavoidable or involuntary and self-sustaining or necessary. Gavin as a modern child cannot be accepted into a world of the past because he is different. Consequently, his difference or separateness will not allow him to accept

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20 Brian Moore, The Emperor of Ice Cream (New York, 1965), p. 8. All further quotations are from this edition.
a world with which he cannot identify.

Gavin Burke has reached childhood’s last step and his coming maturity urges him to choose a future road (a road which David Canaan could see only in frustrated dreams). Gavin completes his exiled existence by permanently leaving his home to join the A.R.P. (Air Raid Precautions Unit), yet, in the midst of the uncertainty of youth and war, Gavin’s choice becomes another parenthesis in time. Gavin’s feeling of separateness guides his course of action to join a society of the estranged—misfits marking-time out of time. In the A.R.P. unit, Gavin faces David’s dilemma on a physical plane: he neither belongs within or without; he can neither leave nor stay. The society of misfits: a pervert, whore, men on the verge of death, becomes a substitute family and indicative of a child’s response to his family—Gavin realizes he does not belong in this unit either:

strange, how quickly one’s life can change. No need to sail seas or cross frontiers to lose your bearings. Is this your grown-up future, sitting among these frightened men, listening to this bullying ignoramus talk about splints? (p. 19)

The sensitive child who wants to feel that he is a part of the group, the family, yet, simultaneously senses his separate- ness from them, emphasizes the objective position of the exiled. In The Mountain and the Valley, David is continually haunted by the guilt of bearing an awareness attributed only to an outsider—one who is separate from the others:
...he felt a curious responsibility for his family's behaviour. He was some sort of interpreter between them and Toby. But whenever he stepped out of the room, the whole thing would fall apart. (p. 138)

David's guilt which develops because of his feeling of separateness and childhood superiority results in his physical separation becoming more imminent. Closing himself off from the family by taking the attic room, at night David's thoughts of loneliness and estrangement haunted him:

Defenseless in sleep, somehow his family bore marks on them (which only he could see) of the way he'd felt toward them throughout the afternoon and evening. (p. 143)

Similarly, although Gavin associates himself with his newly adopted family, the A.R.P., his feelings of superiority and consequent embarrassment of his affiliation result in a separateness which provides the revealing perspective of the outsider. Gavin's sensitivity and intelligence painfully uncover the meaning of his potential future:

We're the unemployables, we're a joke and everyone thinks we're a pack of loafers. We are, I don't blame you one bit for laughing. (p. 36)

The perspective of truth which is revealed to the one who retains the vantage point of separateness provides for Gavin the ultimate dilemma of his association with the A.R.P. If Gavin is separated from the A.R.P. and unable to identify with them, then perhaps he is really no different from his family who condemns the A.R.P.:
They and their condition are what I fear; they are my failing future. I'm no different from my father. Like my father, I don't want to be them, not them. All other talk of futures is false. (p. 39)

The pattern of exile, then, becomes a necessary independence for the child and the consequences of the child in an adult world reveal the necessary, although at times somewhat cruel, struggle for identity. Gavin's dilemma becomes acute as he recognizes what his sense of separateness entails. If he is like his parents, then he will not belong in the A.R.P. unit. But if the feeling of separateness he feels from his family is to suggest an alternative affiliation, then he must be more like the A.R.P. than he cares to admit. Gavin's ambivalent feelings begin to crystallize as he recognizes that his fears reside, not in his exile from the A.R.P.--a group of misfits, but in his possible identification with the group:

I am like them, Sally, that's the one thing that scares me. Don't you see. I'm part of this A.R.P. farce, I fit in perfectly. I'm the kid who failed his school exams, the boy going to the dogs. (p. 39)

Therefore, Gavin's sense of separateness results in his defining his identity as that part of the world that is "me", or in other words in defining himself in terms of negatives. Yet, to define only that part of the adult world in which he does not belong leaves Gavin with an identity which exists in a void. The safety of isolation
resides in the ability to define oneself against the negatives. In this respect, Gavin resembles Noah Adler in Mordecai Richler's *Son of a Smaller Hero*. Noah felt most secure when his values were assertions against what he disbelieved in. Once he tried to articulate the isolated values, his search for identity was lost with the destruction of his past. Similarly, Gavin's search for identity initially entails his seeking outside of his past for answers to questions that only a total vision can respond to. To discard the past without having a future places the child in an exile from which he cannot retrieve his loss or formulate his gain.

Gavin, like David, is enveloped by the immutability of his surroundings, but unlike David who is oblivious of his entrapment, Gavin's sensitivity recoils from the stagnant image of Ireland. Unlike youth, Ireland did not change; action, like youth and ideals, was a stranger:

Nothing had changed in this room since 1930. Nothing would change. Out there, in the world, governments might be overthrown, capitals occupied, cities destroyed, maps redrawn, but here, in Ireland, it made no difference. In convent parlors, all was still. (p. 135)

Fears of Ireland being bombed change into fears of anonymity and hopes that Ireland is important enough to be bombed: "Ireland free was Ireland dead. The terrible beauty was born aborted" (p. 136).

Gavin's isolation is exaggerated by the incongruous
images of youth and stagnation. Faced with being a failure to the white angels of society, Gavin's momentary attempts to fit into his customary niche result in the painful awareness that his exile has been completed: Gavin's sense of separateness has been actualized. Gavin with the sensitivity of the artist and the youthful sense of self-importance labels himself as the only soldier marching in time: everyone else is out of step. It is the second coming for the curse of the brutish majority:

The grown-up world was no different from school, it was a world where bullies came out best, where excuses satisfied no one, least of all one's self, where cowardice corroded one's soul and left one sick...the rough beasts, the John Henrys, are always with us. They not he, would prevail. (p. 170)

It is the idealism of youth which places Gavin outside the realms of success, unable to compete for honours in a world dominated by the authority of falsehoods: "They know, those authorities, that your place is with the misfits, that your future will be void". (p. 192)

But Ireland is not dead and the advent of the bombing asserts Gavin's self-importance. The destruction of Ireland symbolically serves to wipe from Gavin's mind all past associations with an unalterable heritage. The bombing also provides the sense of meaning to a group of misfits who would otherwise be labelled as drifters. Therefore, Ireland's involvement in the bombing serves to alleviate Gavin from the stronghold of his past and subsequently provide
an altered image for the A.R.P. Without guilt, Gavin is able to destroy all connection with his family and associates of the status quo, yet, ironically in the same vital stroke exposes himself to the vulnerability of total isolation: "He did not look back. He no longer felt detached and invulnerable." (p. 220)

Gavin's return to his house after the bombing results in his confrontation with the ruin and destruction of the war he had once believed was so necessary to free Ireland. For the first time, Gavin realizes that the "battleground of a thousand childhood games" (p. 248) is irretrievably lost. Yet, his feeling of remorse betrays his imposed sense of separateness. Total destruction of a past is not necessary in order to usher in the potential of the future. Gavin, who once desired complete isolation, realizes that one can be independent and still retain contact with loved ones. It is through his final confrontation with his father that Gavin projects the strength he has acquired and comforts his father in an image which implies that the son is father to the man. Gavin's father, whose past is condemned with the house, is reduced to a child without a past, while Gavin, whose strength is in the future, becomes his guardian.

Gavin Burke, therefore, represents a fictional child whose exile provides the necessary learning experiences for an identity capable of ascending into the future.
Gavin's adolescence symbolically projects an urgency to define oneself in terms of the external world and the inner being. Although Gavin's struggle was exaggerated by his sense of separateness, it was a necessary separateness which ultimately defined his independence. Although both David and Gavin sensed their difference from the adult world, David secretly guarded his difference, until it became impossible for him to reach out and communicate with anyone. Gavin, on the other hand, positively channeled his sense of separateness into the mature quality of independence—a quality which stresses autonomy within one's relation to the adult world.

The sense of separateness experienced by David and Gavin is also evident in Who Has Seen the Wind. Although Brian O'Connal is only four years old at the beginning of the novel, his sense of exile is very real. Whereas David and Gavin represent the end of the exiled continuum, in Brian's character one is able to see the development of the stages of exile as the prairie life unfolds before Brian's vision. At the beginning of the novel, Brian is revealed as having an acute awareness that allows him to become an integral part of the prairie: "feeling the warmth of the sun against his cheek" and "the wind...delicately active about his ears and nostrils". In Brian's affinity to the land, obvious similarities can be seen to the early accounts of David Canaan. Both Brian and David

21 W.O. Mitchell, Who Has Seen the Wind (Toronto, 1947), p. 5. All further quotations are from this edition.
extend their metaphorical grasp over what bewilders them by defining the unknown in sensually familiar terms. However, while David continues to cloak the real in the protective coloring of words, for Brian the description of the familiar serves to bring the land closer to his grasp. Thus, Brian sees the bee as "licorice all sorts stripes" (p. 8) and the porridge assumes the appearance of "old men's mouths opening and closing as it boiled" (p. 8). 22 The peaceful snow, which ultimately becomes the indifferent shroud at David's death, is stripped of its nature to cover what is real as the "snow white of alkali" edges the prairie river. The lush valley which trapped David within its indifferent boundaries is replaced by the "common denominator of nature, the skeleton requirements, simply of land and sky--Saskatchewan prairie" (p. 3). 23

In contrast to David, who revealed traces of a child's face at thirty, Brian embodies the child in Wordsworth's

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22 Pervasive images of death and old age recur (throughout most of the novels to be discussed) in juxtaposition to the innocence and timelessness of youth. Wordsworth's premise that "the shades of the prison house close upon the growing boy" are often presented by the author as the child's unconscious repulsion from and attraction to death. See Chapter II for further discussion.

23 It is interesting to note that the Valley in The Mountain and the Valley entices David's youth which is captured within its boundaries. The child is compared with the untamed inhabitants: "they lay on the bank and let the pattern of August stamp itself on them as on young wandering animals" (104). While a similar comparison exists in Who Has Seen the Wind with the Young Ben whose eyes hold the image of "a caught thing" (147) it is the sterility of the prairie which reequites the needs of the "dirt doctor".
"intimations of Immortality": childhood found in "maturity in spite of the formlessness of childish features; wisdom without years" (p. 298). Brian, in his representation as a child of the Romantic movement, reiterates the Platonic conception that the child is closest to nature. The young child, in this sense, grows towards death: for Brian, the return implies the return to the dust of the Prairie.

It is in this Romantic conception that Blake and Wordsworth celebrated the innocence of the child: the purity of his vision that is lost in adulthood: a child whom Dylan Thomas has captured as simultaneously 'green and dying' held within the boundaries of time. In Brian, W.O. Mitchell has isolated his central child in a development which progresses from the self-centred experiences of early childhood to the growth away from a child's awareness into the maturity of experience.

Brian's quest becomes a reiteration of the Blakean odyssey from Innocence to Experience with the social orders and constraints necessarily defining Brian as an outsider. In complying with the Romantic philosophy, the author also stresses the misuse of education as Brian and the Young Ben, who are closest to nature, become the definite outsiders in the school atmosphere.

Brian's exile is initially involuntary as he is continually told to play outside because of his young brother's illness. However, Brian's feelings of separateness from his family
crystallize in a growth which is consequently away from the egocentrism of the child and is paralleled by Nature’s subtle exclusion of him from the feeling of the land. The land, which had begun to unfold its secrets to Brian on the prairie, now begins to grow away from his reach. He sees that the rosebush is a composite of “perfected water drops”, yet upon closer examination, the image crystallizes and "looking more closely he sees that it is crowded with crystals, each one veined, all of them growing away from him.” (p. 249).

Brian’s exile becomes more intense as he senses his differentiation of self. Alone on the prairie, Brian feels the separation of his inner and outer self as his reflexive behaviour strips the illusion from his childhood:

A strange lightness was in him, as though he were separated from himself and could see himself walking down the prairie trail. (p. 235)

The fear of “nakedness and vulnerability” (p. 236) which follows, attests to his fear of being engulfed by the objective forces outside of his separate self. Brian’s fears of being shredded of his identity and consequently being lost in the void result in his attempts to achieve a sense of cohesiveness, but, in his exile Brian feels he is “being drained of his very self” (p. 236). The wind which had added the sense of urgency to Brian’s quest, now demands the separate self that Brian has discovered: “He was trying to hold together something within himself, that the wind demanded and was relentlessly leaching from him.” (p. 236) Brian has out-
grown his sensitive affinity to the earth. His self-reflexive ability defines his exile which subsequently lacks the feeling of spontaneity: Brian doesn't "get the feeling anymore". (p. 296).

The prairie as a skeleton emphasizes Brian's isolation as he appears on its horizon as "a dark wishbone of a child wrapped in reflection". (p. 10) Throughout the novel, the wishbone of hope is symbolically transferred due to the decadent forces Brian experiences in society and the educational system. Mrs. Thompson, Brian's teacher, reasserts Puritan conceptions of original sin and in so doing emphasizes the child's exile. Brian is symbolically crucified at the front of the class—his guilt externalized in his hands held out at his sides: "they felt heavily and hung leaden with pins and needles in them" (p. 93). Yet, the wishbone is not broken, as the author's Brian endures and prevails.

Brian's development has been discussed as a progression in completion:

The egocentric world becomes a sociocentric one with Brian outward-oriented, a transition which culminates in his desire to be a "dirt doctor" in terms of living in the physical and social world.  

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24 W.H. New in a chapter entitled "A Feeling of Completion" in Articulating West (Toronto, 1972), p. 54, discusses the sociological implications of Brian's growth from egocentricity to completeness of youth emerging in the realization of a humanistic maturity. Although New discusses the implications of Associationist theory which is explicitly expressed in the novel, the imposition of humanistic motives seems without substance, especially when one considers Digby as the mature example of his tenable hypothesis. Digby's exile is especially prominent throughout the novel and is only emphasized by his passive nature.
However, the discussion does not consider the return to the earth in Brian's future occupation as a "dirt doctor" in its possible implications as a reinstatement of the Blakean theme of Innocence-Regained.\textsuperscript{25} In this context, Brian's devotion to remove the "rust" from the prairie may in fact be his subconscious wish to regain his egocentric relationship with the land. Such a relationship would emphasize the unfolding of the external world for Brian and his wish to return to the prairie would then reinstate his desire to recapture "the feeling" he has lost. The rust would symbolically come to define the corroded surface of social rules much in the manner that Buckler equated "townspeople" with "sparse topsoil" in his delineation of the artificiality of the urban atmosphere.

Brian's sense of separateness, therefore, does not only represent his estrangement from the adult world, but also his loss of contact or separation from the feeling which the land initially provided for him. The theme of exile and

\textsuperscript{25} Blake's thematic development of the growth from Innocence to Experience is a derivation of the Old Testament motif of exile (the Old Testament relation to exile is also discussed by D.G. Jones in \textit{Butterfly on Rock} but is restricted, unfortunately, only to its implication to land imagery in Canadian Literature) which considers four major steps of growth: exile from Eden, the Fall, Regeneration and Eden-Recreated. The child's original innocence is exposed to nature's deaths and incongruities which expel the child from Paradise. The child's acquaintance with additional realities cause the child to grow (or fall) away from the purity of earlier visions. The child then seeks the meaning of the necessity of life's cycle and in so doing attains the answers in a regained Eden: affinity to nature while understanding nature's cycles through experience.
its relationship to the character of Brian reveals a developmental progression to maturity. Brian is portrayed by the author as having that microcosmic vision of early childhood which is shadowed by a foreboding and adult world. Brian's affinity to the land serves as his unifying link with the realities of life and death. Through Brian's exiled position, he is better able to distance reality and to accept his visions as they unfold to him through nature. The ultimate sense of separateness which Brian experiences on the prairie provides the final stage of exile and prepares Brian to make the choice of his future path: the autonomous course to individuality.

