

Telling "I"'s: Figuring the Female Subject in
Linking Narratives by Anna Jameson, Sara Jeannette Duncan
and Mavis Gallant

by

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Abstract

The linking short narratives explored in this study-- Anna Jameson's Winter Studies and Summer Rambles in Canada, Sara Jeannette Duncan's The Pool In the Desert and Mavis Gallant's Home Truths--employ first-person narrators to both comply with and subvert dominant ideas of the gendered female subject. In addition, these representative linking narrative texts demonstrate that choices to do with form, as well as subject and theme, may both support and subvert the discourses of the time and place in which they are written. My exploration of these three representative texts draws from W.H. New's fragmentation theory of short narratives, Gérard Genette's narrative theory of voice and mood, Paul de Man's problematization of generic distinctions between autobiography and fiction, and Julia Kristeva's theory of the speaking subject as text in process and vice versa.

Jameson's Romantic "I" uses the miscellany's flexible form of linking short narratives autobiographically to both reify and recuse nineteenth-century genre conventions of travel narrative and the gendered position of women in

Europe and Canada. As the Recusant "I," first person narration in Duncan's quartet of stories figures splits not only between female desire and gender codes, but also between creative imagination and conditions of exile. With a psychopoetics of the unsaid, the Remembering "I" of Gallant's linking narratives figures female subjectivity as a process of both psychology and history.

These women-authored linking narratives challenge assumptions that first-person narration is univocal, and therefore problematize distinctions between autobiography and fiction. In their uses of the linking narrative form, they also challenge aesthetic criteria that privilege wholeness and unity--of the novel, for example--in concepts of mimesis dominating representations of reality in their respective periods. These first-person linking narratives use the voice of the "I" subversively, telling the doubled position of the female subject in the discourses of genre and gender.

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This dissertation is dedicated to my parents

Alfred Leslie Sellwood 1911-1958

Nelsie Myra Reading Sellwood 1914-1994

Introduction

The conclusion to J.R. Struthers' study of contemporary Canadian story cycles notes that this "flexible form has often been a suitable vehicle for expressing two of the strongest traditions in Canadian literature: the impulse towards autobiography and the impulse towards documentary" (291). Nineteenth-century linking short narratives--such as Thomas McCulloch's The Letters of Mephibosheth Stepsure (1860), which first appeared as sketches in the Acadian Recorder; Susanna Moodie's sketches and tales, which appeared first in the Literary Garland and the Victoria Magazine, and then were published as Roughing it in the Bush (1852); and Catharine Parr Traill's epistolary The Backwoods of Canada (1846)--drew on autobiographical and documentary forms of the sketch, essay and letter, and are rich antecedents of contemporary Canadian story cycles (Struthers 291).

While the most common term for the form in recent critical usage is "story cycle," linking short narratives have been also designated "story sequence" and "open form."

Critical and theoretical discussions have stressed the relation of linking short narratives to the fictional forms of both the short story and the novel. As a result, definitions of the "story cycle" have taken for granted modernist assumptions of organic unity.¹ Attempts at definition raise problems of categorization and classification, that is, the occlusionary process which Jacques Derrida persistently challenges in his project to deconstruct the binary oppositional basis of Western thought.² My definition of linking narratives by Canadian women writers in English is fluid, and takes into account the historicity of genre and deconstruction of its laws. By linking narratives I mean any fragmentary, sequentially arranged, discontinuous ensemble of prose--sketches, essays, anecdotes, journal entries, stories--that is presented as a cluster but derives its signification from paradoxical juxtaposition rather than unified resolution. I use the present participle, "linking," instead of the past participle, "linked" because the latter implies a completed series, and with that, attributes of linearity and closure; the former implies the opposite, that is, an ongoing series with attributes of spatiality and openness. Linearity and closure ascribed to the novel and to androcentric representations of the subject take for granted the

structure of beginning, middle and end. Spatiality and openness, on the other hand, may be figurations of the text that not only foreground discontinuity with androcentric, or status quo, representations, but also ascribe to experience the presence of the past in the present, so that events are represented as a synchronic non-completing pattern rather than as a diachronic series of completed causes and effects. Linking narratives by women have the potential to subvert these androcentric criteria by their speaking position in relation to the symbolic order of culture and language, which includes hierarchical assumptions of genre.

The linking narratives explored in this study employ a first-person narrator to both comply with and subvert dominant ideas of the gendered female subject. Furthermore, these linking short narratives demonstrate a splitting image of subversion and reification in views of what is continuous and what is discontinuous with assumptions of reality that stress unity, linear progress and causality. The serial fragmentations of linking short narratives by Anna Jameson, Sara Jeannette Duncan and Mavis Gallant are representations discontinuous with laws not only of imperial/colonial culture but also realism, genre and gender.

Linking narratives display "amazing possibilities" (Hood 1) of combining both fictional and non-fictional forms of story, sketch, anecdote, tale and essay. The flexibility of linking narratives is demonstrated in their mingling of "genres and conventions" and "fact and fiction," as well as in their accommodation of autobiography's "documentary fact" and "poetic truths" (Stich ix).³ Some examples extending from the nineteenth century to the present include: John Young's The Letters of Agricola (1822), Catherine Parr Traill's The Backwoods of Canada (1846), Ralph Connor's Glengarry School Days (1902), F.P. Grove's Tales From the Margin (unpublished), Klee Wyck (1941) , Jake and the Kid (1961), Ernest Buckler's Ox Bells and Fireflies (1968), Margaret Laurence's A Bird in the House (1970), Alice Munro's Lives of Girls and Women (1971), Clark Blaise's A North American Education (1973) and Sandra Birdsell's Agassiz Stories (1987).

Furthermore, linking narrative forms demonstrate an impulse to autobiography, resembling modes such as bildungsroman and kunstlerroman. In the extensive historical survey which introduces her thesis on the open form and unity of Alice Munro's story sequences, Linda Leitch comments that the way

in which characterization provides an overall sense of unity in a work comprised of

independent units is the development of a central character--a development usually similar in nature to the development of the protagonist in Bildungsroman and Kunstlerroman. (Leitch 45)

Although both Struthers and Leitch draw attention to the autobiographical impulse in Canadian short linking narratives, neither distinguishes between male and female autobiographical subjects, and neither considers feminist critical perspectives on life writing that see women's autobiography as not conforming to the conventions of both autobiography and bildungsroman that emerged in the early nineteenth century and which traced the linear and progressive development of a male self and his integration with society. Conversely, women's autobiographical narratives tend to represent female experience within the private domestic sphere, are often shaped by concepts of self as "other," and challenge the boundaries of conventional autobiographical form.⁴

The autobiographical "I" facilitates a way of documenting what may be undocumentable in conventional realist forms.⁵ The traditional bildungsroman emerged in the early nineteenth century along with the prose autobiography, which performed similar representations of an individual's development from innocence to experience and eventual integration with society. Recent feminist

critical and theoretical studies reveal the androcentric bias of these forms, which assumes the developing self to be a male unified subject, and that society itself is a unified, organic whole. In this view, the progress of the autobiographical subject reflects integration with society and the public life of the time, a sphere from which women's lives were generally excluded.⁶

Canadian linking narratives may also bear out this difference in autobiographical representations of male and female subjects. Contrast, for example, the first-person narrator of The Letters of Mephibosheth Stepsure (1860), a lame orphan who develops into a prosperous and respected member of his Maritime community, tracing in his sermon/letters its development as well as his own, to the first-person narrator of Roughing It In the Bush (1852), a young married woman who traces the events of seven years of raising a family in the bush culminating in the much-quoted lines describing the harsh effects of these hardships on her body and stating her unfitness for the world (Moodie 501). Twentieth-century examples of the difference in representations of male and female subjects may be read in Ernest Buckler's Ox Bells and Fireflies (1968), which traces the development of the narrator according to integrity with an organic cycle of seasons, and Margaret

Laurence's A Bird In the House (1963), which records the growth of the narrator, whose task it is to juxtapose the oppositional personal, historical and social differences embodied in her two sets of grandparents and in the community in which she lives.