The prairie which is so formative in Brian's life provides the setting for a collection of short stories concerning an alternative view of the child's exile. In *A Bird in the House*, Vanessa McLeod relates the childhood experiences which have shaped her life and designed her course of exile from the town of her birth. Although both *Who Has Seen the Wind* and *A Bird in the House* are concerned with the child and his life of exile on the prairie, the vantage point of the protagonist and historical era reveal two very different conceptions of childhood. W.O. Mitchell places the young Brian in the midst of the prairie and releases the unfolding world before Brian's eyes. Margaret Laurence, however, has the protagonist look back to the formative years which have shaped her sensitivity as an artist. Vanessa, therefore resembles David Canaan in her artistic affinity for
the sensitive and imaginative and in her retrospective view of life. The experiences of the early twenties which Brian must confront have been altered by the dominant Puritan mentality of the forties and consequently the forces which Vanessa encounters are the social and religious restrictions that have been imposed upon her by her heritage. Although Vanessa shares David's desire to write and create a world which she can better accept, her motivation for writing and her main concern throughout the novel is for her own independence and freedom. Unlike David whose alter-world of words becomes a substitute for life, Vanessa's sensitive nature uncovers the immutability of her surroundings and the stifling connotations of Manawaka, like Gavin's Ireland, which are incongruous with youth.

The pattern of exile which Vanessa reveals incorporates the three stages of exile which determined Brian's growth to maturity. The central image in the title story of the bird encaged in the house represents not only a unifying symbolic image, but provides a developmental pattern of imagery throughout the novel. It is in Vanessa's response to the bird that the growth of her awareness can be placed against a timeless continuum which reveals her exile and separateness from the adult world. The symbolic connotations of "A Bird in the House" will serve to illuminate earlier expressions of childhood exile reinforcing and clarifying relationships discussed thus far.

In the first chapter, "The Sound of the Singing", Vanessa
is presented in her initial introduction. The diminutive nature of the child is emphasized in Vanessa’s movement which resembles that of a small bird as she “began to hop along the sidewalk” 26. The association becomes obvious when her grandmother calls Vanessa “pet” and symbolically the affinity between the child and the canary in the house is strengthened. The canary which is caged in her grandmother’s room has never been given a name and Vanessa takes her place in the hierarchy of importance as she becomes the “pet” of the adult world. The connotations suggested by the bird and the child relationship stress the exiled position that the qualities of spontaneity and nature have in a society relegated by the Puritan ethic. Vanessa and the bird are both confined within the brick house of tradition which is inhabited only by adults and the ghosts of dead children. The natural order of things suggested by Vanessa’s grandmother entails that the bird must remain in the cage because “it had been there always and wouldn’t know what to do with itself outside” (p. 6) and similarly, that Vanessa must be set into the order of the McLeod household because “God loves Order” (p. 46). In the initial description of the bird and the child, the child as object rather than responding subject is stressed, as Vanessa, like the bird, is considered something to be incorporated into the adult world as a small

26 Margaret Laurence, A Bird in the House (Toronto; 1970), p. 5. All further quotations are from this edition.
addition to the existing order. Vanessa's exile, initially is involuntary as she is separated from the adult world by her diminutive nature and by her status as object.

Vanessa is drawn to the "sound of singing" of her uncle Dan, the family's outcast, whose spontaneity has defined his exile from the Puritan household. The singing, like the canary's song, serves to lure Vanessa from the boundaries of the brick house as she begins to see the contrast between the house normally and in his presence. Yet, like the dreams of David Canaan, frustrating and unapproachable, initially the singing seems to be in the distance and Vanessa wonders if she "would ever catch up" (p. 38).

The rug in the McLeod house recalls the beauty of Keats' "Ode on a Grecian Urn":

> with its birds in eternal motionless flight and its water-lily buds caught forever just before the point of opening. (p. 43)

Yet for Vanessa the timelessness of the paradox projects the image of the trapped canary. Vanessa, in the context of the household, becomes the portrait of a child, suspended in time among the slogans: "Learn to suffer. Consider the end. Go carefully." (p. 46). The feather duster becomes "a dead bird" (p. 49) in Vanessa's hands and "the caught sparrow fluttering in the attic" (p. 53) echoes the sounds of "dead children"--the image of final isolation and the loss
of the spontaneity of childhood.

Vanessa draws closest to nature when she is most bewildered about the society of adulthood, and her self-imposed alienation is emphasized in her retreat to the sanctuary of nature. Vanessa is often presented sitting perched in a tree which excludes the house from her view. As Vanessa's exile becomes more voluntary and constitutes a withdrawal from the external forces which impinge upon her, she takes her place closer to the natural elements of the land or within the creative world of her writing.

The culmination of the child-bird motif appears in the story entitled "A Bird in the House" and it is in this presentation that earlier connotations merge into an all-encompassing philosophy of childhood exile. The superstitious meaning attributed to a wild bird's entrance into a house by Noreen that "A bird in the house means a death in the house" (p. 102) completes the child's portrait in the cycle of life and death within the confines of Manawaka. Although the actual death of Vanessa's father follows shortly after the incident, the foreboding symbolic implications of the image of the child (through her affinity with the bird) in death suggests the consequences of Vanessa's life if she is to remain in Manawaka. Vanessa's struggle with Noreen after her father's death emphasizes the analogy of the situation as Noreen's arms defeat Vanessa's fluttering attempts as if "she were a prisoner all around [Vanessa] and [she] was battling to get out" (p. 109).
The final distancing of perspective, therefore, is evident in Vanessa's ability to see the relationship between herself and the bird. Vanessa's ability to separate her inner perceiving self from the outer acting self not only defines her position of separateness within her own psyche, but her separateness or exile from the mentality of Manawaka. Vanessa ultimately realizes that like the ladybug who laboured mightily to climb a blade of grass...seeming to be unaware that she possessed wings and could have flown (p. 59), she too must complete her exile from Manawaka. Unlike David who spends his entire life labouring to climb the mountain of words he has erected, Vanessa's sense of separateness provides her vision of freedom.

Clara Thomas in her critical analysis of the Vanessa McLeod stories points out that although they represent "the old story of our exile, our isolation, and our separateness", they reveal experiences that are "rigorously within time, but spiritually timeless". Thomas further suggests that Laurence's reliance upon Old Testament references and stories throughout "A Bird in the House" provides a greater depth to the characterization of Manawaka's inhabitants who obey a stern and fearful God. In the Blakean sense, the Old Testament Exile of the child from Eden is very prominent throughout the Vanessa stories. Vanessa's innocence is attacked

27 Clara Thomas, Margaret Laurence (Toronto, 1969), p. 58.
with the stoicism of the Puritan ethic, and her exile becomes simultaneously an unconscious loss of the affinity to nature and a conscious withdrawal from the impenetrable "brick house".

Throughout the episodic collection, Vanessa continually expresses the sense of exile she feels as a child in an adult world. Her exile which is initially involuntary is a result of her position in the household as a "professional listener" (p. 11). Vanessa's sensitivity pierces through the adult world as she sympathetically identifies with her Aunt Edna who seems trapped in Manawaka forever. Yet, Vanessa's exile results in her inability to console her Aunt Edna and reveals the pain of the outsider whose distancing provides the perspective of awareness with the inevitable loss of communication:

I felt chilled by my childhood, unable to touch her because of the freezing burden of my inexperience. (p. 70)

The struggle for freedom from the confines of the adult world is also evident in Vanessa's cousin Chris. Chris, like David Canaan, realizes that "all his life choices had grown narrower and narrower" (p. 152), but unlike David, he was consciously aware of his exiled position and when forced to return to the alien home, Chris enlists in the army. Although the choice to join the army, like Gavin's decision to join the A.R.P., was a reaction against remaining at home, the exile which he feels in the army results in the division of the body from
the mind. Chris allowed the army to "force his body to
march and even to kill, but what they didn't know was that
he fooled them. He didn't live inside it anymore" (p. 153).
In the ultimate exile, Chris becomes a divided man and the
strength of youth becomes converted into madness in a
vacuum: "How are the Mighty fallen in Battle" (p. 7).
The biblical quotation which appears at the beginning of
the book, when transposed over the portrait of Chris
reveals the symbolic slaughter of the lamb or child cruci-
fixion which has been noted previously in novels concerned
with the growth of the child.

When the strength of the child falls prey to war,
salvation begets destruction. The war symbolizes the
captivity of freedom; the annihilation of the right to
exile:

It meant only that people without
choice in the matter were broken
and spilled, and nothing could ever
take the place of them. (p. 196)

It is interesting to note the comparative analysis of war
by Moore in The Emperor of Ice Cream and Laurence in A
Bird in the House. Both Gavin and Chris initially con-
sider the war as their salvation, a road to exile from
the past; however, their experiences with the realities
of war and death expose the vulnerability of the isolated
man. Although both Gavin and Chris present the image
of being separated from their outer world and divided
within themselves, the degree of self-separation defines
their ultimate success or failure in coping with the war. While both Gavin and Chris shrink from their total isolation, Gavin returns to his home as a cohesive and independent individual to accept his past and family as that inalterable heritage which he was once a part of. Chris, however, complies on a physical level to the dictates of war and society by having his object-self perform the duties that his inner-self denies. Whereas Gavin's sense of separateness becomes the illumination for his vision of reality through the distancing of his perspective, for Chris separateness entails dislocation of the selves and consequently his loss of touch with reality.

Vanessa's sense of separateness develops because of her inability to be accepted into the adult world of Puritan ideals and her inability to belong to a world that she does not accept. Therefore, like Gavin, Vanessa's exile is paradoxically both voluntary and involuntary. It is Vanessa's separation of herself from the inhabitants of Manawaka, mentally in her artistic sensitivity to creative life and physically in her ultimately leaving Manawaka, that defines her exile as positive. Vanessa's retrospective view of her life, unlike David's, is recounted with the retained sense of separateness gained through the experiential childhood of one who has interacted with life and chosen an alternate life: the life of the individual who has gained selfhood without complete isolation.
In *Who Has Seen the Wind* and *A Bird in the House*, the thematic progression of the child in exile revealed a development which stressed the early onset of conflict in the child. In a recent novel, *Pandora* by Sylvia Fraser, the theme of childhood exile is examined from the earliest point of onset—the birth of the child. *Pandora*, which is the most recent novel discussed in the present paper, reveals the author's emphasis on the first stage of exile: the involuntary exile of the child who is considered as an unfeeling object. The regression in time, which places the child as an alienated individual from birth, reveals the most contemporary author's emphasis on the modern problem of isolation or alienation. In *Pandora*, Fraser presents a child-eye view of the world with all the powerful expressiveness of the imaginative child. Yet *Pandora* is substantially different from the earlier novels discussed in the vantage point of the protagonist and consequently, the reciprocity suggested by the narration of the child. *Pandora* becomes the immediate voice of infancy in the psychological warfare of existence.

From the beginning of the novel, *Pandora* is born into a corrupted innocence and afforded with the distancing of perspective which allows her to view the world as the exiled outsider. With punishments delivered for *Pandora'*s inability to comprehend the adult world and
chastisements levied for disobedience to comply with adult
standards, Pandora becomes the spokesman for child-liber-
ation. The child is not an unfeeling object, the author
suggests, but an individual infant from birth with human
emotions. The duality of focus, therefore, presents the
first and second stages of exile simultaneously as Pandora
is exiled from her family because they treat her like
an object and consciously withdraws from the Gothic
household because she feels unwanted. The shift in
focus provides an ironic vision of the family inter-
action as the child takes shape beyond the comprehen-
sion of the adult.

Pandora is born out of the exile of original sin:

Pandora awakes on the cold linoleum
with a dishtowel on her forehead. She
sees her mother, her father, her sis-
ters, standing over her. She sees
her face in the glare of eight reflect-
ing pools flashing with anger, embar-
ragement, resentment. It is an ugly
face. A twisted face. Pandora knows:
I am bad. 28

With the logistics of childhood to guide a fervent imag-
ination, Pandora is locked into her exile:

nobody likes me because... I scream
and hold my breath.
I have to scream because nobody likes
me. (p. 15)

The circularity of Pandora’s argument defines the dilemma
of her exile. Like Gavin and Vanessa, Pandora’s exile is
both involuntary and necessary. Pandora becomes a victim

28 Sylvia Fraser, Pandora (Toronto, 1972), p. 12. All
further quotations are from this edition.
of all the forces surrounding her—the only place where
Pandora can defend herself and maintain her selfhood is
within the imaginative boundaries of her mind. In this
case, the child's mind serves to reorder the universe
to the child's liking, and the imagined world, in turn,
calls forth vengeance on reality. Pandora, like the
other fictional children, mentally punishes each one who has
victimized her. In *Who Has Seen the Wind*, Brian O'Connell
smashes an ant hill which he imagines to be his grandmother
and with each stroke of his toy shovel, Brian vents his anger
concerning his exile. Similarly, Vanessa's chant, "Step
on a crack, break your grandfather's back" (p. 5), reiterates
her animosity for her grandfather as she deliberately crushes
every sidewalk crack under her foot. David's anger prompts
him to swear oaths of vengeance against the "ignorant know-
nothin" (p. 83) who humiliated him during the play. Yet,
the momentary triumph of the child in his imaginary victory
provides the strength for him to endure the greater defeats
he must face on a realistic level. As Pandora imaginatively
destroys the power of her twin-sisters, her sense of separate-
ness provides the distancing of perspective necessary to
consider her own life without the prevailing shadow of her
sisters interfering.

Pandora's world emphasizes the young child's attempts
to cope with the adult world, yet it is in the mechanisms
of coping that the child becomes further exiled. Imagina-
tation becomes the child's vehicle for coloring the world in shades of "me" and "not me". The child's exaggerated sense of imagination, therefore, serves to strengthen the child's connotations of the black and white of his outer world and in so doing distances him even further from the elements of the adult world which he cannot accept. The child's feelings of omnipotence based on an exaggerated and somewhat distorted awareness of his hidden powers is evident throughout the childhood literature discussed in this paper. Through superstitious chants, the fictional children assume rituals of the imagination that ward off evil spirits, provide a protective layer of invulnerability and can be called forth to punish those who try to invade childhood's world. It is fitting therefore, that Pandora sees as her salvation for the "badness" she was born with, the breaking of:

...the Evil Spell which was put upon her by the Wicked Witch who cursed her out in her cradle before she got her eyes open. (p. 16)

The world of superstition and imagination can only serve to protect her in her exile.29

29 The superstitious ritual of the child is most closely associated with death or revenge and often is followed by feelings of guilt, especially if the act is coincidentally confirmed by reality. The child in his egocentrism feels the omnipotence to play God without the understanding of the consequences. The relationship between the child and his role as God will be discussed further in Chapter II. Examples of ritual and power in the child are evident in The Mountain and the Valley (David "wills" Effie to look at him or "wills" the knowledge to erupt from youthful graves) and in A Bird in the House, as Vanessa creates and disposes of characters at will in her youthful stories.
Born into the family of "Old King Cola" (Lyle, her father) and "his fiddlers three" (p. 22), comprised of her mother Adelaide and twin sisters Adel and Ada, Pandora's inclusion in the family is only at the end of her father's hooked hand where she imagines herself speared and dangling. Pandora is unlike the twins, Adel and Ada, "who live inside their mother's name" (p. 14) and she has been "picked out of their lives the way you would dispose of a dirty Kleenex" (p. 41). Imaginatively she finds retribution for her exile in ritualistically cutting out their tongues.

In *Who Has Seen the Wind*, *The Mountain and the Valley* and *A Bird in the House*, the child's affinity to nature served to unite the child with the intimacy and growth of life outside the periphery of the adult world. In *Pandora*, the child is not even afforded the skeleton prairie with which to make her peace, and playful red and white puppies such as were found in *Who Has Seen the Wind* are replaced with a stray alley cat upon whom Pandora showers all her affection and displays for her mother what perfect motherhood should be. Eden for Pandora becomes Paradise Park, a simulated garden donated by the elderly for the elderly. In Paradise Park, the donors of the statues reign over the marble and filtered streams as if Gods to society's marvelous automation. The artificiality of the Park is further
stressed by the "disturbing serenity" of the unnatural symmetry. The order of God that Vanessa's grandmother McInnis stressed in A Bird in the House is painfully evident in the lack of nature's atrophy. The pond, although boldly asserting man's conquering of nature in the visible pump and filter system, reveals a caution sign which perhaps suggests the fragility of man's conquest: "Do not drink park water. Toxic." (p. 46). The forbidden fruit is no longer the apple but the symbol of life itself: water.

It is under these conditions that Beauty is created and conserved for man:

There are no baseball diamonds in Paradise Park, no swings, no slides. In this the Bequeathing Family reflects conventional wisdom: Grass, the medium of parks, is not yet considered the medium of child's play. Dust is; gravel is; asphalt is. (p. 47)

In a reversion of the Platonic conception of the child, a view which places the child closest to God and nature, the child must earn the grace of adults and God through good behaviour; only then will he be allowed to enter Paradise and marvel at the wonders of man. It seems fitting in this context, that having aspired to taste the forbidden fruit of Paradise Park before ready, Pandora and her friend Arlene become the victims of sexual perversity as the soldier exposes himself to the
small children.

The child as victim in his exile is further stressed as Pandora's mother assumes the characteristics of the Witch that Pandora believes has singled her out for persecution: Adelaide in the kitchen becomes the witch "leaning over a cauldron" (p. 54). Pandora's sense of persecution develops as a result of her rejection from the 'feeling' world of the adult. Consequently, Pandora defends herself by distancing herself even further from her family as she voluntarily assumes an exile to protect her world from being engulfed by the forces of adulthood. Images of death and loss of identity are developed as the mother and father are seen draining life and innocence from the child and Pandora shrinks from the impinging forces of external reality:

My father kills the animals, and my mother kills the fruit. They have done it to Adel-Ada. They do it to Jesus, they drink his juice, and they will do it to me. They will squeeze the juice right out of me, and they will drink it together, in the dark. (p. 54)

Pandora's ultimate exile comes when betrayed by Rosalind her closest and favourite aunt, Pandora is led like a lamb to slaughter and her hair is cut short. For Pandora, her hair was a means of survival within society: "the key to both her fantasy life and her identity" (p. 117). Pandora attempts to piece together
her selfhood as she glues back the cut hair to what remains. The futility of the act results in her simulated suicide in a symbolic ritual to her lost self. With Pandora's fear of loss of identity, the self-reflexive behaviours of her inner self symbolically emerge as the objective self is condemned to death, just as her dead hair falls to the floor, separated from what remains.

Although Pandora's exile from the adult society is promoted by her parent's lack of understanding, within the society of children Pandora becomes a leader due to her popularity and ability to manipulate people and situations. The society of the child is a "barebones society" yet also an "insecure society" (p. 149), one in which Pandora's chant: "I am the Lord of the Flies" marks the survival of the most fit. The society is at once cruel, rewarding and necessary. Fraser's delineation of the sociological and psychological stratification of the child's society is not only unique in its presentation, but often reflects the cruelty of what she seems to consider natural sadistic tendencies. These tendencies are not surprising in that the child of five, in the context of Pandora, has already been exposed to the cruelty of the adult society which has exiled the child into a microcosmic representation of their world on a child's level. Within the society, the pretty and handsome
are popular; the ruthless looked up to and the slow and less attractive are the outcasts. Yet, the formation of relationships is transient and best-friendships become quickly dissolved. The child, therefore, even in the presence of his peers is presented as exiled, largely dominated by his fears of rejection and need for approval.

Pandora unleashes her imaginative repertoire to diminish the authority of her teachers:

She reduced each teacher's authority to an idiosyncracy she, Pandora, can possess and control. Miss Lascan wears glasses-on-a-chain. Miss Sissons had a bad odour. Miss Fen clicks her teeth. Miss MacIntosh's slip shows. (p. 77)

However, when Pandora is given the "bright" position in the seating order, her evaluation of her teacher changes in the light of self-justification: "Miss Warner is not Crabby. Miss Warner is Strict-But-Fair" (p. 81). Thus, Pandora defines her world in terms of "me" and "not me" as her criterion for approval becomes acceptance and recognition in the outer world.

Within the context of the school society, the thematic crucifixion of the child is again reinstated, as Dirty Danny is dipped into a dirty toilet bowl. After the symbolic baptism, Danny is tied to a tree. However, the onus on the adult society becomes implicit in Pandora as the justice is performed by the children led by Jessie Christie who calls down vengeance for his name sake.
Perhaps the second coming which Gavin referred to in *The Emperor of Ice Cream* of the bullies that will prevail best asserts itself in Fraser's delineation of a new breed of child. Yet Pandora, despite her sometimes macabre imagination, does not fit into the society of the new breed. Pandora's sense of separateness does not only set her apart from her family, but results in her being separated or estranged from her peers. Although Pandora possesses the qualities of intelligence and popularity which define her potential leadership in the group, Pandora's inability to accept the amoral activities of the other children place her as an outsider. Pandora's ultimate hope rests in "Another Sort of Life" that she has been promised.

When Pandora's mother tells her that one day she will have another sort of life, Pandora's reaction reveals the child's fear's of engulfment and implosion as she shrinks in the fear of being drained by the parent; a fear of loss of selfhood:

Pandora wants to take her mother's hand, to cling to it possibly, and therein lies her dilemma: She is afraid she will stick to it like glue at the end, like Adel-Ada. She is afraid she will never get to know Another Sort...Another Sort... Or maybe her mother will take her hand away?...Pandora folds her arms across her chest, securing it, and she stuffs her fists into her armpits. (253)
Pandora's fears of being consumed by her parents and the environment to which she has been exposed necessitate her protective exile: Pandora remains outside the family and society. Pandora's hopes reside in "Another Sort of Life". Rejean Ducharme, in The Swallower Swallowed also considers the theme of the child's exile and isolation which are necessary for the child's eventual freedom: the struggle of the child to sever relationships for the sake of self-identity. This theme has found expression through the main child characters discussed thus far and for the most part the struggle for independence has been viewed in a positive manner as a growth towards maturity and development. The one exception is perhaps David Canaan whose childhood isolation perpetuated the middle-aged life of a hermit. In The Swallower Swallowed, however, the author presents the theme of exile through the development of the central child, Bernice Einberg, which, rather than proceed towards freedom and growth, reveals the progressive exile of the child into a state of isolation. By covering her newly formed identity with layers of imaginative reconstructions of reality, Bernice withdraws further into her inner being eventually losing all contact with the outer reality.

From the beginning of the novel, Bernice is obsessed
by fears which to a somewhat lesser extent were also expressed by Pandora. Bernice's fear is that she is being swallowed up by the environment; the condition which has been termed "engulfment" by R.D. Laing. Although also somewhat reminiscent of Vanessa's fears of being trapped within the stifling boundaries of Manawaka, Bernice's fears take on neurotic proportions of being consumed in a void: the feeling that the child is empty as a vacuum and that the world can at any moment annihilate his identity. Bernice's exaggerated feelings of engulfment and implosion define the adult and outer world as a threatening and all-consuming entity:

Everything swallows me... I'm swallowed by the river that's too big, the sky that's too high. Whether my eyes are open or shut I'm engulfed: suddenly there's not enough air, my heart stops beating, I'm afraid.

Although Ronald Sutherland in a comparison of The Swallower Swallowed and Who Has Seen the Wind considers the two children, Brian and Bernice, alike in that their natural drive is for love and both experience times when it is unrequited (as when Brian's mother shoos Brian out of the house when she is busy) his major premise is that Bernice's fears of being

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unloved are never assuaged:

Her resentment, like Brian's, is perfectly normal. But unlike Brian's it is never assuaged, and it is built up beyond revenge fantasies to the point of desperation and action, which is also perfectly normal, however unfortunate in terms of human relations.31

His final remarks attest to the girl's normalcy commenting on the similarity of Brian's and Bernice's ultimate cynicism as a result of their experiences of life: both are responding to life in a manner appropriate to the experiences which have conditioned them. Yet Sutherland's claims that the child is "not deranged" are totally without basis psychologically. Bernice may not be the one to blame for her condition, as Sutherland suggests, but the result cannot be denied: Bernice's actions attest to the ultimate exile: the child who has severed all external reality from herself.

According to Piagetian theory32, the child learns.

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32 Piagetian theory assumes that the child learns when a conflict arises that disturbs his equilibrium or balance. The young child first assimilates the environment through his senses. The process of assimilation is followed by an accommodation of the cognitive processes to the newly introduced material. When the material has been assimilated and the child has accommodated to it, the child emerges at a balance again, but at a higher order of learning. Bernice's attempts to consume the environment are prompted by her desire to possess it; to assimilate entirely without accommodation thereby making everything follow according to her egocentric rules for survival. Bernice in shutting off the world, denies her natural growth process and ultimately withdraws totally within herself; into a world constructed of imaginative child-size portraits of life.
social and cognitive skills through the processes of assimilation of and accommodation to facets of the environment. Bernice's fears of being swallowed by the incomprehensible immensity of the world is natural enough, for the diminutive figure of the child is often dwarfed by the surroundings. But in Bernice's case, the fear initiates her quest for a defense against a loss of identity. Throughout the novel, Bernice feels that loneliness and fear have no remedy:

The more you try to soothe them, the more they struggle, shriek and burn.
The heavens fall, the continents perish: you are left in the void, alone. (p. 6)

Bernice, unlike the other children discussed thus far, does not have the necessary security to be alone: for David, the loneliness was most peaceful when in the confines of the house or in the silence of the family; for Brian, the lonely winds of the prairie were most gentle on the way home and for Gavin unvulnerability rested on definitions against his past. The children in the Einberg family were claimed, one for each parent's religion, and the exile of Bernice from natural feeling projects her into a morbid fantasy which becomes undistinguishable from reality. Although The Swallower Swallowed has been analysed in its translated form and consequently the entire effect of the author's style cannot be appreciated fully, the presentation of Bernice as a child character is
in the first person narration. Therefore, the fine line between Bernice's imagination which is her reality and the reality outside her imagination are at times impossible to distinguish. Bernice's exile, in this context, becomes an exile into isolation; an isolatory experience which is enveloped in the imaginative distortion which she has created.

In Bernice's world, her mother becomes "Dead Cat" and Bernice symbolically murders her mother as she does away with her mother's favourite cat, Muriac. When the cat is replaced by Muriac II, Bernice again kills the creature:

I catch Muriac II and tie him by one leg to one of the uprights of the winch. Then I get a good thick stick and hit him till he's dead as a door-nail. (p. 102)

Whereas the other children thus far discussed also called vengeance on the outsider or the threat, Bernice follows her imaginative desire to its conclusion and actively kills the cats. Bernice in this respect, resembles Jessie Christie in Pandora, who having killed a cat, delivers its tail to Pandora in an envelope. The sociological comment by both authors on the childhood society of the "Lord of the Flies" stresses the enactment of childhood fantasy in a world which ushers birth into chaos.

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33 A comparison of narrator stance in The Swallower Swallowed and Pandora is discussed further in Chapter IV, Pp. 135-136.
Bernice's fears of being caught off-guard by affection, reiterate statements made earlier by Pandora; however, the severity of the withdrawal and the denunciation of love, serve to divide Bernice from any contact with reality:

But with reason came pride, and made me hate that bitter void you have to have in your heart to love. Now what I have to do is break completely with Madame Einberg, make her cease to exist for me. I loathe needing anyone. The best way not to need anyone is to obliterate everyone from your life. (p. 16)

Love does not become a fortress for Bernice but "a cage, a prison, a dark slimy cave" (p. 24). Unlike her brother, Christian, who is "a born parasite" since "all he can do is absorb things passively" (p. 59) and who reveals excessive accommodation to the outer world, Bernice decides that

You have to see things and people differently from what they are so as not to be swallowed. In order not to suffer you must see in things only what can free you of them. (p. 20)

Bernice's exile, therefore, becomes her route to freedom but simultaneously it provides the isolation which defies contact: Bernice decides that she will engulf the outer world within her destructive vision rather than be swallowed by the outer forces.

Bernice who sings in "The Choir of the Children of God in Exile in Canada" (p. 9) has her only real pleasures when she is alone:

My solitude is my palace. When I sit
anywhere else but in my solitude I sit in exile, in a land of delusion. (p. 11)

Unlike the majority of the earlier novels concerned with the young child, Bernice does not find comfort in nature. In The Swallower Swallowed, exile for Bernice does not entail the solitude of her separate peace with herself: the differentiation rests in the fact that when Bernice is alone she is at one with her imagination and when she is in the company of others she must exile herself to construct delusions of the others so as not to be swallowed by them. For Bernice, life entails living out of the reach of others to maintain selfhood: the tragedy of life exists in that you are not aware of your existence from the time of birth and consequently you must gain control over the forces that have shaped you up to the time of your awareness:

You aren't born at the time of your birth, but some years later, when you become conscious of your own existence. I was born at the age of about five...to be born then is to be born too late; you've already got a past, the soul already has a shape. (p. 119)

Unlike Pandora whose literary birth provides her vision of the world for the first five years of her life, Bernice has been born too late to see beyond herself. 34

Bernice's salvation rests in the omnipotent power of the child to create and destroy at will. It is with these

34 The chronological ages of Pandora and Bernice are discussed in their relation to historical novel perspective. (See Chapter IV, pp. 130-131).
powers that Bernice will build her world: she chooses to destroy. She decides that, in order to be free, she must destroy everything: "Not deny—destroy!" Bernice removes herself from the world as she refuses to take in anything: she wants to die. She shuts herself off so completely that she is contained within herself and needs no sustenance from the outside.

The vacillation between destruction and total consumption is revealed in her attempts at self-exile: starvation and her in desire to wound, spiritually or mentally, her adversaries because to destroy them makes their possession that much easier: "Anything wounded lets itself be taken" (p. 66). Therefore, Bernice's strategy for survival consists of her attempts at total isolation and in the omnipotent protection of her inner world.

However, so as not to be completely alone in her exile, Bernice creates Constance Chlore who, lying beside her at night, "seems to let herself belong to Bernice, to let Bernice possess her" (p. 89). Yet Constance is also destroyed by Bernice's power over her: "She sensed that I wished for her death. Why else did life suddenly seem to her so senseless? She killed herself to please me, just as she used to trot along behind me. She had herself killed to conform to some mysterious imperative born of my will." (p. 141). Bernice's sense of omnipotence results in her narcissistic belief that Constance's life
has been sacrificed for her love. After the death of her imaginary friend, Bernice lives with her ghost that calms and soothes her fears, as Bernice reciprocates by defending Constance's "innocence and gentleness and Beauty" (p. 169). Yet, even the memory of Constance is destroyed as Constance Chlore becomes "Constance Cadaverous".

Bernice's displays of hostility and aggression serve to destroy all hopes of contact with reality. Any sense of guilt which Bernice may feel for either her real victims, such as her brother Chris, or imaginary ones (such as Constance Chlore) is quickly replaced by her defense against anxiety and life's discomforts: the imaginative force of her inner visions. Bernice's distorted perspective, therefore, provides not only her defense against reality but her strategy for survival.

Bernice's final exile finds her fighting as a soldier in Israel where she can experience destruction both in and out of reality. Her real world has finally merged with the violent destruction of the imaginary one. In the atmosphere of violence provided by the war, Bernice befriends Glória whom she substitutes for the dead Constance Chlore. In her transference from the imaginary to the real world, Bernice matches violence with violence as she saves her own life in a gun battle by placing Glória between her-
self and the line of fire. The sinister layer of protection which Bernice has developed over the years has hardened to provide her final armour: Bernice uses another child to secure her position in the world. Bernice's justification is found in the terror and madness of her strength and the struggling Gloria "screams like one possessed" (p. 236) as she is consumed in the demonic vision of Bernice's world. Gloria, Bernice reasons, will become a heroine in her overt protection of such a Good friend as Bernice. Bernice's exile is complete: she has devoured and destroyed all that has come in touch with her.