Not until more recent linking narratives such as Clark Blaise's A North American Education (1973) does a male autobiographical narrator emerge whose experience is represented in episodic fragments which lead not to integration with community but to an unresolved position of both belonging and not belonging as a "resident alien." This sense of paradox in the relation of the individual and the community is also represented in the linking narratives of Alice Munro's Lives of Girls and Women (1971), which are stages in the growing up, the bildung, of its retrospective "I" narrator who comes to an understanding of herself according to the juxtapositions of official history and social convention with the unofficial codes of individual experience, a paradox which is like "deep caves paved with kitchen linoleum" (Munro 210). Munro's ironic "I" sees that women's lives are both formed by and participate in the paradoxical flux of the conventions and codes of community. Like Blaise's narrator, Munro's female subject offers a doubled image of the individual. In contrast, however, to

the small town domestic arena of Munro's first-person narrator is Blaise's more public, international arena encompassing Montreal, America, and Europe.

Differences in autobiographical representations by male and female writers raise issues of gender in the writing itself. Emphasizing that speaking of gender means bringing into discourse the significance of social and linguistic, as well as biological, differences between men and women, Elaine Showalter insists that "gender...is a constant reminder of the other categories of differences such as race and class" (Showalter Speaking of Gender 2-3).⁷ Although gender may remind us of other categories of difference, it eludes classification in the same order as the categories of race, class and colonization. The ideology of gender cuts across these categories of difference. Paradoxically, the privileged white woman in an affluent, politically powerful society still occupies a position of non-privilege when it comes to power imbalances in male and female gender positions. True, both are constructed in relation to what Jacques Lacan invokes as the "Law-of-the-father," that is, the "paternal metaphor" projecting the symbolic order of culture and language. Male and female subjectivity are both grounded by this metaphor, but in differing relation to it. According to Elizabeth

Grosz's explication of Lacan's identification of the individual subject with the "figure of the law,"

[i]n introjecting the name-of-the-father, the child (or rather, the boy) is positioned with reference to the father's name. He is now bound to the law, in so far as he is implicated in the symbolic "debt," given a name, and an authorized speaking position. The paternal metaphor is not a simple incantation but the formula by which the subject, through the construction of the unconscious, becomes an "I," and can speak its own name. (Grosz 71)

However, as Grosz points out, what occurs in "the case of the girl is less clear and explicable" (71). Indeed, her speaking position is not one of authority, but can only imitate that of the male subject in relation to the "paternal metaphor":

In one sense, in so far as she speaks and says "I," she too must take up a place as a subject of the symbolic; yet, in another, in so far as she is positioned as castrated, passive, an object of desire for men rather than a subject who desires, her position within the symbolic must be marginal or tenuous: when she speaks as an "I" it is never clear that she speaks (of or as) herself. She speaks in a mode of masquerade, in imitation of the masculine, phallic subject. (Grosz 71-72)

As subjects gendered according to the paternal metaphor, male and female speak differently, and therefore write differently. Linking narratives, with their proclivity for representing paradox, may be a particularly useful vehicle for writing the female subject.

Writing the Subject

According to James Joyce, the early twentieth-century linking narratives of Dubliners (1914) were arranged by him in a progression of bildung to signify four aspects of the moral paralysis Dublin represented: "childhood, adolescence, maturity and public life" (qtd. in F. Ingram 26 n1-2). The paralysis, to which Joyce himself referred as a structural device, is reiterated in motive imagery of stasis, particularly in the opening and closing narratives, "The Sisters," and "The Dead." These pieces reiterate the spiritual and ideological construction of the Dubliners by institutions of religious and colonial culture. Joyce's text speaks to the effects of not only "moral" paralysis but also the psychological and social positioning according to race, class and gender in the context of Ireland's colonized relation to the imperial centres of Britain and Europe. While Dubliners voices the submerged population of Dublin, what its linking narratives represent extends to a broader public arena of national historical, political, social and aesthetic concerns.

In contrast, the "looseness of form" that Virginia Woolf claimed slightly later enabled her to "embody all [her] deposit of experience in a shape that fitted it" (Nicolson 231) gave representation to various submerged

consciousnesses of inner lives, and in the case of Mrs. Dalloway, that of a female subject. Woolf wrote several short narratives with Mrs. Dalloway as the central subject; these were published posthumously, arranged in a sequence resembling the structure of the novel. The idea of representing multiple consciousness had to "secrete a house for itself" (Woolf viii):

to make a house and then inhabit it, as Wordsworth did and Coleridge, is, it need not be said, equally good and more philosophic. But in the present case it was necessary to write the book first and to invent a theory afterwards. (Woolf viii)

Indeed, the "fractured developmental plot" (Abel "Narrative Structure(s)" 161) of the novel itself resembles a linking series of fragments of the multiple "party consciousness" for which Woolf's Mrs. Dalloway short narratives were the original models (Woolf viii-ix). Woolf's experimental attempts at linking fragmented inner experiences and multiple perceptions in a form that would accommodate them reflects "the encounter of gender with narrative form and adumbrates the psychoanalytic story of female development, a story Freud and Woolf devised concurrently and separately, and published simultaneously in 1925" (Abel 161-162).⁸ Remarking on the extent to which Woolf's writing narrativizes the unarticulated, that is, what is unsaid in the symbolic order of culture and language, Abel comments:

In the realm of culture...masculine values prevail and deflect the vision of the female novelist, inscribing a duality into the female narrative, turned Janus-like toward the responses of both self and other. This schizoid perspective can fracture the female text. The space between emphasis and undertone, a space that is apparent in Woolf's own text, may also be manifested in the gap between a plot that is shaped to confirm expectations and a subplot at odds with this accommodation. ("Narrative Structure(s)" 163)

At variance with the traditional epic developmental line of the bildungsroman, the subtext of Dubliners subverts that convention. But while Joyce's anti-epical linking narratives voice the paralytic development of public life in a community of individuals representing Irish colonial identity, Woolf's fractured narratives attempt to represent the gender positioning of the psychically split female subject, whose construction both confirms conventional expectations and resists their accommodation.

Frederick Philip Grove's Tales From the Margin,⁹ consists of four linking narrative groups which derive from his experiences as an immigrant school teacher in rural Manitoba. Taken together, they represent a formal and thematic summary of the thesis presented in the final narrative, "In Search of Acirema," which asserts as historical parable the political strife and spiritual malaise of Europe. Grove's thesis is that migration to

North America and the promise of new life in the new world did not "induce any inner change, any rebirth in the spirit" (Grove, ts. 284). The multi-ethnic gathering in a geographical margin between settlement and "a wilderness of muskeg bush," a place that was "ten or twelve miles north of the end of steel" (Grove, ts. 71), evokes a past community lost in the present material progress towards settlement. Ironically, the arrangement of Grove's linking narratives shows that the move from homestead to settlement towards urbanization precipitates the rebirth of materialism and self-interest, and the death of community values. Relics of this materialistic, spiritless drive remain as "large, fantastic, decayed houses" (Grove, ts. 234) in decaying boroughs throughout the Interlake region of Manitoba. These paradoxical icons of failed immigrant ambition figure the philosophical ramifications of historical features of the immigration and settlement experience. Like Dubliners, the narratives of Tales From the Margin are linked not only by setting, character and theme, but also by the voice of a speaking subject concerned with the public and universal effects of materialist desire on the human spirit.

Sheila Watson's linking narratives, Four Stories (1979), on the other hand, both reconstruct and deconstruct

the authority of the paternal metaphor on both its rural and urban "kingdoms." Deriving from autobiographical features of Watson's childhood and adolescence, the narratives work as a family romance¹⁰ which both reconstructs the Oedipus myth--with its genesis in the Classical Grecian ground of Western culture and language--and deconstructs the paternal metaphor which, in its authority, persists in snipping and sewing "together fragments of human life" (Watson 7). The patriarchal relegation of disparate and threatening realities is figured in the mental institution directed by the father of both Oedipus and the narrating "I," who is male. The "I" both voices the authority of the subject writing within inherited constructions of the paternal metaphor, and exposes the mythos of its hierarchical binaries as idealities transgressed by cross realities. Oedipus is represented as the hero chained by fate to construction by his mother, who passes on the Law-of-the-Father, and the wife, who reifies the laws of the municipality. According to Oedipus, asserting himself psychoanalytically, the "individual unconscious scorns such complications" (Watson 18). Female subjectivity masquerades in the figures of his mother, wife, cousins Antigone and Ismene--all in marginal relation to the paternal metaphor, whose dominance is under

erasure in all four pieces. Female subjectivity masquerades in Watson's figuralization of Oedipus himself and his attempts at reconnecting with the feminine.

Oedipus figures also in the modern myths of psychoanalysis, both reconstructing and deconstructing the paternal metaphor of the symbolic order. As "I"'s uncle roars in "The Rumble Seat," watching Oedipus on the television as he responds to the interviewer's antiquated questions on the possibility of faith in a faithless world:

Must we...live by the clock after the clock-maker has been sacked? Are we a mechanical sequence, an organized seriality?...We float, we flood, we flounder. Finally we are redundant. (Watson 55)

The "I" voices an "Oedipal" protest against the paternal metaphor and its reconstructions of gender positioning in the plot/mythos of the family romance. Watson's linking narratives, in their deconstruction of the paternal metaphor, figure female subjectivity as the resistance of the feminine alluded to in the Oedipal subject. Desire for the Mother, the incest taboo to which these linking narratives allude is, as Julia Kristeva tells in "Shattering the Family," a "meeting with the other, the first other, the mother" (Desire in Language 191). Watson's linking narratives, like those exemplified by the linking narratives of Munro and Woolf are figurations of the

splitting "I" of the female writing subject, whose construction both complies with and critiques the paternal metaphor of language and culture.

Writers of course use the literary conventions of their time and place, which are governed by shifting assumptions about realism and definitions of genre. Ideas about what is real are problematic; they change not only according to the shifting epistemologies of historical periods but also according to particularities within periods. Generally, nineteenth-century realism assumed a measurable external reality, and "confidence in the reproducibility of an objectively present world" which is not "relativized as the product of subjective consciousness" (Felski 80-81). Modernism's response in the twentieth century to this concept of a stable external reality is a "retreat into self; an existential concept of the [autonomous] subject as sole guarantor of meaning" (Felski 81). The later twentieth-century response of post-modernism sees both subject and object as unstable, unautonomous ideological constructs.

Both the realistic novel and the centered subject, according to Fredric Jameson, are ideological constructions, first of a nineteenth-century belief in a

stable, knowable external reality, and then a twentieth-century belief in an autonomous inner self through which meaning can be measured (Political Unconscious 152-153). Both pre-modern and modernist views of the real assumed an essential wholeness, or unified reality that could be apprehended. The post-modernist departure, on the other hand, stresses a decentered subject whose views of what is real are constructs determined by an unstable flux of signification including gender codes comprised by both dominant and subversive impulses within the symbolic order. Whereas modernism assumes it can replicate experience, post-modernism holds that the writing constructs views of experience. Post-modernist concepts of reality refuse both boundaries of realist forms and traditional categories of genre, drawing attention to the constructedness of the writing itself.

The position of women writing within these epistemological shifts also reflects their marginality in the political oppositions of imperial centre to colony and the gender oppositions of male and female. According to Lorna Irvine, texts written from perspectives that are doubly non-hegemonic in terms of gender and colonialism most fully demonstrate the ways in which women stand both outside and inside dominant forms of literature and

society. These texts often employ subversive strategies congruent with the paradoxical position which may be one of both privilege and non-privilege. Although

masculine perspectives overtly dominate culture, women have developed highly sophisticated strategies for survival. In fact, as newly reissued and out-of-print texts reveal, and from the careful textual feminist analyses that accompany their resurrection, subversive stories seem to characterize female texts....[S]uch subversion effects a fictional break-down of reified male perspectives and often reveals a story that dramatized the authority of female characters....[S]uch revised readings...suggest changes in literary definitions of realism itself. (Irvine Sub/version 5-6)

Linking narratives are appropriate vehicles for the "impulse" to document autobiographical experience that may go against the ideological grains of public consciousness. The capacity of Canadian women's linking narratives to both reify and resist the position of the female subject marks their "amazing possibilities" in transgressing the conventional genres of both novel and short story. Linking short narratives by women offer ways of reading representations of the gendered subject whose doubled experience comprises the paradoxical move both away from and towards a symbolic whole--a paradoxical desire for what is real according to the laws of culture and language and the transgressive accommodation of difference from them.

Stories of Genre

According to Christina Brooke-Rose, "'story' has now become a star word in critical theory for the representation of 'things': history, criticism, chemistry, physics, sociology, psychoanalysis or philosophy, all are stories we tell ourselves to understand the world" (Brooke-Rose 5). Formerly self-enclosed categories of thought have taken on the status of discourse, equally representative of the ideological order that legitimizes them, and like "stories" in traditional genre's sense of fiction, are equally fictional, even though they "purport to represent the real":

but what does this mean? Is the representation in excess of the real (Aristotle), or less than the real (Plato), or does it merely reorganize the real? These are ancient questions, but we are still asking them, not just of the representations (stories) in general, but also of the very discourses (stories) that purport to analyze stories, stories of people, stories of people reading stories of people, stories of people reading stories of the world. (Brooke-Rose 16)

The ancient questions Brooke-Rose calls attention to in her de-categorization of disciplines into discourse arise from the concept of mimesis as it was formulated by Plato and recast by Aristotle. As genre theorist Heather Dubrow points out, subsequent to Plato "genre theory frequently reads like a series of footnotes" to Aristotlean concepts of mimesis (Dubrow 47). However, as Gérard Genette demonstrates, the only perfect imitation is the thing

itself; its representation, or mimesis, is necessarily imperfect, and therefore diegesis, or an interpretation ("Boundaries of Narrative" 5-6). Any hierarchy of genres privileging mimesis is thus destabilized. If no discourse is more mimetic than another, then linking narratives, including essays, sketches, and autobiography as well as what has been conventionally designated as fiction, are as valid a representation as the traditional genres of novel, drama and poetry. From the site of this age, the concern with representation that in part frames this study addresses the ancient question of mimesis--that is, the relationship of the representation to what is represented, in this case, the relationship of Canadian linking narratives by Anna Jameson, Sara Jeannette Duncan and Mavis Gallant to the female subjects they represent.

Jameson's Winter Studies and Summer Rambles (1838) links short narratives of letter, sketch and essay, producing what she calls a "desultory" narrative. But these fragments are linked by the "subjective thread" of the first-person narration which effects the resistance of Romanticism to the community of traditional discourse within which she writes. Duncan's quartet of Anglo-Indian stories, The Pool in the Desert (1903), resists the conventions of Henry James' realism and the stereotypes of

Rudyard Kipling's tales, using the device of the ironic "I" narrator to effect a subversive figure of the female subject in representations of the memsahib. The "I" narrator of the Linnet Muir sequence of Mavis Gallant's Home Truths (1982) represents a female subject both constructed by and resistant to history and psychology in the mid-twentieth century, and for whom the maternal, paradoxically, is a "serious element of danger." All three linking narratives effect an ironic intertextuality which both complies with and subverts the authority of the ideological status quo. While reifying the community of discourses within which they are written, the linking narratives of Jameson, Duncan and Gallant are representations interpreting the female subject's recusancy, resisting laws of both gender and genre.

This dissertation evolved from my continuing interest in the short story form and my scholarly background in Canadian literature. My doctoral course work and independent study provided me with the theoretical means to shape the approach to reading texts that frames this exploration of Canadian linking narratives by women. I was drawn to linking narratives as the subject of my dissertation because of their prevalence in the body of

Canadian literature of the nineteenth and twentieth centuries. In my extensive survey of Canadian short stories, I kept bumping into texts that were called short stories or prose but were published in groups to which they adhered both formally and thematically. Some of these linking narrative texts had been broken into and individual narratives extracted for separate publication. Others I encountered had been published as novels. This idiosyncratic treatment of linking narratives speaks to the dominance of conventional generic classifications of novel and short story, and their valuation as privileged representational forms.

My project on linking narratives by Anna Jameson, Sara Jeannette Duncan and Mavis Gallant builds on W.H. New's theory that characteristic in the development of the short story in Canadian literature from the early nineteenth century to the present are breaks from "conventional theories" of "'wholeness,' 'unity,' 'nation'" in a "move away from the dominance of received cultural forms...that [has] consequently allowed speech through forms of fracture" (Dreams of Speech and Violence x). Although linking short narratives by women writers both challenge and resist the "codes and forms of the dominant language" (New x), the issue my project contends with is not, as New

sees it, reclamation of language and literary form but how linking narratives by these women writers represent their paradoxical collusion and collision with dominant constructions of genre and gender.

The texts I focus on here drew my attention initially because their representations of the female subject seemed discontinuous with those dominant in their respective periods. Secondly, these texts were all written by women in non-hegemonic positions of geographic exile--Anna Brownell Jameson, the British feminist in Upper Canada; Sara Jeannette Duncan, the Canadian colonial in Anglo-India; and Mavis Gallant, the expatriate Canadian in Paris. I was drawn also to the possibilities of autobiographical delineations in the female subjects that narrate their texts, and the relevance, if any, of their representations for the linking narrative form.