Therefore, in discussing the child's sense of exile revealed in the sample of Canadian fiction presented in this paper, it becomes evident that the theme of exile serves to define the child's position in the world. The child's strategy for survival is largely dependent upon his vision of the world as seen through barriers erected in exile. Whether the child's remote vision of the outer world serves to provide a clearer vision of truth (such as in the cases of Brian, Gavin, Pandora and Vanessa) by distancing his perspective, or serves to distort and exaggerate the outer world by misshaping it to fit his child-size lens (such as in the cases of David and Bernice), the outer reality continually impinges upon his range of visions and experiences.
It is in the child's division of his environment into "me" or "not me" elements that his growth to self-awareness becomes manifest. The child's sense of separateness which provides his protective distancing from reality and his eventual confrontation with death or old age and God or organized religion serve to define his self-awareness. The stability of the child's world becomes shaken when he is presented with an external world which houses formidable and incomprehensible concepts such as death that suggests the termination of the child's world of ever-now and God who usurps the power of the child's omnipotence. Therefore, in examining the child's reactions to and strategies for coping or integrating the concepts of death or old age and God into his repertoire of worldly knowledge, the fictional child emerges closest to the vision of the society he projects.
CHAPTER XIII

DEATH, OLD AGE AND GOD: THREE FORCES OF EXTERNAL REALITY

The child's process of self-discovery begins with his involuntary exile from the external adult world. In his exiled position which becomes more remote from reality by his conscious withdrawal, the child must face the bondage of traditional organized religion and the finality of death and extract from his experiences a self-awareness and growing belief in his individuality. The parental belief in organized religion suggests to the child that freedom can only be attained through bondage, while the finality of death is beyond his comprehension. The remnants of life existing in the old people who inhabit the child's home and nightmares suggest the power of encroaching death to drain vitality and youth. Death and God become the two crucial forces which serve to illuminate the child's awareness of himself as he confronts the paradoxes of his outer reality.

Ernest Buckler, in The Mountain and the Valley, provides a thirty-year progression in the life of David Canaan. David's life, viewed in retrospect, reveals his increasing withdrawal from the external world. Amidst the many encounters with death throughout the novel, David can be seen to assimilate the draining of life which
almost imperceptibly draws him further into the confines of his imagination. Finally David's death is the culmination of his separation from reality and becomes an affirmation of the earlier symbolic death of his inner self. David's role in the novel becomes increasingly defined as that of a "watcher" or the "One who waits", but never as a crusader of life. Although the force of organized religion is not overt in the novel, David's impending guilt feelings and his veneration of the land suggest the supreme indifference of God that becomes more obvious in the other novels to be discussed.

David's relationship with his grandmother, Ellen, throughout the novel provides a link with David's growing retreat. David's growth does not progress into self-awareness, but like his grandmother David reveals a greater need to retract the years between himself and his initial experiences. While his grandmother loses all sense of time in the continuity of the rug she weaves, David's recollections of the past live on in the ever-present of his mind. Through the symbolic language of the land, David and his grandmother have an affinity with the landscape that secludes their omnipresent past within the protective walls of the valley.

The initial portrait of David's young life captures the portrait of Dylan Thomas' "Fern Hill" as the spontaneity
and freshness of youth responds to nature: "There was nothing repetitive about the morning then. Each one was brand new with a gift's private shine" (p. 19). Compared to his parents for whom "no special excitement" (p. 28) embraces the day, David's responses to the country belong to the "secret extra senses" (p. 28) of the perceptive youth and creative artist.

Yet the communication with the land does not hold for David's life's necessary experiences, just as the words do not substitute for life. At an early age David senses that he does not experience the depth of feeling that he witnesses in others. In David's first encounter with the vision of death, he feels the remote separation of one who watches. Effie's father's death provides a selfish guilt for David who "felt somehow blameful that Effie cried more lonely than he" (p. 44). The awareness of the inferiority of his experiences and feelings result in David's further withdrawal as he begins to cling to the power of words. David's sensitivity is revealed in his power to observe and record the experiences of others; however, his creative vision serves to exaggerate the depth of feeling he observes in others, such that his own life always seems inadequate in comparison. Similarly, the words he chooses to qualify life are never satisfactory and can never capture that "lived" feeling he cannot attain.
David, therefore, rather than reaching out to meet experience, chooses to project his inadequacies on others and sees the others engulfed in a mundane world with only experience, while he possesses the words that make experience a description. Although David "had the whole world of make-believe to go to", while "they had only the actual, the one that came to them" (p. 82), David's experiences with life and his encounters with the actual continually shred the potential of his creative visions. The energy which David expends to sustain his imaginative vision of the world exhausts his efforts to live with the reality outside his inner world. In the play, David's momentary triumph over the mundane is shattered as a voice from the audience pierces through the veneer of his imagination:

This moment now was shorn of all its dimensions as suddenly as that one. He saw the raw edges of the flimsy cardboard and the verdigris on the clasp weldings of Effie's broach. He saw the parched under-skin of the rabbit's fur on this foolish damn cloak. They were like the flame of a lamp that has burned on into the daylight. (p. 82)

The mysteries of life for David do not prompt his sense of self-awareness; they only tend to exaggerate his lack of participation in life's dramas. The echoes of the voices on the road do not serve to provide David with a greater understanding of himself. Instead David is fascinated but unable to reach out of himself to grasp
any answers: "the inaccessible mystery itself coming physically from the ground, kept brushing away the thought that was seeking to touch it." (p. 91)

The concept of death pervades the novel and ironically it is the graves of the young which hold the strongest attraction for David. To David, these youths have lived life to the fullest and have been claimed by death because of an extra-abundance of life. Unlike David, "they couldn't have been watching" (p. 92). David "felt almost jealous of them" (p. 93) as the incongruity of "died young" symbolizes for David the experiential quality he lacks in his own life. Ironically, David's reactions to Toby's careless mannerisms reflect the similar longing for life that David feels in the presence of Toby who symbolically portrays one who 'lived young'. David's immobility is exaggerated by the quality of life he senses in others as he projects his imaginative vision of life into the lives of the others. David's growing awareness becomes subjected first to resentment, then to self-pity and finally to a justification of his personal worth: David ultimately venerates the words which are the medium for life's translators.

The land reflects the death of countless inhabitants as "the gaunt limbs of the maples could be seen like the bones of hands" (p. 13) that had worked the
earth and in so doing had prepared their own graves. Similarly, for David the land mirrors the reflection of death, each particular landmark signifying the violence of death gained for living. To recognize death as the opposite of life becomes difficult for David, not because he cannot comprehend the finality of death, but because he cannot live outside of himself. David's inability to capture the meaning of life exists in his painting over the mundane with the glory of the word: the protective coating which becomes illuminated in the daylight of reality.

Unlike Bernice in *The Swallower Swallowed* who attempts to engulf the world to destroy the force of external reality, David's attempts to absorb the world into the protective coloring of his words is ineffectual. David tries to "absorb every bit of Effie in a kind of swallowing" (p. 110) but ironically, the action results in a deeper sense of personal loss for David. David's possessive nature which engulfs words as the sustenance of life cannot extend into the communicative element required to sustain a relationship. Rather than absorb Effie into his mental portrait of life, she becomes "like a part of himself that had slipped away where he could never again be able to watch it all the time" (p. 113) David's inability to give of himself results in Effie taking a part of him which he
can never again retrieve. David's life, therefore, becomes directed towards retaining that sense of self that is threatened by communication with others. David's isolation begins to take shape as the attic in which he lives represents his possessive grasp over his mental world and his isolation becomes "a cosy isolation of his own making" (p. 121).

The death of Effie becomes for David a further reminder of his isolation and remote association to life: "Effie had died and 'he hadn't even caught her cold" (p. 149). The urgent necessity David feels to preserve the guilt, melancholy and emotional reaction to Effie's death is a futile attempt to substitute a child's momentary guilt for the experience, and David's true isolation emerges as he experiences the "curious inviolability" (p. 152): the possession of his secret thoughts. David becomes a collector of life's sensory fragments weaving them within his mind as Ellen weaves the patterns of the past into her rug.

David's relationship with Toby represents the antithesis of inner and outer experience. The protective colouring of David's inner world is momentarily replaced with the real colour of experience as Toby and David embark on a meaningless but pleasant excursion into town: "there hadn't been thinking about it" (p. 259). Approaching
thirty, David has a momentary glimpse of spontaneity enter his life and ironically his introspection afterwards serves to re-catalogue the event in words. Toby, like the fictional Tony David creates "had done all the things, even the ones you'd missed. He'd been in all the places— even this one [death], so it couldn't be a strange place for the young" (p. 263). Toby represents David's shadow, that part of David beyond his perceptual awareness, and David vicariously adopts his friendship as Toby becomes "what he'd been missing all his life—a reflection of himself anywhere" (p. 142). Yet Toby for David becomes another vision of what he should be like or what he could be like. David's empty life is filled by the promise of what he could one day be (writer, actor, sailor) while he lives in the shadow of the omnipresent past. Therefore, David is locked in the valley suspended between the past and future without the spontaneity of the present.

David's relationship to Ellen reveals an affinity to the country and a partnership in a living death based on past memories. Ellen who "came nearer and nearer to death, but could never touch it" (p. 52) and David who unconsciously follows the same pattern have an affinity that defies time. Just as Ellen "couldn't make it focus, to tell her what had happened or where she was" (p. 117), David lives within the imagination which knows no boundaries and defies the logistics of reality.
Ellen reveals a spiritual closeness to David, comprehending his solitude and isolation. The locket that Ellen gives David when Toby leaves reveals a portrait of the young sailor she had once sheltered in her barn—the one she was sure died young. The portrait which symbolically represents Toby and his zeal for life is presented as David's mirror reflection: "He'd seen a face like that. He was looking at it right there in the mirror" (p. 172). For David, that reflection would always remain a reflection of what he could have done and the hidden self lurking in the glass.

Ellen senses David's affinity to the land, an affinity which her declining years have strengthened:

She sensed it because she too knew what it was like when the moonlight was on the fields when the hay was first cut and you stepped outside and it was lovely, but like a mocking... like everything was somewhere else: (172)

Yet Ellen's encounters with the sailor in the barn also served to familiarize her with the one who was able to free himself from the valley. Ellen recognizes David's immobility and his inability to leave or stay. The land communicates the sense of "mocking" life as the seasons mark the deaths of its inhabitants locked within the valley. David whose life has been dictated to by "the language of the land" (p. 140) extracted the warmth of colour his imagination provided. It is towards the end of his life that David realizes momentarily
that his bondage has been served to an indifferent and cold god:

How you could love the land's face and the day's face, but how they never loved you back; the sun would come out brighter than usual the day your father died, and the wind would cut, as blind and relentless as ever, the night your brother was lost in the woods. How a man could be trapped by his own nature. (261)

David's realization that he has been "trapped by his own nature" to project into the indifference of the land his imaginative visions of life becomes a spark of illumination which is quickly lost by the predominant "nature" of his imagination. The recollections of the past flash before him in a final memory as he tries to stop time to wait for the feeling. In a last attempt to drain the experience from the words, David tries to pour himself into the indifference of the land, to meet the landscape he had communicated with in solitude:

"He must be exactly as each of them was, everywhere in all times; or the guilt, the exquisite parching for the taste of completion would never be allayed at all" (p. 292). David, whose life existed in the isolation of his secret thoughts, attempts to reach out to the voices that haunt him on the mountain; however, the attempt to communicate with the hollow voices results in draining his very existence, the centre of being that he had walled-
David's final experience on the mountain reveals both his sense of urgency for life, and his inability to experience the meaning of life. David's answer to the accusing voices becomes a reiteration of his earliest rationalizations about his inability to experience life: he would be life's translator. The challenge of the inanimate things of the world and the people who inhabited an indifferent land to be possessed in the world of words which David commanded come to him like "An accusing: as if it had been put there for him and him alone, to see exactly, and to record. As if in having neglected to perceive everything exactly he had been guilty of making the object, as well as himself, incomplete." (p. 233). David's sense of power and greatness peaks as he "saw at last how you could become the thing you told" (p. 298). Yet, like the "words he'd put in the scribbler before" that had "never fallen smooth over the shape of the remembrance, or enclosed it all" (p. 299), David's hopes for completion always remain a potential course for the future: "But the minute he put the scribbler away the perfect ones seemed surely possible to be found the next time" (p. 299). David's final hope for the future, that inaccessible time which is always beyond the pessimism of the present, becomes his ultimate escape from life. The realization that maybe the only words that would come
(though the perception was still there, exactly enough) were inapproximate as a pattern built with crooked sticks. He'd feel a tension nearer than anything he'd ever known to the limit of what can be borne without madness. He'd have to get up and dissipate it, sickly, guiltily, in movement. (233)

were the momentary visions which David quickly dispelled. These were the points of illumination which "left no impression that was permanent" (p. 233). David, like Eliot's Prufrock, remains suspended in the belief that 'there will be time for visions and revisions'.

David's death at the top of the mountain provides the paradoxical completion of the incomplete, as David dies without realizing or actualizing his earliest vision of greatness. David, whose isolation defines an empty life filled with the imaginative power of words, dissolves into the absolute white of his vision, "an absolute white, made of all the other colours but of no colour itself at all" (p. 300). Symbolically, the shroud of snow which covers David signifies what his life has entailed: the translator of life who vicariously watches the colours that others find in life.

David's inability to experience life and consequently his lack of contact with or confrontation with the forces of death and God result in his inability to feel a sense of completion. In *Who Has Seen the Wind*, Brian O'Connel's initial experiences with death, old age and God serve to
channel his development towards a greater understanding of himself and the external world. Although David and Brian both share a sensitivity to nature, David's imaginative nature resulted in his colouring of the real, while Brian's imagination serves to interpret the reality within his metaphorical grasp.

Initially for Brian, the wind is "delicately active" (p. 5) and "licorice all-sorts" bees convey the sweet sensations of naivety. Yet even within Brian's projected world images of encroaching death pervade his existence. Brian's first antagonist is his grandmother whose age presents an unconscious glimpse of death's marked hands and knotted fingers. The reality of his grandmother's age pierces through Brian's world as "the light stabs out from her silver-rimmed glasses" (p. 4) and the strain in their relationship reveals the tension of life's thread from youth to age. In a symbolic image reminiscent of Dylan Thomas, the incongruities of youth and age are juxtaposed as the grandmother smells like "a winy bouquet of tonic" that reminds Brian of "apples" (p. 5).

The similarity between the images projected in Who Has Seen the Wind and The Mountain and the Valley exists in the incongruous images of youth and age. The concept of "green and dying" found in Dylan Thomas is evident in The Mountain and the Valley as David, unaware of time plans his life for the future which never arrives. In
Who Has Seen the Wind, Brian is consciously made aware of the passing of time both in his Grandmother's aging and in the finality of life stressed in the many deaths he encounters.

Brian's isolation is at first involuntary, as his grandmother orders him outside. Within the sterility of the sandbox, Brian's fervent imagination transforms his earlier role as a "ant" into an avenging and violent agent of destruction as he beats a mound of earth with his toy shovel: "He was hitting his grandmother so awful she was bawling her head off" (p. 5). At the beginning, Brian's exclusion from the adult world results in his retreat to the inner imaginary world. Brian who is the God of his world has the power to create and destroy, the power to win battles on an imaginary plane.

Although Brian's omnipotent imaginary powers serve to win minor victories for his mental battles, his experiences with the outer world and its suggestion of an omnipotent God defeat his comprehension. God for Brian is someone who lives in heaven. However, Forbes, Brian's playmate, adds to Brian's scant knowledge that God is "all grapes and bloody" (p. 7) and lives in a nearby house. Brian's attempts to imagine God become less concrete as the colourful picture of God in the church is "just a picture" and Brian searches for a better likeness. The Minister's wife conveys the image of God as a spirit—
"something you can't hear or see or touch" (p. 9) and Brian's consequent search for the spirit awakens in Brian a sensitivity to the wind. The wind becomes the haunting spirit, the impetus that leads Brian to a greater understanding of himself and the world outside of him. The wind strikes in Brian a "persistent urgency" (p. 9) to comprehend external reality. Unlike David who attempted to make external reality more palatable by abstracting it within the imaginative realm of his creation, Brian continually alters his metaphorical grasp of God and the meaning of the cycle of life in a growing awareness which defies abstraction and solidifies life's experiences.