This dissertation is intended not only to extend existing work on Canadian linking narratives and writing by women but also to contribute to the relatively recent and growing body of feminist literary theory and criticism on Canadian literature. Accompanying this intention is the desire that the theoretical approach to both texts and subjects set out in the dissertation both represents and contributes to the late twentieth-century multi-

disciplinary shift in theory and practice towards the privileging of difference,¹¹ which is significant not only for literary studies, but also for post-colonial considerations of race, class, gender and disability.

End Notes to the Introduction

¹ Struthers' thesis points to the theoretical consideration of the generic transgressiveness of the story cycle that my project emphasizes; his thesis also draws attention to the relation in Canadian literature of the story cycle to "quasi-fictional collections, autobiographies, and discontinuous long poems" (32). However, Struthers' thesis maintains a view of the form which maintains adherence to modernist assumptions of unity. Although he takes issue with Forrest Ingram's categorization of "composed," "completed," and "arranged" cycles, depending on authorial and or editorial intention (Struthers 16-17), he adopts Forrest Ingram's basic premise of the unity principle, applying it to the four contemporary cycles he deals with in his thesis: Hugh Hood's Around the Mountain; Jack Hodgins' Spit Delaney's Island; Clark Blaise's A North American Education; Alice Munro's Who Do You Think You Are?. He concludes that each of these story cycles "is governed by a unifying myth" (265-266).

² See Derrida, "The Law of Genre."

³ For recent considerations of the blurring of generic distinctions between factual and fictional autobiography, see also Liz Stanley, 1990; Renza 1980; Eakin 1985.

⁴ On the female autobiographical self as "other," see Mason; Julia Watson; Stanton, ed.

⁵ The autobiographical impulse of documentary characterized by Stephen Scobie as "alterity"--where the writing subject identifies itself as a mirrored persona in terms of an objective factual other--is relevant in a range of Canadian texts. Their production in the context of colonial and post-colonial identity (Scobie "Amelia" 276) applies equally as well to women's texts. According to Domna Stanton, "because of woman's different status in the symbolic order," autobiographical forms from the tenth to the twentieth centuries "dramatized the fundamental alterity and non-presence of the [female] subject, even as it asserts itself discursively and strives toward an always impossible self-possession" (Stanton 15).

⁶ For an ontological and androcentric treatment of autobiography see Olney, Metaphors of Self 1972. For feminist reconsiderations of both autobiography and bildungsroman see Nussbaum 1989; Jelinek 1980; Abel 1983; Labovitz 1986; Buss 1993; Duplessis 1985.

⁷ Showalter's earlier ground-breaking work on literature by women, A Literature of Their Own (1977), nevertheless places

women's writing in a sub-culture within the mainstream of male literary culture, while rejecting previous critical assumptions that applied male-centred cultural and literary criteria to women's writing. According to Toril Moi, Showalter's analysis in A Literature of Their Own of a tradition of nineteenth- and twentieth-century women's writing perpetuates humanist and patriarchal assumption of a unified self, extending it to a view of women's writing that locates it in terms of the marginalised position of the feminine (Moi Sexual/Textual Politics 1-8). However, although Showalter's 1977 work maintains the traditional binaries of centre/margin and male/female, this work is important for establishing a tradition of British women's writing in the nineteenth and early twentieth centuries.

⁸ Freud's narrative of female development, a paradigmatic bildung of the female subject, "Some Psychological Consequences of the Anatomical Distinction Between the Sexes" was published in 1925. See Gay, ed. The Freud Reader, 670-678.

⁹ My discussion refers to Grove's original typescript. Beneath its table of contents, which lists four groups of narratives, Grove states that the work was to be published as he intended, in the arrangement of groups specified. As Robin Mathews has pointed out, Desmond Pacey, in the preparation for an edition of Grove's selected stories "edited Grove's original gathering, dropped some works Grove had included and added some short pieces Grove had written later. He published the end result as Tales From the Margin, with a considerable and careful introduction" (Mathews 185).

¹⁰ See Freud, "Family Romances," in Gay, ed. 297-300.

¹¹ Privileging difference in post-colonial social and political structures evokes Derrida's psycholinguistic concept of différance. See Derrida, "From 'Différance'" in A Derrida Reader: Between the Blinds, ed. Peggy Kamuf: 59-79. According to Kamuf, "Derrida's invented word...welds together difference and deferral and thus refers to a configuration of spatial and temporal difference together. As for the -ance ending, it calls up a middle voice between the active and passive voices" (59). According to Derrida's explication of his term, différance is the operation of writing in language, which is a system of differences, with no originary presence. It may be thought of simplistically as the "unconscious" of the word. Drawing on Freud's theory of the subject and his formulation of the operation of desire in the pleasure principle, Derrida says:

If the displaced presentation remains definitively and implacably postponed, it is not that a certain present remains absent or hidden. Rather, différance maintains our relationship with that which we necessarily misconstrue,

and which exceeds the alternative of presence and absence. A certain alterity--to which Freud gives the metaphysical name of the unconscious--is definitively exempt from every process of presentation by means of which we would call upon it to show itself in person. In this context, and beneath this guise, the unconscious is not, as we know, a hidden, virtual, or potential self-presence. It differs from and defers, itself; which doubtless means that it is woven of differences, and also that it sends out delegates, representatives, proxies, but without any chance that the giver of proxies might "exist," might be present, be "itself" somewhere, and with even less chance that it might become conscious (73).

Chapter One

Canadian Linking Narratives and the Female "I"

The Fragmenting Form

W.H. New's comparative study of the short story in Canada and New Zealand, Dreams of Speech and Violence (1987), asserts that the doubled colonial perspective on reality finds short narrative forms such as the sketch, the tale, the essay and the story appropriate vehicles for an ironic representation of both complicity with and criticism of the status quo.¹ New's view of the "distinctiveness of mix" in Canadian cultural and literary forms sees short narrative in general and linking short narrative in particular as methods of expressing the simultaneity of "Continuity / discontinuity: connection / fragmentation" characteristic of Canada in its internal relations between disparate regional entities and its external relations with dominant political and literary models which it variously both emulates and eschews. By the 1960s and 1970s,

If there was no agreement on the nature of either a definitive nationality or a viable form of verbal experimentation, this fact, too, was characteristic of the cultural flux. There were some who denied the existence of Canadian culture; there were others who claimed it existed only to so narrowly define it as to leave out most Canadians or so widely define it as to include everyone else. But the multiplicity was the common denominator: multiculturalism, bilingualism, regionalism--all such isms (even separatism) were asserting the need to accept variation....And the fiction that took the culture as at least one level of its subject...sought a generic method for expressing the shifting multiple set. The art of fragmentation came into its own. (New Dreams 96)

According to New, tensions between these multiple sets in constructions of the individual, the colony and the imperial centre are especially represented in the "serial fragments that have come to be so characteristic of prose in Canada" (25).

New's emphasis on fragmentation rather than connectedness departs significantly from American critical views of the short story sequence, which emphasize patterns of unity. One of the earliest attempts to theorize the linking series of short narratives is relatively recent given the long history of the form.² Published in 1971, Forrest Ingram's Representative Short Story Cycles of the Twentieth Century: Studies in a Literary Genre defines the form by its adherence to patterns of unity which depend on the arrangement by the author and the perception of the

reader. Implicit in Ingram's definition is the tacit agreement between author and reader acknowledging "unity" as paradigmatic of both the short story and novel forms. According to Ingram, the generic hybrid of the story cycle is pictured as part of a spectrum: "the limit of one extreme of the spectrum would be the 'mere' collection of unconnected stories, while the limit of the other extreme would be the novel" (14). Ingram's "descriptive" approach to the story cycle genre is bound to a poetics of the short story devised by Edgar Allan Poe, who privileged a tightly-knit unit in which all elements of plot, character, setting and so on are integral to an overall formal effect of unity.³

Ingram's study appears to take for granted a trans-historical, trans-ideological aesthetics of unity, claiming that twentieth-century cycles such as Sherwood Anderson's Winesburg, Ohio (1919) maintain a "balanced tension between the demands of each short story and the patterning of the whole cycle" (Ingram 17). According to Ingram, this "new looseness of form, though as old as the Odyssey, has adapted itself to include the tightest of twentieth-century prose-fiction forms: the short story" (17).

Interestingly, while Ingram notes that "[l]inked stories may have been composed as a continuous whole, or arranged into a series, or completed to form a set" (17) by their authors, they display a "dynamics of tension" between the "one and the many," a "double tendency of asserting the individuality of its components on the one hand and of highlighting on the other, the bonds of unity which make the many into a single whole" (19). While Ingram's definition includes what he terms its double tendency towards both individuality and unity, his theory of the story cycle prefers the dominance of the latter; tension between the two is held in balance by "bonds of unity." According to Helmut Bonheim, "the variety of ways in which one mode or another is preferred or expressed suggests divergent concepts of what literature is and can do" (31). While New's definition of the Canadian art of fragmentation emphasizes the "simultaneity of its multiple sets," Ingram's universalist paradigm of the story cycle emphasizes resolution of its duality in favour of the dominant term of the whole.

As New demonstrates, the development of the short story in Canada, while it has been influenced by consumer demands and narrative techniques of the modern

American magazine short story, has tended to maintain the modes of essay, sketch and tale, and thus has tended not to disguise discursive mediations of narrative. The overt mediation of descriptive sketch by narrative comment characteristic of nineteenth-century short narratives such as Anna Jameson's Winter Studies and Summer Rambles (1838) is maintained in twentieth-century linking short narratives such as Hugh Hood's Around the Mountain: Scenes from Montreal Life (1967), in which autobiographical anecdote and first-person narrative voice foreground the writers' undisguised mediation of the texts of these linking short narratives.

British critic Ian Reid rejects the assumptions of many American critics that the short story derived from Poe. According to Reid, the short story form is to novel as lyric is to epic. Reid reiterates the view that the roots of the short story are Romantic, but rather than tracing this impulse to Poe's Aristotelian dicta of unity and brevity, Reid, in his definition of story, counters the American critical view by citing Irish writer Frank O'Connor's emphasis on the short story form's representation of "the lonely voice" of the "submerged populations" of individuals who exist "beyond the pale," on the margins of dominant society (Reid

27).⁴ The Romantic impulse of the short story, according to Reid, is not the privileging of the individual imagination emphasized by Poe and its formal expression in short narrative, but the focus on the socially and politically marginalized individual and the expression of this position in a form similarly marginalized by the dominance of the novel.

Like New, Reid stresses the linking form's accommodation of the impulses to integrate and to diversify in its representation of discrete fragments of experience. Reid's 1977 study also emphasizes the polymodality of short stories in their mingling of parable, fable, and fairy tale; they subordinate temporality and linearity to the "influential status" of the sketch with its spatializing emphasis on description. Resisting the Aristotelian requirements of completed pattern, Reid's theory asserts the duality of solitude and connection in story groups and linking narratives. He reiterates the doubled perspective of O'Connor's lonely voice and sense of community developed through variation and repetition of character, setting and leit motif in linking narratives such as James Joyce's Dubliners, and Sherwood Anderson's Winesburg, Ohio. To these early twentieth-century examples of

linking narratives may be added the Canadian examples of D.C. Scott's In the Village of Viger and F.P. Grove's Tales From the Margin, Ralph Connor's Glengarry School Days, Mazo de la Roche's Explorers of the Dawn, L.M. Montgomery's Chronicles of Avonlea, and Charles Bruce's The Townships of Time: A Chronicle, which are not only polymodal in their various mingling of sketch, anecdote, and tale, but also mingle the fictional modes of romance and realism. As Reid notes, the "expanded brevity" of linking narratives provides a "looseness of form" conducive to representation of the voices of both marginalised individual and submerged population.

However, Ingram's 1970 definition of the story cycle has been scrutinized by more recent American critical theorists, who, in the decade of the 1980s, have signalled departure from the principle of unity set down by Poe as a poetics of the short story and reified in the New Critical emphasis on the location of integrity in narrative elements. Susan Lohafer, in her introduction to Short Story Theory At A Crossroads (1989), the most comprehensive collection of articles on short story theory and criticism since Charles May's Short Story Theories (1976), emphasizes a move away from May's definition of the short story as formalizing a

Joycean epiphany, and sees the generic distinction between the novel and the short story as one between realism and aesthetics (Lohafer 58). Despite Lohafer's call for undermining traditional views of genre by taking into account the work of post-structuralists such as Jacques Lacan and Jacques Derrida, much Anglo-American criticism of the short story cycle is reluctant to let go of assumptions that seek the traditional touchstones of resolution and closure (if not of unity) and of narrative structure viewed, to borrow Fredric Jameson's term, as "deep memory" (Post Modernism 154).

Susan Garland Mann's The Short Story Cycle: A Genre Companion and Reference Guide (1989) stresses the desire of readers and writers to "perpetuate the single work and to resist its completion" (1). The essential characteristic of the story cycle, according to Mann, is its "simultaneous self-sufficiency and interdependence" (15), a tension which allows the reader the pleasure of "revelling in the necessarily restricted form of a single story and then discovering that, as they continue to read, the cycle transcends these boundaries" (19). Mann's study shies away from the ideological ramifications of closure and the post-structuralist consideration of the boundaries of genre, both of which,

as Lohafer notes, have yet to be accounted for in the theoretical undermining of existing definitions of both the short story and linking narrative (Lohafer 209-216).

The crossroads of recent short story theory, at least in American criticism, comprises a dichotomous process of rejection of out-dated conventions of the unity principle and a resistance to considerations of the form which emphasize multiplicity, fragmentation and discontinuity.⁵ This latter emphasis, which New's post-colonial version of the fragmentation thesis anticipates, allows for the view that boundaries of convention in the short story in general and linking narratives in particular are not transcended but may be simultaneously accommodated and subverted.

Systems of genre are as metaphorical as the works they seek to classify.⁶ Literary classification and the forms it privileges and marginalizes are ideological representations, that is, metaphors for the ideological contexts that project cultural ideals, values, beliefs about society, history, politics and gender. Conventional forms of genre conform to hierarchical and elitist conceptions of literature reflecting the tenor of the ideologies by which they are constructed and

which they in turn represent. Unconventional responses challenge not only classifications of genre but also the ideas they represent.

Derrida's deconstruction of the law of genre demonstrates the transgressive function of all representation.⁷ Texts by women are particularly marked by the non-belonging of their membership in the authority of laws of genre and gender. Paradoxically, then, the representations of genre and gender in women writers' texts such as linking narratives are recusant to the function of their authority, transgressing the laws they assert. Linking narrative texts challenge the conventional genres of the novel and the short story and therefore, since form is metaphor, may also challenge ideological conventions such as those surrounding gender.

The concept of genre as indeterminate, consisting of conventions that draw on a variety of writing practices--fictional and nonfictional--opens up a non-hierarchical view of the Canadian short story's mixed codes of parable, fable, legend, anecdote and essay. The prevalence of the prose sketch in nineteenth-century English Canadian literature⁸ is carried through in the

twentieth-century short narratives of Norman Duncan, F.P. Grove, Raymond Knister and Ethel Wilson, for example. Although many earlier twentieth-century writers followed the conventions of the consumer American magazine story with its emphasis on unity--Morley Callaghan, Hugh Garner, Marjorie Pickthall, L.M. Montgomery, to name a few--resistance to this model and its corresponding view of reality continues in the writing of early twentieth-century writers such as D.C. Scott and Nellie McClung and in later twentieth-century narratives of Hugh Hood and Sheila Watson. Views of Canadian linking narratives that impute to them solely a modernist impulse similar to that of the American short story cycle seem short-sighted at best.⁹

However, despite the innovations of Canadian critics such as W.H. New and Frank Davey regarding the Canadian short story and linking narrative, not all contemporary Canadian criticism departs from the Anglo-American bias dominant in internationalist, and hence, universalist, views of fragmented forms.¹⁰ Contemporary Saskatchewan writer Edna Alford responds to the critical assertions of male colleagues--David Carpenter, Andreas

Schroeder and Guy Vanderhaeghe--that use of the linking short narrative form connotes a "fear of the novel."¹¹

The traditional view of unity assumed as a yardstick by the male Saskatchewan critics paradoxically and implicitly privileges both the novel form, and the Poe-derived, neo-Aristotelian definition of the short story as a self-enclosed, integral unit. The problematics of form raised by Alford's rebuttal is preceded by Struthers' observation that "[too] often, Canadian story cycles have been dismissed as failed novels or have simply been ignored" (iii).