As the God of organized religion serves to provide meaning for life and a code of moral behaviour, Brian initially constructs "Mr. R.W. God, B.V.D." who is a composite of Uncle Sean's 'little man on the Prairie', Hislop's discourse on God and Brian's fervent imagination: "He rides a vacuum cleaner...with rubber boots on...a pipe gold, cuff links (p. 38). R.W. is a useful God. Since God is always right, Brian transfers his belching on R.W. who "can belch if He wants to" (p. 37). Brian's first concrete attempt to make God materialize for him results in his parents providing a puppy, Jappy, to serve as a better and more appropriate playmate. Before R.W. is put to rest, however, Brian requests that R.W. give Artie "a thousand kicks" (p. 33) since Artie has invaded Brian's private illusions with the painful reality that
wings constructed of feathers and string are not angel's wings. Artie, a "six-year-old cynic" (p. 28) severs Brian from his protective shield and Brian's contact with reality lessens his stronghold on innocence as Brian experiences "a sinking feeling in his stomach, a sudden a very physical loss" (p. 28). But Brian's sense of loss does not result in withdrawal as his curiosity and hunger for experience serve as an impetus to 'regain the feeling of experience' to fill the void left by childhood's vacancy.

Brian's growth is encompassed by the wind that stirs the outer world in sympathetic rhythm to his inner changes. Brian's encounters with loss and death serve to alienate him from the inner child who changes with each progressive external change. Jappy must be sent away until he is "grown-up" (p. 50) and Brian's sense of loss is exaggerated by the substitute pigeon he brings home only to find it dead: "it was just like dirt, he thought, like prairie dirt that wasn't alive at all" (p. 58). Subsequent encounters with the deaths of the gopher, rabbits, two-headed calf and Jappy intensify Brian's loss of innocence driving him into the experience of life's cruelties. A feeling of "uncertainty and uneasiness" (p. 169) begins to churn within Brian who "had set about a secret search for the significance of what he now called 'the feeling'" (p. 169). Brian's encounter with the two-headed calf suggests to Brian the paradoxical quality of God:
the calf was all wrong.

This time, Brian was thinking, the feeling was different from what had been other times: without the thrill that had attended the discovery of the dewdrop on the spirea leaf; with the thrill of uneasiness that had moved him when he had looked down upon the dead gopher. (177)

Brian's experiences with external reality prompt his questioning of existing beliefs in God and 'meaningful' existence. The security of illusion gives way to the reality that defies delusion.

With the death of Jappy, Brian's understanding of the finality of death becomes solidified: "He knew that a lifeless thing was under the earth. His dog was dead" (p. 181). The emptiness within him attests to the draining of the illusions of childhood, Brian's earlier conception that "God isn't very considerate" (p. 170) of his creations becomes modified by the disturbing presence of death and deformities in life. Brian no longer passively accepts the benevolence of God as the vengeful portrait of R.W. assumes the reality of a God who destroys. Brian's confrontation with reality leaves him a void of not knowing, not accepting and not understanding. God has assumed many guises for Brian but the most fearful God becomes Miss Thompson's God of vengeance who like Brian's R.W. seeks revenge for misbehaviour. Miss Thompson's God, however, punishes little boys who have dirty hands
and Brian's guilt becomes an all-encompassing threat. Brian shrinks in the fear of "a gathering Presence in his room," a "fearful-avenging" God "was gathering wrath about to strike down Brian Sean MacMurray O'Connal" (p. 95). Yet his mother's attempts to assuage his fear by replacing Miss Thompson's God with a "friendlier image borrowing its physical features from Santa Claus, its Spiritual gentleness from his father" (p. 98) does not fit into the reality Brian witnessed. Brian decides God must be all "fiery" as he chooses for himself a God of compromise with flames that can burn or gently warm. Brian's growing awareness of life strengthens his confidence in himself and begins to emerge as he reveals the initiative to choose his beliefs. Brian learns of life through the many faces of life's opposite—death.

The wind's persistence urges Brian to regain 'the feeling' and Brian's visit to Saint Sammy is accompanied by the wind which separates the town from the prairie as Brian increasingly returns to the skeleton requirements, the sky and the prairie, to find his answers. Yet the feeling Brian experiences through the passionate orations of a man "gone crazy from the prairie" (p. 199) is coloured "with sickening guilt" (p. 197) as the labels that Saint Sammy collects. Saint Sammy in his close relationship to the land and his exile represents the extreme portrait of an adult-child. Brian, unable to reconcile truth
with madness, retreats from the feeling as if it were alien: it cannot be right. Brian's encounter with Saint Sammy serves to link the forces of nature to the 'feeling' Brian experiences. The city becomes increasingly dissociated from Brian's growing awareness of himself and the cycle of life, as he continues to uncover the spontaneity and lust for life revealed to him on the prairie.

The loss of the feeling becomes increasingly a physical response to the reality which shatters his illusions. Artie again serves as the stimulus for initiating Brian into further reality as he tells him the truth about sexual reproduction. The shattering of Brian's naivety results in a sense of loss which separates Brian from what he once was. The gift of knowledge of good and evil expels Brian from an illusory state of grace:

"Nothing was any good. The feeling had nothing to do with anything. It wasn't any good!" (p. 206)

Two years previous, Brian had the feeling that "within him something was opening, releasing shyly, as the petals of a flower open" (107), but now Brian is confronted with the prairie unfolding its images of death which bring disillusionment to Brian who feels only the emptiness left inside:

A strange lightness was in him, as though he were separated from himself and could see himself walking down the prairie trail. (p. 235)

Brian flees from the cruelties of his Uncle Sean's farm
and retreats again into the prairie. However, alone with his newly-found fears, Brian's sensitivity to the wind suggests the grasping strength of external reality as he felt it "reaching for the very centre of him" (p. 235). Brian escapes into a hole in the prairie only to hear "the fierce, deep Prairie voice" (p. 236) of the wind beneath him. The prairie, unlike the attic in which David defined his own "cosy isolation", offers no security for Brian who must face "death, birth—love—hunger—wakin', sleeping—drinking" (p. 139) — the realities of the individual man. Brian feels his body drain of all past associations with childhood in a symbolic death and rebirth which provide his initiation into selfhood.

With the subsequent death of his father, Brian is overwhelmed by his sense of guilt: nothing seemed different. Brian and his mother were the only two people who did not cry at the funeral, and Brian cannot understand that recency of the shock provides a protective cloud for the closest members of the family. Later, when Brian is separated from everything but himself, he senses the melancholy of the meadowlark's song: "forever—and—forever—forever and for—never. For ever the Prairie, never his father" (p. 246).

Brian's understanding of death's finality provides a deeper awareness of life, and his encounters with the cycle of existence bring him closer to his grandmother:
an affinity which suggests a reciprocal awareness of encroaching death. Brian's realization that the timeless world of the child is an illusion makes him more aware of the possibility of his grandmother's death. As Brian experiences his rebirth and initiation into awareness on the prairie, he and his grandmother share an affinity with the prairie as she retreats closer to the recollections of the old "Prairie Days" (p. 277):

It seemed too that as he got older his grandmother had come to meet him spiritually in her declining years. (p. 251)

In his close contact with his grandmother before her death, Brian is the only one who can understand her need to feel again the prairie winds filtering through the open window which had now become her world. Brian's acute awareness of time is revealed when he stops the bedroom clock so that the rhythm of the wind will mark her final hours. Although the suggestion is that Brian's opening of the window may have in fact contributed to his grandmother's death, his sensitivity concerning her need to 'feel' the forces of nature around her prompt his action. Therefore, unlike David and his grandmother, Ellen, who live in the past, Brian and his grandmother cherish the experiences of the past but are acutely aware of the present and the potential future which death may bring.

Brian carries an increasing burden of knowledge in
his journey into awareness. Brian's encounters with Artie's shocking realism, his grandmother's approaching death and the many deaths that he witnesses on the prairie expand his grasp of knowledge as the paradoxical cycle of life becomes redeemed into "feeling". Brian moves along a timeless continuum from dependency to individuality guided by the "least common denominators of nature" (p. 3), the land and the sky. Ultimately Brian decides to become a "dirt doctor" so that he can be attuned to nature's rhythms and maintain close contact with the initiator of his discoveries about life. Removing the blight of external social mores from the bare necessities of life, Brian will find the meaning of the "feeling": "Some day. The thing could not hide from him forever" (p. 299).

While the concepts of death and God serve to define Brian's awareness of himself, in The Emperor of Ice Cream Gavin Burke becomes the voice of youth confronting the forces of traditional and organized religion. Gavin's search for his identity, like Brian's, becomes a struggle to maintain a sense of self in the midst of an adult world. The question of God as omnipotent judge which caused Brian to seek an alternative vision of Godliness, also appears to Gavin to possess the vengeful and demanding qualities which deny freedom of individuality. Gavin's search, like Brian's, eventually results in his confronting the image of
death: a confrontation which provides his awareness of self.

Gavin Burke represents the modern adolescent who struggles to maintain an identity separate from the tradition of the past. The problem the adolescent experiences in trying to adapt his past upbringing to his newly emerging perspective is the necessary separation of the selves and the consequent reuniting of beliefs. For Gavin Burke, an Irish Catholic, the problem of God and religion surrounds his adolescent questioning of existence as right and wrong take on individual dimensions. Gavin, in the process of rejecting all that is his past, fears not only the instability of his future orientation but the failure of his attempt to be an individual with meaning.

The question of religion personally ingrained with the dramatic mental conflict he experiences reveals the duality of his inner self. The two personae, the white angel—"the official angel: everyone had one" (p. 10) and the black angel which seems "more intelligent; more his sort" (p. 10) are continually in battle throughout Gavin's search for individuality and freedom. Gavin, divided within himself, cannot reconcile the black and white of his beliefs as his disbelief in "God or His One, Holy, Catholic and Apostolic Church" shrinks in the "dread of God's vengeance for the fact of this unbelief" (p. 6).
Gavin's duality rests on his rebellion against the background which by necessity will always be part of him. Consequently, Gavin's discourse with The Divine Infant of Prague, "a desperate little preacher whose aim in life was to catch Gavin Burke's eye" (p. 3), results in mocking the ineffectuality of the little god. However, Gavin must in the ritualistic manner of the child touch wood to avert the danger of his taunts:

Do you realize that you've invoked a pagan superstition to avert the wrath of God? It just shows you how confused you are about the whole question of religion. (p. 4).

Gavin's self-awareness recognizes the conscious attempt to change and the involuntary responses of the past that stifle it. Unlike David who remains fixed and can neither leave nor stay, Gavin's decision to act has a definite effect on his self portrait. His attempts to degrade himself are in support of the black angel, the harbinger of the evil that will dissociate him from his religious past. Viewing life through the exaggerated and confused perspective of adolescence, Gavin considers himself "a sex maniac" (p. 6) and capable of becoming a drunkard. He shares the insights of the great poets and is also painfully aware of the future of his generation. Yet for Gavin, the mental conflicts represent the reality of the new
age that without change cannot survive.

Gavin decides that by distancing his perspective he will be able to grasp the meaning of his life and he rejects the stability of religion, authority, education and home for the shaky independence of youth. In order to avoid being clad in the "cardboard suits" (p. 39) of the generations, Gavin wears the uniform of the A.R.P. and becomes a part of the other "farce", the misfits. Gavin walks out of his past in an attempt to leave it behind him, unlike David who attempts to relive it. Gavin's attempts to ignore the past, however, result in the constant reminder of his heritage reappearing in his experiences with Sally, his religious conflict and self-effacing behaviour. Gavin's association with his past becomes further exaggerated.

Gavin's relationship with Sally serves as a further reiteration of society's white angels, since Gavin considers that "all girls are holy, in a way" (p. 40). Gavin's inflated black angel threatens destruction as Gavin attempts to salvage his ties with Sally. His "dirty thoughts" must be exonerated by Sally and mentally he prepares his confessional for her: "I never pray anymore...that I'm not holy, that I never was, even when I was a kid" (p. 40). However, Gavin's sexual-religious conflict is not assuaged and the battleground of his mind turns up doubly defeated: "As usual, he had
said all the right things— but to himself. As usual he had done nothing to save himself" (p. 41). Gavin's guilt and conflict will not be lifted by a confession to an outsider. Only through self-awareness and a conscious choice can Gavin "save" his inner self.

Gavin cannot accept organized religion because the organization is a relic of the past: 'It does not be but seems', 'Gavin cannot invest his future in the past. His encounters with the outside world reveal for Gavin shocking support for his disbelief. When Gavin meets Bobby, the fat tycoon, his farcical impression of the organized church becomes concrete as Bobby relates how he had to "make a very large donation to the church fund" (p. 45) when he was discovered with his hand up the choir girl's skirt. However, Gavin's distaste for Bobby makes his new found knowledge a minor triumph for the black angel.

Gavin's subsequent encounter with a progressive Protestant Ministry initially reveals to Gavin the ultimate paradox of 'progress' and 'religion'. However, Gavin is again torn by the black and white angels of his mind as the interesting people he meets in Reverend McMurty's office, the poets, left-wing ministers, are later revealed to him as homosexual. Increasingly aware of the sham and facade in the outer world, Gavin is afraid he will not uncover a single truth. Painfully attune to the Pied Piper
of rebellious adolescence, in Gavin's case his black angel, Gavin fears: "I am falling over a cliff, I am falling" (p. 97). Yet he is unable to succumb to the pleas of the white angel: "he could not pray" (p. 97).

Although Gavin fears that he is a "damned soul" (p. 57), he continues to look outside of religion for the meaning of his life. Gavin's hell becomes his increasing sense of failure and defeat. His acceptance into the A.R.P. qualifies him as a failure, since "The world of misfits, the A.R.P. world, was a world one could enter only if one belonged there" (p. 119). Gavin begins to fear that his sense of failure will spiral into everlasting defeat as The Divine Infant lectures him on the devastation of his future due to the "compound interest of sin" (p. 131). Turning from the black angel, Gavin turns towards Sally in an attempt to "answer to the Black Angel's taunts that he would never amount to anything in this grown-up world" (p. 160). But Gavin is not a true believer and cannot become a "cured boy, a pure boy, a boy who had seen the error of his ways" (p. 139). Sally becomes the security he craves and cannot accept and Gavin finds himself amidst two worlds, neither of which he can accept because he is a failure:

Although he had left God behind in the dusty past of the chapel, confessional, and classrooms, the catechism rules pre-
vailed. In both worlds, lack of purpose, lack of faith, was the one deadly sin. In both worlds, the authorities, detecting the sin, "arranged one's punishment. All life's faces are fixed and false. (p. 192)

Therefore in the religious or secular world, Gavin cannot escape the void: the lack of purpose in his life and the lack of faith in himself.

The invulnerability which Gavin feels during the bombing reveals his innate desire for the destruction of his past: if the past were totally extinguished, then the stagnation, the stronghold of the authorities would be released. In the midst of the bombing, Gavin feels "the joy" and is "impervious to danger" as if the marvelous show has been "put on for his benefit" (p. 200). For Gavin, the war represents the possibility of change and with it the potential future he seeks. The war alters the farcical appearance of the A.R.P. unit as the misfits become necessary to the country's survival. With the devastation, "the frozen ritual of Irish Catholicism perpetuating itself in secula, seculorum" (p. 136) would be buried in the rubble. In the flames of the bombing, Gavin sees his future illuminated.

Gavin's initial strength from the bombing provides the necessary impetus to break with the authoritarian rule of his family "echoing the mysterious judgment of all authority" (p. 119). Gavin's dismissal of his father
who at times appears to Gavin to represent "God the father" (p. 189) results in the loss of his previous feelings of invulnerability and in his naked vulnerability, Gavin shrinks from the bombing. Symbolically, the rejection of his father affects Gavin in the same manner as his previous rejection of God: he disbelieves and rejects, only to retreat in the fears of retributive justice. However, Gavin returns to the hospital safely, despite his fears, and his vulnerability strips the layers of failure as Gavin begins his initiation into his inner self.