In her response, Alford insists that these male writer-critics' treatments of linking short stories by and large do not question traditional genre categories and hierarchies. Definitions of novel, story and "linked" narratives, Alford observes, tend to derive from the angst of writers who fear the short narrative form because it does not measure up to the longer and more meaty paradigm of the novel, a view which perpetuates the New Critical emphasis on the story as aesthetic object. In her humorous response to the three male critics, Alford refutes the "fear of the novel" as a critical syndrome in which the

suspicion (a frequent corollary of paranoia) persisted that the short fiction form, whether on

its own or clustered or in linked form was, in some quarters, considered inferior to certain other fictional forms, specifically the novel. In other words, we might have a subtext which to me indicated the presence of a hierarchy of literary form, over and above the value of the literary work. One might logically ask, then, where other literary forms would fall within this hierarchy? Poetry for example. Might we deduce that the writing of poetry in this province and elsewhere is the manifest fear of short fiction which in turn is practiced in the main, to stave off the ever greater fear of the novel? (Alford 174)

Alford's ironic response to the three male critics subverts their adherence to modernist assumptions about the supremacy of the novel in a hierarchy of literary genres. In addition, she presents her own case as a writer of linking narratives, and also refutes by way of parody the androcentricity implicit in both the anxious adherence to assumptions of the superiority of the epic form of the novel and the adoption of the more poetic and thus, by implication, more feminine, demeanour of the short narrative.

As a fifteen-year-old at the Saskatchewan School of the Arts, Alford says she fell in love with James Joyce's Dubliners, then other story groups, including Jack Hodgins' Spit Delaney's Island. Her own linking collections came to her in connected series. By her own assertion, she is still "in love" with the linking form despite sporadic attempts to write in what has been viewed as the much more acceptable form of the novel (Alford 177-179). Emerging from Alford's insistence that

she writes linking short narratives for love is an issue involving the concept of representation that stresses the relation between desire and form, where literary forms construct and are constructed by views of what is perceived to be real. The desire of female writers such as Edna Alford for the linking series of short narratives rather than the novel involves a subversion of the "real" of traditional paradigms of both genre and gender. What is real, according to Alford's confession, does not depend as much on the totality of epic as on the discreteness of the narrative fragment. Her fondness for the fragmentation of the linking sequence is as telling a representation of narrative desire as is her male colleagues' anxious nostalgia for the novel genre.

While New's theory of fragmentation in the history of the English Canadian short story establishes linking narratives as salient because they represent views of what is real that are discontinuous with a symbolic whole, theories of linking narrative by American critics such as Forrest Ingram either overtly or tacitly assume that patterns of unity form linking devices for the short narrative groupings of story cycles. By and large, the emphasis of these critics, unlike that of New, is on the story cycle as comprised of short units whose characteristics are derived from the single short story

as it evolved from the parameters set down by Edgar Allan Poe in 1842. New's consideration of serial narrative acknowledges theory's recent challenging shift to the discontinuous and the spatial, the deconstruction of traditional genre categories, and the concentration on the constructedness of writing itself, rather than on it as replication of experience (New 106). According to New, "the challenge [is] to make such terms as 'oblique,' 'discontinuous,' or 'indirect' into positive descriptions of a legitimate intellectual and cultural alternative rather than let them rest as indications of an aberrant departure from 'normal' design" (New 241). New's response to the challenge of theory in his study of the Canadian short story raises issues of representation similar to those alluded to by Alford in her parodic response to the "fear" of the novel--and points to their implications for linking short narratives figuring the female subject.

Subjects and Texts

Like Derrida's deconstructive concept of invagination, Julia Kristeva's psycholinguistic theory of the female subject sheds light on the gendering of linking narratives by women. Her theory emphasizes the subject's discontinuity with the phallogentric symbolic order of language and culture whose institutions both

project and are projected by patriarchy.¹² Kristeva's concepts of both the gendered subject and the literary text see them as participating in a process of symbolic formation and semiotic transgression. In her consideration of the "semiotic disposition" of both texts and subjects as "works in progress" (Moi, ed. The Kristeva Reader 12), Kristeva sees both as unstable and discontinuous, a view that reflects her move away from Freudian/Lacanian theories of Oedipalisation, whereby the subject's formation is a totalizing inscription into the symbolic order of language and culture.¹³

We shall call symbolic the logical and syntactic functioning of language and everything which, in translanguistic practices is assimilable to the system of language proper. The term semiotic, on the other hand, will be used to mean in the first place, what can be hypothetically posited as preceding the imposition of language....If the symbolic established the limits and unity of a signifying practice, the semiotic registers in that practice the effect of that which cannot be pinned down as sign, whether signifier or signified. (Kristeva "Signifying Practice" 68; qtd. in Grosz 152)¹⁴

Kristeva's semiotic consists of a processual interchange between that which resists articulation by the social codes--an interchange in literary texts of "genotext" and "phenotext," distinctions which follow the pattern of those of choric and thetic in the subject. Accordingly, the genotext of any literary text signals its destabilization, both resisting the authority of its phenotext, and pressuring it to change.

The presence of the genotext in the phenotext signals its "semiotic disposition," a paradoxical moment when "practice is taken as meaning the acceptance of a symbolic law for the purpose of renovating it":

Identifying the semiotic disposition means in fact identifying the shift in the speaking subject, his capacity for renewing the order in which he is inescapably caught up; and that capacity is, for the subject, the capacity for enjoyment. (Moi, ed. Kristeva Reader 29)

This capacity for enjoyment, or jouissance, which eludes the symbolic order in order to "renovate" it, is similarly constitutive of written texts which also participate in signifying practices transgressing the symbolic order. Kristeva's model of the "semiotic disposition" holds the possibility of a view of the feminine as an active participant in discourse, where, contrary to the Freudian/Lacanian view which positions her in subordinate relation to the phallogocentric symbolic order, she has the capacity to both identify with it and pressure it to change. Kristeva's psychoseriotic concept of the semiotic disposition of speaking subjects and written texts allows that which is repressed in traditional views of female writers and their texts to slip through the prohibitions of the

symbolic order in outlaw fashion to both mime and subvert it.

Subjectivity, for Kristeva, is a matter of both individual psychology and the positioning of the individual by history--of both immaterial and material reality. Her theory of the subject parallels Fredric Jameson's emphasis on the amenability of Marxist ideology to psychoanalysis' central events of repression and revolt.¹⁵ Her delineation of the subject as constructed by both psychology and history privileges an interplay of literature and psychoanalysis. In this view, in their dynamic processes of symbolization and the semiotic, literary and visual texts behave like subjects re-enacting the "great" psychoanalytic events of repression and revolt.

Emphasis on the formation of the female subject and its participation in discourse has meant a shift in the focus of feminist literary theory to the transgressive processes at work in textual production. In this view, the written text, like the female subject, is an agent of desire, which, as both Kristeva and Derrida have reiterated, exceeds the Law, eluding stable categories and fixity of meaning. Texts, like subjects, as Kristeva shows us, elucidate their own transgression, that is,

they enunciate desire (Lauretis 104-105). Indeed the whole activity of representation, the impulse to "imitate" what is perceived as real, may be seen as the enunciation of desire. What has been thought of in literary critical practice as a process aimed at the discovery of truth is now, through feminist theoretical interactions with post-structuralist semiotics and psychoanalysis, revealed to be the activity of desire, a process which paradoxically wants to both reify and transgress the laws of culture and language, of genre and gender. By the same token, what is perceived to be real is conditioned and conditional truth; so-called realist representation "shows" a desire for truth. To echo Genette, mimesis is diegesis; truth is desire.¹⁶

As the semiotic's interruption of the symbolic, desire's process operates even in realist narratives which appear to uphold the laws of linearity, unity and containment. According to Fredric Jameson, in narratives of high realism the disrupting influence of desire is invisible to the point of repression in an "unconscious" of the bourgeois text (The Political Unconscious 180; 280). Apparently empirical description and objective narration are highlighted by desire as light and shadow paint form in a photograph, and as colour constitutes

subject in a painting (Kristeva Desire in Language 248). Even in realist representation, the jouissance of desire plays upon the curves and angles of the realist object to reconstitute it as an "allegorical structure" (Jameson Political Unconscious 158). Even the most life-like realist rendering thus represents not the thing itself but the desire for it. The psychoanalytic theories of Julia Kristeva on subjects and texts and Fredric Jameson on narrative desire support this study's position that genderings of linking narratives by Anna Jameson, Sara Jeannette Duncan and Mavis Gallant, in their representations of female subjectivity, are figured by desire, which itself both reifies and resists the symbolic order of culture and language.