Gavin's newly forming identity is immediately put to the test of reality as he volunteers to reassemble the dead bodies torn by the blast. Faced with the reality of devastation, Gavin's perspective of death must also incorporate the ugliness of war: the death of the innocent and the feeble. Gavin's earlier naivety recalls that "Corpses were elderly relatives dressed sometimes in brown shrouds, more often in their Sunday best" (p. 231). Now Gavin is faced with dismissing his past impressions as a total perversion of reality, and what seems to be a grotesque nightmare reveals the reality of the dead: "the stink of human excrement, in the acrid smell of disinfectant, these dead were heaped, body on body, flung arm, twisted feet, open mouth, staring eyes" (p. 231). The deal with death becomes
for Gavin "the first really grown-up thing in his life" (p. 235) -- without façade, without the seems of illusion. His new found recognition and admiration from Sally no longer affect Gavin and her claims that he is a "blinking hero" (p. 235) are lost in the echoes of his past. Gavin realizes that the war is not "a phony war" (p. 76) as the devastation and destruction emphasizes the fact that without devastation there can be no heroes.

With a renewed sense of awareness and belief in himself, Gavin no longer feels the guilt of organized religion pulling him apart. Gavin finds the meaning within himself by confronting the senseless deaths of many; the path Gavin chooses does not depend on God, however, because in the midst of chaos the only possible meaning and order is found within himself. It is Gavin's renewed strength which will provide the foundation for his father's faith in the future.

Gavin's struggle with organized religion and a heritage based on tradition serve not only to strengthen his character, but provide the conflict necessary for his self-awareness to emerge. In A Bird in the House, Vanessa McLeod must also face the traditional bondage to the Puritan Ethic in order to define her stance in life. The characterization of Vanessa which develops throughout the collection of short stories reveals a developmental progression to maturity.
and the emergence of an identity which crystalizes in her contact with the forces of reality. Like David Canaan, Vanessa is gifted with the creative sensitivity to life which results in her being separated from her family and community. However, unlike David, Vanessa sees beyond the confines of Manawaka and like her fictional modern sister Pandora chooses another sort of life.

Vanessa's unique position in the family is exaggerated by her encounters with death and aging, the two processes which disturb her romantic illusions reducing them to a fallacy. Vanessa confronts accepted beliefs with the initial apprehension of a child who awaits punishment (similar to Gavin's rejection of God and consequent fear of punishment); however, her growing self-awareness lends increasing credibility to her search for an inner and outer reality in which she can grow. Under God's stern rule and her grandmother's slogans of piety, Vanessa, like the fictional Maria she creates, is haunted throughout the novel by her pervasive fear that "She would stay there all her life. The only thing that would ever happen to her was that she would get older" (p. 178). Therefore, although Vanessa shares a desire to write like David Canaan, Vanessa's stories do not obscure her position in the world. Instead they tend to enhance
or exaggerate her fears of entrapment.

Vanessa's encounters with the old people of Manawaka reveal the simultaneous repulsion and attraction experienced by the other fictional children discussed thus far. The old are particularly interesting for Vanessa because within the community of Manawaka the old traditions and Scots Presbyterian codes for survival prevail. Manawaka's inhabitants, regardless of their age, all reflect the stamp of antiquity which has been imbedded into their veins. For Vanessa, the old represent "shadows of wastrels" and "flimsy remnants of passed profligates" who should be

hid en away in an attic along with the other relics too common to be called antiques and too broken to be of any further use.

Yet, Vanessa was inexplicably drawn to them, too. (p. 9)

Although Vanessa feels an incomprehensible embarrassment in the presence of the "old" who were "like imposters, plump or spindly caricatures of past warriors" (p. 91), she is also strangely attracted to them. The attraction rests on her inability to understand why the old were allowed to disintegrate without dignity: for at ten years old, Vanessa needed "her dignity" (p. 4). Death and aging represent for Vanessa the symbolic birthright of Manawaka, and the echoes of the dead children reiterate the snare of death waiting for the young. The reality of
the aging process causes Vanessa to retreat into her illusive stories where she usurps God’s authority in creating and destroying the characters in her fictional world:

With the characters whom she liked best, things always turned out right in the end. Yet the death scenes had an undeniable appeal, a sombre splendor. (p. 65)

Vanessa’s stories are predominately concerned with "the themes of love and death" (p. 64) as her naivety assimilates experiences "principally from the Bible or Rudyard Kipling" (p. 64). Death becomes romantic and heroic; life is peopled with the beautiful and the strong. However, Vanessa’s increasing awareness of the meaning of her encounters with life result in her progressive alienation from her own fictional creations.

Aunt Edna’s lover, Jimmy Loumer, is not the flashy riverboat gambler Vanessa imagines; he looks "just like anybody else" (p. 72). And Edna’s broken relationship does not afford the escape previously offered to Vanessa’s "barbaric Queen" (p. 78). Vanessa’s initiation into an awareness of the external reality exposes the stories, like Chris’ dreams, as: "brave and useless strokes of fantasy against a depression that was both the world’s and her own" (p. 153). Therefore, Vanessa differs from David in that Vanessa realizes that her romantic portrayal of life is removed from reality, whereas David continues to
to search for the perfect words to describe his imaginative conceptions of reality.

Vanessa's increasing awareness also penetrates the religious realm as reality and tradition clash as the opposing forces are found to be paradoxical. Her grandmother's claim that "God loves order" (p. 46) is incongruous in the light of Vanessa's visions of life's deformities: "their strangeness, their disarray. She felt that in this world, whatever God might love, it was certainly not order" (p. 59). Vanessa cannot accept that "what happened to a person in this life was in Other Hands" (p. 72). To admit to the bondage of God was to submit to the stern walls of Manawaka, and Vanessa becomes increasingly possessive of her desire to be free. Vanessa must maintain the controlling force in her life if she is to escape the stifling grasp of tradition.

Like Gavin and Brian, Vanessa learns about the meaning of life by facing life's opposite--death. Initially Vanessa's attraction to the elderly of Manawaka represents a curious questioning of old age--a questioning which results in her repulsion of the elderly. The old to Vanessa represent the unconscious advent of death, yet Vanessa does not comprehend the meaning of death's finality. Vanessa "still could not believe that anyone she cared about could really die" (p. 80); however, the death of her grandmother Connor serves to distance Vanessa
even further from her childish securities. Vanessa becomes painfully aware of the consequences of death for the survivors:

Vanessa had not known at all that death would be like this, not only one's own pain, but the almost unbearable knowledge of the other pain which could not be reached or lessened. (pp. 80-81)

The sense of loss is doubly felt for Vanessa who senses in her grandmother's death the burden of knowledge which accompanies it. Vanessa's fictional deaths could be retracted by the author's wish: death was final. After the death of her father, "everything changes" (p. 110); the knowledge has produced the key to inner awareness; however, simultaneously it has destroyed all bridges to innocence.

Death provides awareness with the gift of knowledge of good and evil and the child is expelled forever from Eden. Vanessa's perspective is clouded with the negativism of her encounters with reality and consequently her idea of God is altered in the process. God becomes synonymous with the "alien lake" that is characterized by being oblivious to man: "distant, indestructible, totally indifferent" (p. 147). In her growing awareness, Vanessa sees the termination of lives and the stifling of young dreams and she can find no peaceful retreat from the complexities of human existence.
The echoes of her baby sister who died at birth merge with the concrete remembrances of her father who was once alive. For Vanessa "there is no heaven" and the "rest beyond the river" means "nothing. It meant only silence forever" (p. 110).

With the death of her father, Vanessa comes increasingly in contact with her grandfather, a stern, authoritarian man who symbolizes all the traditional values and rigid codes of the Puritan Ethic. Although Vanessa and her grandfather are mutually at odds throughout her life, from the vantage point of adulthood, Vanessa recognizes the resemblance of the "Great Bear" mask at the museum to her grandfather's impressive appearance. The mask conveys the impressive but 'bewildering' impression of her grandfather's forbearance and stature in life. Vanessa physically resembles her grandfather and they share a dignity of life even though they are voices for opposite ends of life's continuum: Vanessa a spokesman for the future and her grandfather a voice out of the past. Grandfather Connor who carried life's burdens with the stoic resignation of one who must endure wears the heavy fur coat symbolic of his fortitude. Grandfather Connor's dignity for life is revealed in his defiance of old age: "he would not be found dead in a rocking chair, which he considered a piece of furniture suitable only for the elderly" (p. 62). Yet his
restless behaviour on Sundays, the day of rest, resembles the walled-in feeling Vanessa must escape. Grandfather Connor "would stalk around the Brick House as though it were a cage" (p. 61). Vanessa's relationship with her grandfather retains the strain of the young and the old confronting each other's opposite. Vanessa cannot accept the authority of the past, yet she admires the dignity of not giving in to death. Grandfather Connor cannot accept Vanessa's rebellion, yet he admires her strength. While grandfather Connor approaches life with the stoic forebearance of one who deals in life's "hardwares", Vanessa continues to extract meaning and experience from life's pleasures and defeats. The affinity is necessarily never acknowledged and Vanessa and her grandfather continue to reside in two mutually exclusive worlds throughout the novel.

Unconsciously, Vanessa's progression into awareness takes her further from Manawaka as her perspective searches beyond its boundaries for a greater hope. Manawaka for Vanessa epitomizes the death among the living and her sensitivity to nature exaggerates the mocking ancestral call of the loons: "those voices belonged to a world separated by aeons from our neat world of summer cottages and the lighted lamps of home" (p. 121). Without the security provided by God's stern authority, Manawaka would be alien to itself. Yet within the conjured fan-
tases of order and justice, Vanessa realizes the inhabitant's needs: "that they had been forced to seek the very things they so bitterly rejected" (p. 152). Those who do not believe in the laws of Manawaka must submit to them to survive. Vanessa's earlier retreat from the knowledge of her father's past and consequent life cannot be restrained as she ultimately is reminded of the binding force of the laws of tradition. Her father's desires to join the navy had been stifled within the land-locked boundaries of Manawaka and the worn-out volumes of accumulated works on navigation are all that remain of the truth of her father's existence.

The path which Vanessa ultimately follows leads away from Manawaka, her only hope for growth. Within the retrospective analysis of her youth, Vanessa charts her course to freedom; a course which unlike her father's was not dictated by the tradition of the old laws. Vanessa's initiation into awareness results in her abandonment of the romantic illusions in order to face the realities of life, death and aging. Like Gavin, Vanessa's path into the future goes beyond organized religion as she places her greatest faith in herself and in an awareness of contemporary life rather than the death and traditions of the past.

The struggle to maintain a sense of selfhood necessitates Vanessa's destruction of her romantic stories in her awareness of the realities of life. In The Swallowe
Swallowed, Bernice Einberg also must face the dual forces of illusion and reality; however, Bernice's strategy for survival marks a course of action which eventually destroys all contact with reality. Although David Canaan eventually was unable to communicate with the external elements of the outer world, Bernice defines an isolation for herself which deliberately excludes all elements of the real.

Illusion and reality merge for Bernice as the concepts of religion and death are portrayed in a grotesque fantasy which for Bernice are her reality and sustenance. With the domination of a vivid imagination, Bernice paints the world in the black and red of evil and destruction as she retreats from life, only to conjure a more horrifying imaginary world. Calling up hatred to protect her isolation, Bernice's growth is contained entirely within the knowledge of evil which she projects on the external world. Therefore, Bernice's self-awareness leads to an affirmation within herself of the evil which she encounters in external reality.

Born into a combined religion of Christianity and Judaism, Bernice is raised as a Jew, while her brother, appropriately named Christian, belongs to the Catholic church. In an arrangement made at the beginning of her parents' marriage, it was decided that "the first offspring should go to the Catholics, the second to the Jews" (p. 7). Throughout the strain of her parents' relationship,
Bernice becomes her father's Jewish weapon and Chris her mother's Catholic support, as the children become a product of hatred.

For Bernice, the situation is exaggerated and distorted to mirror the external reality that she will accept, while her brother Chris' close attachment to his mother is simultaneously envied and berated by Bernice. To Bernice, the synagogue which she must attend with her father "smells of blood and ashes" and the congregation struggle for the best seats to see the show: "Their God is like themselves, made in their image, a God who can't help hating, a God who gnashes his teeth with the pain of hating" (p. 9). Unlike Gavin-Burke who fears and disbelieves God in one breath, Bernice not only recognizes God's vengeance, but taunts him to strike her down: "Let him tear off my roots and branches, their Lord of Hosts! That's all I'm waiting for. Let him despoil me! Let Him do what He pleases" (p. 9). Bernice defies the God of the people because she does not want to be one of the chosen few. Bernice considers God as a carnivorous entity whose followers display the same quality in their "thirst for blood and ashes" and their admiration of "His butchery" (p. 9).

For Bernice love is alien and unlike Vanessa in A Bird in the House, "love stories make her tired" (p. 25). In Bernice's perspective of the world, only dogs and cats should allow themselves to be "prostituted" by "letting
themselves be pawed about" (p. 11). Bernice who exists within her imaginary definition of life, finds that the only truth rests in her protective vision of life: "Nothing is true, but what I think true, what I dare to think true" (p. 12). Bernice protects herself from God's wrath by asserting the strength inherent in the position of the true unbeliever: "To be believer means trembling like a vampire at the mention of churchyards and blood" (p. 13). Rather than identify with the fearful who suffer "chronic synagogue" (p. 13), Bernice vows to "be proud and do wickedly" (p. 14).

Upon closer observation of Bernice Einberg's unleashed impulses and sado-masochistic behaviour pattern, it becomes evident that the author's orientation in the novel is decidedly Freudian. Bernice Einberg becomes in her increasing withdrawal and regression most closely attuned to the primitive id impulses of her unconscious psyche. Her lack of guilt, restraint and contact with reality reveal the enactment of the amoral instincts which dominate her being. Her masochistic tendencies crave the pain that only visions of wickedness can provoke, a pleasurable consequence to satisfy the need:

I satiate myself in the pain, I provoke it, savour it, delight in it. It's produced by the same flames as those that will burn the proud and the wicked. (p. 15)

In order to love or accept God, one must accept the
fears that accompany the beliefs—to be rejected by God or to have love withdrawn leaves a void surrounded by fear. Bernice combats fear with voluntary withdrawal from life's potential good. Bernice "sees things and people differently from what they are so as not to be swallowed. In order not to suffer you must see in things only what can free you of them" (p. 20). Bernice extracts from life every drop of hate she can and in the process her visions embitter her perspective of the world. Caught within a spiral of depression and negative affirmations of life, Bernice continues to descend within her unconscious mind, as she assimilates increasing characteristics of primitive instincts to cope with her distorted world. Bernice continues to defend herself against being taken in by the world and her vigil incorporates her tendencies towards masochism as she states: "We must be whipped so as not to fall asleep" (p. 26). Bernice continually sharpens her senses to accommodate her "need to hate" (p. 46) and she soothes her mind seething with hatred by drawing "a few swords out of her heart" (p. 52).

In Freudian psychology, the primary instincts are towards pleasure (the sexual instincts) and towards death. The death instinct represents the impulse to return to the inorganic, the amorphous state which exists before birth brings the pressures of external reality. Bernice feels no remorse about killing her mother's cats and she symbolically transfers the death to her mother whom she calls
"Dead cat". Bernice considers her mother "a perfect target for death" (p. 57) as she symbolically wishes to destroy all facets of reality that disturb her. Bernice, enacting out her primitive impulses, kills the cats as the most effective means of getting them out of the way; the cats receive too much attention from her mother.

Bernice's affinity for the wounded and the dying is revealed in her attempts to save the rat caught by the jaws of the trap and in the sympathetic guise she displays for her brother's benefit. However, Bernice's motivation is self-directed as she designs the satisfaction of her need to possess, control and swallow, since "anything wounded lets itself be taken" (p. 66).

Bernice's simultaneous attraction to and repulsion from death is revealed in her reaction to the old men and women whose strength, if they possess strength, is admirable but made "ugly and ridiculous and pointless" (p. 71) by age itself. Bernice's struggle to incorporate the old into her structure of life presents a conflict which she finds difficult to reconcile and her hold on the illusory world momentarily gives way as she fears the old because they "can see into death" (p. 71). Her fears find expression in a repetitive nightmare which depicts an old woman "at the point of death" coming to claim her:

I can see the skin of her hands and face withering up. She's only a couple of steps away. She's putrid.
she stinks. Through her dress I see her foul innards stirring, revolving. The old woman is closing in on me." (72)

Old age for Bernice presents the ugliness in reality which she does not have to distort to incorporate. Involuntarily, images of death pervade her self-constructed world of horrors, and her invincible layers of protection against fear imbibe the image beyond her control.

Symbolically Bernice gives in to death's wish as she withdraws further within herself and the sense of loss she experiences is her loss of control over death: the image of death penetrates her vision involuntarily. Bernice senses the void as she feels herself being engulfed and drained of life: "Life is deserting me, flowing out of me, if I were a sieve. I fossilize, I petrify" (p. 76). Although the doctor diagnoses her as neurotic, Bernice considers herself "not ill" but "dead"--"only a reflection of her own soul" (p. 76). However, her momentary glimpse of reality drives her deeper within her egocentric centre and Bernice encompasses the duality of inner and outer experience within the single perspective of her vision: "The clearer you see an illusion the more it looks like a reality" (p. 86).

In Bernice's illness, her mother attempts to reclaim her daughter and their momentary closeness permits Bernice to accept her mother's concern:
Love has fertilized me, it flows in my veins and every time my heart beats, from then until dawn, it's as if I'm on the point of death. (90)

The equation of the ecstasy of love and death reiterates the impulsive instincts towards pleasure and for Bernice, consequently affirms the return to the inorganic—the void. Death is the final conummation which leaves only the void, nothingness in its place. Love, like death, takes the conquered and consumes it. However, Bernice is not prepared to accept the void as alternative to her destructive impulses, and Bernice senses her mother’s exploitation of her illness. Her mother waves Bernice in front of her friends to infuriate her father: "victory over Einberg; the child that Einberg killed, and she brought back to life through mother-love" (p. 93).

When Bernice discusses death with the imaginary Constance Chlore, she decided that although in "ordinary language it's a defeat. In the language of ecstasy it's called victory" (p. 129). Bernice has Constance Chlore kill herself to comply with her wishes: Constance has provided the ultimate sacrifice for her friend who wants her to "stay, to keep a vigil—to mount guard over their childhood" (p. 137). Bernice tries to preserve a slice of sanity as she stops the growth of her imaginary playmate. Constance Chlore represents Bernice's alter ego and Bernice satisfies a double triumph by insti-
tuting her death. Bernice simultaneously saves her "soft" self from the pain of reality by death, while adding strength to an undivided and "wicked" disposition. Bernice has Constance destroy herself to enact her drive towards death; Constance, the good, must remain behind:

She must stay as she is, she mustn't change. I must snatch her away from the roots that are devouring her. (137)

The pleasure which Bernice derives from the act of killing only part of herself, also serves to add greater strength and the power of the invincible to her remaining self:

The first brush with death is just over, and already I'm impatient for the sun to rise, the town to wake, and life to start again. Death, if you only knew how impatient I am to see your face in broad daylight; I can hardly wait for it to be light enough for you to see me laugh at you. (141)

Death for Bernice becomes synonymous with triumph and she calls on death the way she calls on God—taunting Death to strike her down for being a disbeliever.

With the invincibility of the unclaimed, Bernice exonerates herself of all guilt for her actions: "I am not guilty of anything I do" (p. 119). The boundaries of her control become limitless as she decides that her path to freedom lies in destruction: "to destroy everything. Not deny—destroy. I am both the work and the artist" (p. 133). Bernice asserts her right to "make everything submit" (p. 134) to her will and in her ultimate insight sees the triumph of the "swallower": "Why
did I ever stop believing what's so obvious? What a fool I've been! Nothing. No One!" (p. 219). Bernice has regressed beyond her initial withdrawal as she assumes the guise of the id: the pleasure principle which leeches onto objects only to satisfy the need, the amoral and primitive unconscious which knows no restraints or master. Bernice embraces Gloria in the midst of the gun fire: clinging, consuming, devouring. Death comes to Gloria as Bernice exercises her invincible powers to defeat the claim of death. Death becomes for Bernice, the triumph, the heroic victory. Bernice's original premise that death is victory becomes a self-fulfilling prophecy.

While Bernice struggles to maintain a sense of selfhood by destroying all the external forces which threaten to shape her being, Pandora faces the bondage of traditional values with the vision of the contemporary child. With her birth Pandora, like her mythological namesake, removes the lid from the preserved ills of traditional beliefs, exposing the gothic temperament to the perspective of the modern child. Unlike her fictional peers, Pandora is born into the awareness of man's sin and decadence: she has been "conceived and born in sin" (p. 9). Pandora's search for hope clashes with the stoic resignation of her heritage as she retreats within her own perspective of the world. Questioning reality with the clear eyes of
youth, Pandora sees into the hypocrisy of the past and brutality of the present. Pandora's growing awareness of her inner self separates her from the past in which her parents live and the present of her school society; Pandora chooses an alternative path to the future.

Pandora's isolation from her family is an immediate consequence of her inability to accept the rigid authority of her father, the placating hymns of her mother or the overwhelming obedience of her older twin sisters. Pandora's withdrawal serves to distance her even further from her 'gothic' descent as she begins to formulate her own order to combat the chaos of reality. Grannie Craig becomes a 'sorceress' who Pandora hopes can lift the wicked spell from the disorder of the world and the discord within herself. Substituting superstition for religion, Pandora seeks the antidote for her vision of herself and the world. However, Grannie Craig gives Pandora only the "bitter blue" chocolate of truth: Pandora is evil. Pandora sensing within herself the potential for good, feels she is being misunderstood and victimized by the outer world. Pandora's inability to communicate with her parents and grandparents is exaggerated by the voice of the past which they understand and the unrelenting passivity they require of her. Pandora retaliates by using traditional methods to attain her safety. When her father threatens to strike her for her
impudence, Pandora trained to the tunes of her mother, fanatically calls on the Lord to "defend" her "helpless soul" (p. 20) by reciting the Lord's prayer. Successfully manipulating her mother to come to her defense, Pandora becomes the helpless child of God: the converted God lover who has seen the light. However, Pandora's illumination only uncovers the hypocrisy, and mocking standard values, Pandora leaves her subtle mark on reality: a triumph for the disbeliever.

Within her Sunday School class, Pandora is the epitome of outward conformity and sanctity as she signs the pledge to abstain from liquor, the devil's instrument for destroying the "equilibrium" of God's inner and outer world:

God helping me, I promise
Not to buy, drink, sell or give
Alcoholic Liquors, while I live
From all Tobaccos, I'll abstain
And never take God's name in vain. (p. 94)

Pandora already understanding the value of equilibrium in a chaotic world is sure that she will never indulge. However she is sceptical about herself never taking the Lord's name in vain. Pandora's reasoning justifies her signature as she becomes confident that the last line has "just been dropped in to get the rhyme" (p. 94).

With the clarity of vision retained for the young, Pandora sees through the glorification of Paradise Park. The Park which houses not God's chosen but society's
derelicts projects the duality of creation and artific-
iality which baffles Pandora and her friend Arlene:

- Is Wilde Corner a single Act of
  creation, spontaneously unfolding?
- Or is it but the preordained pro-
duct of Immutable Law, which, when
seen through the Veil of Our Ignor-
ance only appears Wilde? (p. 48)

The question of illusion and reality shatters their
initial acceptance of Paradise Park. Averting the
stifling vision of stagnation, Pandora and Arlene
opt for an illusive vision of creation. However, since
theirs is not a "Veil of Ignorance" a disturbing
guilt fills the void left by asking the question.

Surrounded by slogans of war prefaced with God's
signature from the scriptures, Pandora sees the para-
dox of creation and destruction. Pandora extends her
her imaginary boundaries into the garden as she decides
to play "God". Initially Pandora is overwhelmed by her
power to destroy the wicked "asparagus plants" and as
she tears the leaves, issues her stern commandment:
"Go naked! Go eat dust!" (p. 119) She simulates a devas-
tating flood with the water hose as she haphazardly throws
"ants and beetles and lady bugs and caterpillars into the
tub" (p. 119). However, Pandora also realizes that God
is not all vengeance as she saves one ant from drowning
to act as her slave. Pandora unconsciously portrays the
drama of her mother's religion with its connotations of
vengeance and bondage. Significantly, Pandora chooses
the smallest creature to be her slave in her unconscious imitation of her parents and God's reactions to the small child. However, Pandora's play-acting strikes a realistic chord as she accidentally uncovers her "puss", poisoned in a garbage can. Pandora sees within herself and her actions the inexplicably real, as her startling awareness suggests the obvious: "Sometimes God likes to play God!" (p. 120)

Pandora's experiences with death and God's seemingly random punishments reveal the external world as a deceptive snare. Haunted with the ghosts of dead children and presented with an anachronistic world, Pandora rejects the concept of God. Her encounters with death replace her growing void with the philosophers' egg: "the cold white ostrich egg" (p. 104) in the pit of her stomach. Unlike the ostrich, Pandora cannot bury her head in the sand, she is all too aware of the reality in which she lives. Pandora's catechism becomes revised by her experiences which have been as bitter as bitter blue chocolate. Discussing the origin of the universe with the ghost of her Aunt Diphtheria, Pandora decides: "Nobody made the World. It hatched from a rotten egg with a bloodspot in it" (p. 136). Carrying the burden of knowledge of the world's good and evil, Pandora senses the sacrifice of her naive self which has been made for the gain of knowledge. She has been tricked: the egg
is tainted with blood. Pandora corrects her immediate impression as her questions provoke a more personal response. The blame belongs to her father who created Pandora and left her with a dead world: "He laid the world and he killed the Easter Bunny and he choked Baby Victor" (p. 136). The figure of authority in the act of creation reiterates the duality of Paradise Park as the ghost of Aunt Diptheria reminds Pandora that God is the supreme creator and her father is merely acting in good faith as God's loyal servant spreading the meaning of life on earth. Pandora realizes that if there is a God, he is to blame for making reality so distasteful: "No Pandora. It was God. God laid this great big egg. Give discredit where discredit is due" (p. 136).

Pandora's vision of external reality becomes altered as she changes her impressions of God and his relationship to the world. Pandora's increasing awareness of external reality is also altered by her newly acquired knowledge of herself. Through her encounters with death, Pandora begins to sense the development and crystallization of her inner self.

Pandora's first encounter with death occurs as a fearful foreboding which she experiences the night before Grannie Craig dies. Pandora, who studied vowels with her grandmother is attacked by the vowels of Grannie Craig's
wheezed death-breathing in a nightmare which incorporates all her fears and guilt of not helping Dirty Danny and her grandmother's accusations that she is a carnivorous little creature:

The nasty Vowels grab Pandora's golden curls...0 has turned into Dirty Danny's red scarf...He ties Pandora to the telephone pole, with enough of himself left over to spell I.O.U. in red across the snow. (p. 101)

As the "shame, guilt, horror" of the previous night congeal, Pandora becomes divided from herself. In her visions, Pandora sees herself emerging from the child within her, as her close contact with death adds to Pandora's naivety the guilt of being responsible for her actions. And in her vision, as she is being dragged to the slaughter of adulthood, she sees her past oblivious to her present:

Pandora recognizes herself as her younger self, playing flute in the third row. They wave to each other as she is shoved, with a thousand others throughout the washroom door. (p. 102)

Pandora's fears crystallize into the white egg lodged in the centre of her being and Pandora feels the pressure of her changes rise through her body. Pandora tries to look within herself to discover how she is changing, but all that Pandora can see is the darkness which surrounds her incomprehension. Pandora realizes that at this point she will be unable to see what she is becoming--she "cannot see in the dark" (p. 104).
At her grandmother's funeral, Pandora becomes awkward in her relationship to death in her lack of knowledge of appropriate behaviour at funerals. Pandora is plagued with the guilt of her grandmother's dislike for her and reasons that her grandmother would have liked her better "if she hadn't always been so old" (p. 105). Pandora attempts to sustain momentary mirth by the introduction of a joke about the little moron and quiets her fears by devouring the chocolates in the box. Pandora is crucified for being "the coldest, most unfeeling child" (p. 108) in the world, and Pandora, shaken by everyone's misunderstanding and what seems like an innate hatred for her, runs upstairs. The egg within her breaks, and Pandora vomits her chocolate-coated fears.

Pandora's relationship to her other grandmother reveals the sterility of old age and the cold void of death. Grandmother Pearl who lives in an ice palace and makes white lace, enough for ten shrouds, frightens Pandora who tries to escape from her icy grasp. At grandmother Pearl's funeral, Pandora is forcibly dragged to the coffin to kiss the dead body. With the fears of the earlier funeral still strongly embedded in her mind, Pandora hysterically gains her freedom and she is brought outside the house so that she does not disturb the guests. Outside, Pandora's imagination links images of her past encounters to the present situation, as the amorphous shapes of the trees take on meaning.
for Pandora. In the trees, Pandora sees images of "cloven chin...tombstone teeth...black wire hair" (p. 233).

As the vision of her dead grandmother becomes the "shape of the Devil", and Pandora decides ultimately that the death was "an act of God" (p. 233)

With the suicide of Pandora's Aunt Rosalind, Pandora like Vanessa, ultimately realizes that her life must be "another sort of life". Trapped within the gothic mentality, Rosalind unsuccessfully attempts to join the worlds of the modern and the ancient and is crushed in the process. Like Edna in *A Bird in the House*, Rosalind represents the changing tide of the modern and contemporary thought and like Edna, Rosalind's birthright in the traditional stifles her attempts to survive outside of traditional boundaries. Pandora who can see no hope within her present life still clings to the hope which she had at the beginning of her life. For Pandora, "It is enough to know for now, that such a life exists" (p. 254):

"Another sort of Life" (p. 253).

Throughout the development of the fictional child, it becomes evident that many paths are open to the child. The duality of illusion and reality, initially provide the child with two worlds from which he can choose: the external reality or his imaginary world within himself. By redefining the real in terms of the imaginary, the child may
retreat further within himself as he shrinks from his distorted perception of reality. However, the child may also use his imaginative powers to triumph in his vision and gain further confidence for his confrontation with the real. Ultimately, the child by progressive encounters with and retreats from the external world, marks his own path to individuality and freedom. Within the context of the six novels discussed, hope would seem best invested in the child who defines the outer world through his experiences and his contact with reality. Such children as Brian O'Connal, Gavin Burke, Vanessa McLeod, and Pandora feel the physical sense of loss of their inner illusions as they incorporate the reality of the world in their awareness. Awareness of self, gained through the contact with outer reality defines for each of these four children a path to freedom. The individuality of each child is the goal which the child strives for and the ultimate confidence in oneself provides not only faith in themselves but in their future world. Brian O'Connal's confrontation with the many faces of death he sees on the prairie serves to unfold for Brian the meaning of the cycle of life. It is through his acceptance of life and death and his rejection of the values of the town community that Brian rises above traditional concepts of socialization and conformity.
Gavin Burke, like Vanessa and Pandora, must face the confines of traditional and organized religion which are his birthright. By confronting existing values with the questioning mind of youth, Gavin continually weighs the black and white angels of his conscience in the hope of establishing for himself an individuality which he can accept. Although Pandora and Vanessa both place their hope in another sort of life, their definition of an alternative to traditional values does not suggest the distorted alternative chosen by either David or Bernice. While David covers the mundane with the colourful coating of words, he loses contact with the reality lurking beneath. Similarly, Bernice loses contact with reality when she colours her world with the blacks and reds of destruction. Children like David Canaan, trapped within the illusive boundaries of his imagination do not progress beyond an imitation of life: words redefine the actual and his life becomes an approximation of life, while Bernice Einberg locked within her own perceptions of hatred retreats further into the isolated and morbid core from which she projects disaster on the external world.
CHAPTER IV

CONCLUSION

Considering the novels discussed concerning the child in exile, the thematic development reveals many similarities among the novels. The similarities have been discussed and the differences in thematic development illustrated. However, in summarizing the theme of exile in the six novels, an interesting trend develops when the novels are considered in their chronology: a trend which is particularly interesting in relation to recent criticism concerning Canadian identity and the land in literature. In this respect, the trend historically shows a progression away from the external influences of the land as agent of exile towards an analysis of psychological barriers to selfhood.