Figuring the Female "I"

The autobiographical "I"s in Winter Studies and Summer Rambles, The Pool In the Desert and Home Truths represent female subjectivity.¹⁷ Autobiographical writing emerging in the late eighteenth and early nineteenth centuries was influenced by the Romantic emphasis on the individual and his interaction with the world, assuming a telos of a unified self and the possibility of progressive development of that self in

achieving the telos.¹⁸ These earlier autobiographies included letters and diaries. However, in addition to assuming an androcentric view of self, they privilege "objective truth and narrative regularity, leaving less room for non-linear narratives and fragments" (Kadar 4). Recent views of autobiography as "life writing" see it as a "continuum that spreads unevenly and in combined forms from the so-called least fictive narration to the most fictive. Even so, [autobiographical] masks are either explicitly minimized or maximized implicitly through complex narratological levels or strategies" (Kadar 10). Furthermore, life writing as critical practice discerns constructions of the subject in traditional autobiographical forms such as letters and diaries where "the conventional expectation" is that the author is not absent from the text. Instead, these texts are viewed as their "fictionalized equivalents" where life writing "becomes both the 'original genre'" where every text is autobiographical and "a critical comment on it" (Kadar 12).

The "I" is a figure, claims Paul de Man, in autobiography as it is in fiction. It follows that the woman writer, attempting to write her experience, sets up a splitting "I" whereby, in her use of linguistic and

literary forms that "write her," she is paradoxically positioned as "other." The "I" is thus split--both subject and object. That is, "me" entails both the subject "I" who names and the "me" who is named. Similarly, de Man argues, autobiography is not a genre, but a trope, that is, a figurative use of the first person which both constructs a life "face" and "de-faces" what it purports to be imitating ("Autobiography as De-Facement" 67). In this sense, de Man's argument demonstrates that everything written is autobiographical:

But just as we seem to assert that all texts are autobiographical, we should say that, by the same token, none of them is or can be. The difficulties of generic definition that affect the study of autobiography repeat an inherent instability that undoes the model as soon as it is established. ("Autobiography as De-Facement" 70)

On this view, "the distinction between fiction and autobiography is not an either/or polarity but...undecidable" (70). The autobiographical text, then, is not a genre, but a trope that is a "figure of reading or of understanding that occurs in all texts" (70). As tropes, all texts are inherently unstable, undecidably factual or fictive, and therefore transgress the law of genre.

A conventional definition of "trope" takes it to be a class of figurative language in which "words or phrases are used in a way that effects a conspicuous change in what we take to be their standard meaning" (Abrams Glossary 64). Here, as "figures of thought," tropes are distinguished from the literal, or what is taken to be the "standard meaning" of words. But, just as Frye's rhetorical theory of genres asserts that all form is metaphor,¹⁹ putting the lie to standard distinctions between fictional and factual discourse, Paul de Man's assertion that "the trope is not a derived, marginal, or aberrant form of language but the linguistic paradigm par excellence" (Allegories of Reading 105) destabilizes conventional distinctions between tropic and literal language. If, as de Man asserts, the "figurative structure characterizes language as such" (105) then what is made of language is also tropic, representing not the truths of "standard meaning," but unstable constructs.

Imitation in narrative, therefore, of what is perceived to have "really happened" is not possible. Narratives purporting to show what really happened can show only illusions, or versions, or glimpses of what was perceived to have happened: "The truth is that

mimesis in words can only be mimesis of words. Other than that, all we have and can have is degrees of diegesis," or telling (Genette Narrative Discourse 164). Therefore any convergence of mood and voice in autobiography is illusory; the same polymodal alterations in "who sees" and "who speaks" apply to the "autobiographical" first person as well as to the "fictive" first person, or for that matter, to the "omniscient" third person. The point to take from Genette here is that the point of view of a text, that is, its altering constituents of mood and voice, regardless of facticity or fictionality, are figures of thought, troping both the structure and the substance of narrative.

Moreover, the same "alterations" in mood and voice and in interior and exterior "focalisation," through which narration takes place (Genette Narrative Discourse 195), may apply to the autobiographical text to effect the subversion of dominant ideological codes. The autobiographical narrator, or "voice," purports to have the authority to speak in her own "mood," but, since the "whole truth" is, as Mavis Gallant tells us in the introduction to Home Truths, a mensonge telling only partial versions (HT xxii), it suppresses as much as it

expresses. The alterations of mood and voice thus make way for irony's dissidence.

Irony, then, no longer retains its traditional classification as one of the tropes, that is, as the figure of interrupting the expectations of a "given grammatical or rhetorical movement" effecting "a sudden revelation of the discontinuity between two rhetorical codes." It becomes the trope of discourse (de Man Allegories 301). Irony's discontinuity is the condition of discourse, as metaphor is the condition of form; thus the trope of irony performs the work of all discourse. In his consideration of irony as master trope, de Man posits its linguistic operation in the construction of the subject as that of dédoublement, which, at the level of consciousness, is a relationship "between two selves....yet it is not an intersubjective relationship" (Blindness and Insight 212). That is, dédoublement is not a hierarchy of self and other, knowing and known, master and slave, but a "knowledge of difference" in a "distance constitutive of all acts of reflection" (214). The subject and the text, are, in effect, ironic constructions constituted by the dédoublement of language, or as Genette would say, by alterations of mood and voice, subverting the authority of dominant

rhetorical codes in literature and in the social order. According to de Man, irony's operation in language splits the subject into an empirical self that exists in a state of inauthenticity, and a self that exists only in the form of a language that asserts the knowledge of inauthenticity (Blindness and Insight 214).

The advantage of assuming de Man's position is its elusion of the hierarchical and androcentric construction of genre categorization. The de-facing "I," both constructing and deconstructing the text it writes, may even be posited as the semiotic operative in all texts, the creative energy Kristeva sees as resistant to the symbolic and its projection in all forms of culture and language, including literary creation. Feminist reconsiderations of women's autobiography as life writing emphasize its transgression of conventional divisions between fiction and fact and classifications based on neo-Aristotelian assumptions of mimesis. Re-reading the autobiographical "I" as dédoublement therefore recasts life writing as trope rather than as belonging to a literary genre in the traditional sense of classification.

The Splitting "I"

Dédoublement is particularly telling in discourses which use the first person and where irony is effected through alterations in the focalisations produced by shifts and discontinuities in mood and voice, producing infractions that subvert the dominant codes of a text. First-person narrators of the linking narratives by Jameson, Duncan and Gallant considered in this study designate female subjects; these are marked by "alterations" in mood and voice, signalling the splitting subjectivity of these "I" narrators, which thus figure their female subjects in the "alterations" of mood and voice, of "who sees" and "who speaks." The splitting "I" may also be a figure of the linking narrative form in its representation of the female subject's discontinuity with the status quo. In their diversity, the linking narratives by Jameson, Duncan and Gallant explored here work towards representations of female subjectivity ironically split between "imposed traditional patterns and authentic experience which reveals the incompleteness or falsity of tradition" (C. Howells 184).²⁰

As Linda Hutcheon points out, irony is a mode which is "a prime example of a discourse whose signs do not .

merely designate (single) things but do much more: they create specifically doubled meanings" (Hutcheon Splitting Images 10). Although Hutcheon's post-modernist critique applies mainly to contemporary Canadian twentieth-century texts, the paradox of inscription and subversion she describes is characteristic in representations of experience in both nineteenth-century and twentieth-century linking narratives by women. Writing that both complies with and challenges representations of the dominant ideology has been produced by women who may comply with the decorums of genre and gender but use these forms to both inscribe and subvert "doxification" in the community of discourse.²¹ Referring to the "ironic intertextuality" of much of Canadian women's written and visual representation, Hutcheon says:

On the one hand, it marks a rupture with, or at least a subversion or critique of, the text parodied; on the other, it establishes a community of discourse among readers and thus marks a kind of interpretive continuity. (Splitting Images 96)

The paradox of rupture and continuity is variously represented in the linking forms of narratives by Canadian women writers Anna Jameson, Sara Jeannette Duncan and Mavis Gallant. While these nineteenth-and twentieth-century English Canadian women writers may use conventions of realism, their uses of various forms of

short linking narratives--letters, essays, sketches, stories, confession, autobiography--articulate not the epistemological claims of realism, but its function as a vehicle to subvert its claims of unity, linearity and closure. The interrupted forms of such recusant narratives thus may be viewed as allegorical structures analogous to the discontinuous experience of the female subject.