The development of the child as major character or narrator in Canadian fiction can be seen in some respects to parallel the development of the child throughout literary history. Within the span of twenty-five years which the selected novels represent, evidence of the Romantic, Victorian and Freudian movements are revealed in the chronological analysis of the six works. It also becomes evident that the historical progression of the child away from nature and the land evident in post-Romantic literature can also be seen in the development of the child in Canadian
fiction. It becomes evident that the exile of the child ultimately rests on two conditions: the child's alienation from the land and the child's emancipation from society's heritage. In this sense, the developing trend in Canadian novels discussed seems to reveal a search for independence which arises initially out of the land and progresses towards a questioning of existence on a psychological level. Although the implications are necessarily limited due to the small sample of novels considered in the present paper, it is the author's intention to include the analysis of trends as a clarification of the theme of exile in the selected novels as a possible area for future research in Canadian literature.

Peter Coveney has suggested that the development of the child in literature has defined the literary climate throughout history in the child's reflection of sociological and political trends through his experiences:

In this context of isolation, alienation, doubt and intellectual conflict, it is not difficult to see the attraction of the child as a literary theme. The child could serve as a symbol of the artist's dissatisfaction with the society which was in process.\textsuperscript{35}

Accordingly, the child in the Canadian novel can be studied in the particular societies and philosophies that

\textsuperscript{35}Peter Coveney, \textit{The Image of Childhood} (Maryland, 1967), p. 30.
serve to exile the child.

Although D.G. Jones suggests that the land in its immensity provides a feeling of exclusion,
Margaret Atwood has suggested that the trend in contemporary Canadian fiction of survival is away from the land:

A preoccupation with one's survival necessarily also is a preoccupation with the obstacles to that survival. In earlier writers these obstacles are external—the land, the climate and so forth. In latter writers, the obstacles tend to become both harder to identify and more internal.

Yet Margaret Atwood does suggest that the sense of exile is particular to Canadians and stems in fact from Jones' concept of the Canadian amidst an undefined vastness:

We are all immigrants to this place even if we were born here. The country is too big for anyone to inhabit completely, and in the parts unknown to us we move in fear, exiles and invaders.

It would seem that although the emphasis has been on the land in Canadian literature that the contemporary novel of the child does not restrict his development within Canadian boundaries. It would seem that in the six novels discussed in this paper, the more contemporary novels are in accordance with Hugo MacPherson’s notation.

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37 *Butterfly on Rock*, Introduction and Chapter I.


that trends towards self-discovery transcend provinciality. Therefore, it is not surprising that the earliest books selected for purposes of this paper reveal the child whose personality grows from or is stifled by the land.

W.O. Mitchell presents Brian in the tradition of Wordsworth's innocent child: a child who is closest to nature and furthest removed from a materialistic and rationalistic society. Brian in his exile, therefore, represents the Romantic embodiment of the dualism of reason and feeling. In Digby's association of Brian and the Young Ben to "Ode on Intimations of Immortality", the Platonic conception of the child's nature is stated. However, the influence of Hartley is evident also in both Wordsworth and Digby, as the child, Brian, is seen to pass through Hartley's "three ages of man", the first two of which are "sensation" and "feeling". Yet Brian's quest to determine the ultimate meaning of the cycle of life results in Brian's eventual return to the land in his aspirations to become a "dirt doctor". Although Brian's exile in the adult world turns away from the utilitarianism of society, his exile from the land is only at the level of "feeling" as he begins to contemplate the ambivalence of nature through his experiences.

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Buckler's *The Mountain and the Valley* retains the Romantic conception of the child's pure relationship with nature yet within David's early life are encounters with death, not in the sense that Brian's experience initiates him (Brian gains greater knowledge of life through his encounters with death), but the encounter with numerous child-deaths which permeate the novel. It is interesting in a historical perspective that, after the Romantic elevation of the child and the invested hope of the continuity of childhood's sensitivity into adult awareness, the mid-Victorian literature presented the child as a symbol of retreat. The child in this sense was no longer seen to develop, but his innocence was preserved ultimately only through his death:

> The Victorians seem to have taken to themselves the romantic image of childhood and negated its power. The image is transfigured into the image of an innocent which dies.\(^{41}\)

It is perhaps in this connotation that the child's exile becomes complete. In *The Mountain and the Valley*, the lives of the children imply more than Thomas' conception of 'green and dying' as they bear the incongruity of the juxtaposed "young and dead". The graves that hold the young to David "were graves where David felt the strongest spell of all. How could it happen to the young? They

\(^{41}\)Coveney, p. 193.
couldn't have been watching" (p. 92). David who lives until thirty is life's observer whose child-like affinity to the earth is retained in captivity. David's life becomes a life trapped in nature's valley, and experiences never transcend the Romantic. With the deaths of Effie, Charlotte's baby and Toby, and the immutability of David's non-existence—the perfection is ended.

The implication of such an analysis suggest that the strength of nature's affinity for her young sucks them into the seas or shades them in the valleys, but she will not allow their exile into growth. Nature's possessiveness perhaps reflects the author's subconscious concern for the child's corruptibility—a necessary corruption which initiates the child into experience and outer reality.

With the death of the Romantic child, a new literary child emerges. In Who Has Seen the Wind (1947) and The Mountain and the Valley (1952), elements of the Romantic and mid-Victorian movements were revealed through the child's relationship with nature: a relationship which envisions the child's exile only in terms of eventual return to the earth (Brian) or deceptive captivity (David). A Bird in the House (1963–67) reveals an affinity to nature in Vanessa's relationship to the caged canary, yet the progression in the literature from the emphasis on the land and nature is evidenced by the emphatic focus on the house
which seems to hold the child within the foundations of tradition. Nature's trap becomes domesticated as the lush valley is replaced by the confining walls of the "Brick House". The early deaths which pervade The Mountain and the Valley are still audible in A Bird in the House as Vanessa hears the echoes of the dead children emanating from the walls of the house—a constant reminder of the price of captivity.

As in Butler's The Way of All Flesh, the child becomes the corruptible innocent whose exile entails not nature but the sterility of the Puritan Ethic. Vanessa's spontaneity and childhood are reduced to Manawaka's insistence on sobriety, passivity and hard work appropriate to the diminutive adult. Vanessa's writing is itself against the Puritan Ethic. A Bird in the House, therefore, parallels the transition in literary trends evident at the end of the Victorian era, where the child exiled from the land was also represented as needing to be emancipated from Puritan restrictions.

The Emperor of Ice Cream (1968) although not Canadian in its geographical location suggests that Ireland is dead and Gavin's exile (like Vanessa's) is from the totality of his past. Gavin's freedom comes out of the destruction of past traditions.

The Swallow Swallowed presents a child whose affinity
is no longer to nature or tradition but to her imaginative distortion of nature animate and inanimate. For Bernice the island is a rat-infested prison and emotions such as hate bear the same imprisoning quality. Bernice's view of the world evolves from her isolation and fears which distort the indifference of her environment into active persecution. Bernice's psychological exile arises from the lack of love and consequent defensive reactions she establishes to avoid all contact with the natural world.

Bernice becomes therefore the modern answer to the societal pressures which confronted the other fictional children. Under the weight of Freudian manifestations of the death and pleasure instincts, and shrinking from R. D. Laing's inhuman environment, Bernice represents the neurotic withdrawal from life. Bernice's instinctual drives dominate her life bent on destruction of the weak and wounded and satisfaction which reduced all life to its objective and inanimate beginnings. Bernice's reactions to the outer world reveal R. D. Laing's fears of engulfment, implosion and petrification or depersonalization (the fear that one can be turned to stone or reduced to an automaton). 42 Bernice's life therefore becomes the nightmarish fantasy that she projects from her inner world: a life designated to hate, destroy and engulf everything. As Laing states:

42Laing, pp. 40-50. See also Introduction, p.11.
To be hated may be feared for other reasons, but to be hated as such is often less disturbing than to be destroyed, as it is felt, through being engulfed by love.  

Although Bernice's defensive measures do provide her survival, it is a survival which necessarily entails the victimization of others.

In Pandora, the most recent novel, Sylvia Fraser presents Pandora Gothic as a psychological study in the child's victimization by the cruelties of the adult world. Although the society presented in The Swallower Swallowed projects a portrait of victims and victimizers, in Pandora the author allows for the suggestion of an alternative life. In Bernice's world the highest position available is to the greatest victimizer; in Pandora's world one learns to preserve a sense of separateness and the hope of "Another Sort of life". For Pandora, the affinity with nature is reduced to the cold concrete playground outside and the cold linoleum floor of the house within which echoes the voices of Grannie Cragg's dead children, the choked baby Victor, and Aunt Diphtheria Cora.

Pandora's life begins in exile and the first five years which are presented in the novel reveal a growth away from everything in her earlier life, culminating in her

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Laing, p. 46.
wish for another sort of life. The psychological orientation of the novel is markedly different from that of the previous novel by Réjean Ducharme; a difference which parallels advances in developmental psychology and a renewed interest in the welfare of the pre-school child. The recent psychological interest in the earliest years of life revealed that the child from the first months of life was not the passive organism which he had been originally thought of, but a responding and initiating individual. The concept of reciprocal behaviour patterns between mother and infant dispelled earlier beliefs in passivity. In Pandora, Pandora's life is recorded from birth through the eyes of the infant. With the introduction of the infant perspective, the tone is set for the remainder of the novel in which Pandora is not only the initiator of life but its manipulator as well.

Recent psychological emphasis on the first five hears of life as the focal point for the child's emotional and intellectual development also find their counterpart in the novel which portrays Pandora's first five years of life in school (where she encounters the childhood society) and at home. Unlike Bernice's life in which the parents are the exploiters and manipulators, Pandora uses outward social conformity to pacify the outer world, while she remains true to her inner self. The Swallower. Swallowed in essence presents the psychological orientation
and its product of the early 1940's which ignored the earliest and most formative years of development which are presented in Pandora. Bernice at eleven comments on the misplaced emphasis of her rehabilitation: it is already too late.

You aren't born at the time of your birth, but some years later, when you become conscious of your own existence. I was born at the age of five if I remember rightly. To be born then is to be born too late: you've already got a past, the soul already has shape. (p. 119)

Pandora's growth is amidst the hymn singing of her mother and the war dreams of her father. Pandora consequently develops protective layers to emancipate her from her past and insure her against being lost in the void of her parents' vacuous life. In the psychological orientation of the novel, Fraser reveals the child's exile in its most contemporary form: exile as a developmental and positive defense against victimization or assimilation by the adult world. The child's growth entails a necessary corruptibility but from which the child's exile constitutes an initiation into another sort of life: the life of the individual who has a choice to determine his future existence.

Therefore in historical perspective a progressive development is revealed, not only in the presentation of the child as narrator or major subject, but a progression
which projects the literary, social, political and psychological era of its spokesman. The concept of child as innocent is introduced with Brian and is lost in the valley of David's death. Dispelling innocence as birthright, the contemporary novelists decidedly portray the child as victim—no longer at the mercy of the indifference of the land, but to the forceful and impinging threats of an anachronistic world. The inanimate is therefore subordinate, as the land in its regionality becomes merely the undefinable place that houses the voices of tradition, authority and decadence of its inhabitants. Although Margaret Atwood suggests that in American literature "the family is something the hero must repudiate and leave", while "in Canada it's a trap in which you're caught,"44 her main cases, David Canaan in The Mountain and the Valley and Vanessa McLeod in A Bird in the House are ambivalent examples. In the light of the present paper, David Canaan is not trapped by his family but within the self-constructed world of his imagination and his affinity to the land. While initially seen as caged within the Puritan Ethic of Manawaka, Vanessa McLeod experiences the meaning of entrapment vicariously through her elders (Aunt Edna, her father, Chris) and these ultimately define the path

45 Survival, p. 131.
of her release.

The contemporary view of the child as victim provides the author with an ironic vantage point which is necessary and at once inherent in the distancing of the author from the child narrator. As Moss points out in his recent examination of patterns of isolation, the authors concern with the dynamics of the individual consciousness within (external) parameters—portrays the ironic dichotomy between self-concept and how others perceive the individual.\textsuperscript{46}

The irony is manifest in the literature of the child in the conflict between reality and illusion:

Their lives embody the implicit ironies in such a struggle where both reality and illusion depend on the perspective from which their experience is perceived.\textsuperscript{47}

In the literature of the child, the ironic struggle for the child is derived from a sense of the comic and the tragic which when intermingled provide the necessary approximation of literature to life. In the earliest novel, \textit{Who Has Seen the Wind}, the author delicately balances the child's humorous imagination (R.W. God who rides a vacuum cleaner and sanctifies belching) against the horrifying nightmares which threaten to annihilate him (God of

\textsuperscript{46}Patterns of Isolation, p. 228.

\textsuperscript{47}Ibid., p. 237.
vengeance, the Presence), the child takes on shape within his external boundaries. In The Mountain and the Valley, the pervasive sense of death and entrapment, removes the humorous portrait of the child and in its place a child is portrayed with a tragic sense of loss. The ironic vision in The Mountain and the Valley is totally defined by the tragic: "the implicit irony is intensified as David hopes to reconstruct his vision of [the family's] common past, a vision which has always excluded their independent identity. ¹⁴³ Brian Moore successfully balances the humorous and the tragic, as Gavin Burke confronts life with the exaggerated perspective of adolescence. The use of the exaggerated perspective is two-fold. By telescoping the stagnation of his past, Gavin feels the imminent pressures to conform to a society he rejects. Moreover, by turning the lens into his inner self, Gavin magnifies his weaknesses beyond all proportion. In A Bird in the House, the author's retrospective view of childhood provides the necessary distancing to alleviate the tragic sense of entrapment with the childhood illusions of the heroic life and heroic death. If the author, once child, had not left Manawaka, perhaps the pervasive tragic sense would haunt the memory, as David Canaan's life view appears in retrospect. Vanessa's empathy for

¹⁴³ Moss, p. 235.
Chris who is destroyed because he has no choice of life retains the sense of tragic, but the distancing of time lifts the sense of horror, placing it within the acceptable reality.

The two most contemporary authors reveal a common rejection of the dual perspective. Both Sylvia Fraser and Rejean Ducharme present the world from the perspective of the child (child-first person), free from adult editing procedures or the distancing effect of time. The result is often an enlightening and in the case of Rejean Ducharme, particularly, a confusing portrait of the world.

Since The Swallower Swallowed was utilized for this paper in its translated form, all comments relate specifically to the translated version. Bernice is presented as she appears to herself and the vision of the world is depicted as she imagines it. Even the third person narrations of Bernice reveal only Bernice's vision of where she is or what she is encountering. Although such a presentation is a meritorious attempt to display the totality of the child's world in all its exaggerated proportions, there is no reference point from which the reader can judge the real world. Although it may be argued that Bernice's imaginary is her real world, the reader's disorientation in time and reality often detracts from the tragedy of human vision.

The problem of the structure of The Swallower Swallowed
is alleviated somewhat by Sylvia Fraser in *Pandora*. Although *Pandora* is again presented as she sees herself, in a world seen through her eyes, the interchange of the familiar real (slogans, songs, newspapers) and the authorial interjections, provide the reader with a reference point from which to judge the humorous or tragic intent of the novel. By balancing the tragic with the humorous, Fraser provides a literary child who comes to life through her encounters with a fictional world. *Pandora*’s manipulation of her parents, labeling of her teachers and relationships with her friends, all reveal the fickle heart of the young child who sees herself concurrently as a conquering victor and persecuted victim. The child’s misappropriation of emphasis on life’s tragedies vacillates from the exaggerated mistrust of the butcher to telling moron jokes at a funeral, providing a delicate balance between the serious and the light (often presented in inverse proportions by the child), the humorous and the tragic.

Through his historical perspective, the child voices the problems of the age, through the author’s humorous and tragic vision, the ironies of life. Therefore, the child in Canadian fiction provides the microcosmic view of the world in which he lives, exaggerating its faults in the hope of a better sort of life.
Bibliography


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