The splitting "I," it seems, has brought us around to the subject of Canadian story once again, and its fragmentation from and continuity with conventions of realism, genre and gender. The linking short narratives discussed in the following chapters display with varying strategies their polyvalent reification of and resistance to dominant structures of genre and gender--the desultory thread of Anna Jameson's Romantic "I," the ironic dédoublement of Sara Jeannette Duncan's Recusant "I," the psychoanalytic synchronicity of Mavis Gallant's Remembering "I"--and, in their transgressive representations, figure female subjectivity.

End Notes to Chapter One

¹ W.H. New's comparative study of the short story in Canada and New Zealand, Dreams of Speech and Violence (1987), establishes a theory of the development of the story in both countries based on Louis Hartz's historical thesis of fragmentation in development of colonial societies where "different kinds of self-containment and self-awareness will emerge in the new societies that derive from any initial (or cumulative set of) migrant movements" (New 25). According to this thesis, colonies such as those of early nineteenth-century Canada and New Zealand originating from the same imperial centre will, as fragments of the imperial culture, develop their own particularities of society and culture. This fragmentation from the imperial centre results in differing perceptions of what is real which are expressed in the forms and institutions of the developing society. According to New, the development of narrative forms in both countries reflects the impulse to document the particularities of experience in the New World colliding with exigencies of language and literary forms derived from imperial culture. The resulting narratives often embed the Canadian colonial view of experience in narratives which adhere to established forms, a doubling of perspective in which the 'subversion' [proves] more 'real' than the surface narrative--more 'dream' than 'documentary'" (New x).

Furthermore, Canadian colonial short narratives in English in particular often turn "marginality to its own purpose [because] obliqueness and discontinuity sound verbal alternatives to the closed values of the status quo" (x).

² Ingram's study introduces the story cycle through the works of "Homer, Ovid, Boccaccio, Chaucer, Pushkin, Daudet, Turgenev, Browning, Keller, Joyce, Hemingway, Faulkner and Camus" (Ingram 13).

³ Basing a tradition of the American short story on Poe's review of Hawthorne's Twice Told Tales, later nineteenth-century American critics of the short story such as Brander Matthews set a precedent for the Aristotelian aesthetics of unity. See Poe, "Twice-Told Tales," 442-447.

⁴ Because it relies on traditional hierarchical generic and colonial paradigms, the problem with Frank O'Connor's thesis of "the lonely voice," despite its validation of the short story, is the danger of relegating it to a fixed ghetto of the marginal.

⁵ Because narratives are constructs which both reify and recuse what they represent, transcendence is out of the question. This idea is a theoretical move which is taken up by Gerald Kennedy, who, while he rejects Ingram's adherence to the unity principle, continues its emphasis on the connection between the part and the whole. After disallowing Ingram's definition of "cycle" as perpetuating the implications of unity, Kennedy asserts that the "composite meanings" of story cycles, which can be derived through structuralist reading strategies which take for granted the ability of a work, through examination of textual and deep structure, to yield an originary and collective interpretation. Kennedy's observations that the "insistence on unity has produced a restrictive and conservative theory of form" (11) and that "works which we intuitively perceive as short story ensembles may rely as much upon fragmentation and discontinuity as upon unifying association," (11) nevertheless do not lead him away, finally, from a view of the story cycle which reifies the essential characteristic of tension between part and whole, and the possibility of resolution in a collective meaning, and the modernist emphasis on the self as alienated from the present and yet respondent to the "deep memory" of collective (and universal) originary past.

Nevertheless, Kennedy, like Lohafer, signals the "poetics of the short story cycle [as] a curiously neglected problem in the field of narratology" (Kennedy 24). His insight that "short story ensembles may rely as much upon fragmentation and discontinuity as upon unifying associations" (11) appears to move towards what emerges in recent Canadian criticism's strong emphasis on fragmentation and generic fluidity in views of the Canadian short story in general and linking short narratives in particular.

⁶ Northrop Frye's theory of genres (Anatomy of Criticism) sees all literature as verbal structures that are metaphorical both in what they describe and in how they construct. His theoretical shift from mimesis to lexis allows removal of the boundary between the literary and the non-literary. His emphasis on the centrality of metaphor in the relation between text and reader leads to a the post-structuralist emphasis on the semiotic operation of difference in signification. However, his view of literature is that it is more or less a stable body of discourse, a "great code" that holds the possibility of deciphering and resolution. Despite the break with neo-Aristotelian genre classification, his critical modes of patterns of myth and cycles of nature are both imitative and hierarchical. Furthermore, they maintain the representational universalist projections of a patriarchal symbolic order which continue to structure representations of both human experience and the

natural world. Frye's solution to the "extra-literary" is to account for it within his rhetorical theory of genres, thereby accommodating both the decorous and the deviant within his structuralist frame, an accommodation of difference by assimilation. And yet, the escape hatch in Frye's theory is his opening up of genre classification through metaphor, leading to a consideration of both the literary and the non-literary as representations that elude the stability of pattern and cycle. For my purposes here the most useful aspects of Frye's theory of genres are the insights that form, like content, consists of sets of representative signs and that meaning is constituted in the space between reader and text. Accordingly, systems of genre are as metaphorical as the works they seek to classify. Genre, it seems, is itself a representation.

⁷ Derrida's deconstruction of the law of genre is based on his project to deconstruct the classical logical process of division and classification in set theory. In a typically paradoxical move, he says that the law contains both its assertion and its transgression. According to the law of genre, then,

A text cannot belong to no genre, it cannot be without or less a genre. Every text participates in one or several genres, there is no genreless text; there is always a genre and genres, yet such participation never amounts to belonging. (Derrida 65)

Derrida's hypothesis derives from a fundamental premise that asserts the opposition of nature and history, that which is essentially so and that which is not essentially so. The law of genres, Derrida reminds us, stems from the concept of genre and species which has persisted in the Western classical tradition of logocentric thought which divides and classifies--the process upon which set theory is based. He thereby puts into question the concept of genre as it has been developed and distorted since Plato's theory of ideal forms. Derrida's argument asserts that perceptions of law, in this case that of genre, arise between the authority of what is perceived as essentially absolute and the instability of history, which is the division between nature and history, between "I" as the site of authority and "you" as the particular sight, which has the perceptual instability of history. But Derrida also reminds us that "I" contains the opposition (I/you) and is therefore also a particular sight of classification which excludes differences from it. The law works by occlusion, that is by the process of shutting some things in and shutting others out. Law transgresses while it asserts itself because it occludes an endless multiplicity of sights from the site of its authority. Similarly, genre's

transgression of itself is the "law of abounding, of excess, of the law of participation without membership" (Derrida 63).

Derrida's deconstruction of genre classification is analogous to a deconstruction of set theory, with its visual diagrams of overlapping circles of occlusion by which some terms are shut in and others are shut out. The area where neither some nor others belong Derrida terms the area of "invagination," signalling his alignment of the laws of genre with the laws of gender. The area of invagination is not only the area of that which exceeds the law, but also the area of textuality, the area of assertion and transgression, the slit in the envelope of occlusion through which all discourse slides, because even that which is shut in can never perfectly imitate its law (remember Genette's assertion that a perfect imitation is the thing itself and impossible) and therefore transgresses what it asserts.

Derrida's invagination of oppositional laws of division and classification, the natural and the symbolic, the essential and the extant, the feminine and the masculine, is demonstrated in his example of a text written with the first-person feminine point of view (Derrida 74-81). According to Derrida, the authority of the "I" in the narrative is exceeded by its feminine gender. Similarly, the authority it asserts in its narrative is transgressed by what it occludes: what the text asserts, or represents, is only a particular sight of the site where all textuality is.

The authority of representation, as Linda Hutcheon has reminded us, accrues through a process of naturalization (Hutcheon Postmodernism 49), a making into absolutes the particulars of ideological codes. Derrida's deconstruction of the law of genre rests on the classical opposition of nature and history: his concept of invagination, while it is useful to bolster moves away from neo-Aristotelian theories of genre and realist assumptions of representation, paradoxically keeps divided what it would dissolve. For invagination to deconstruct occlusion, the laws of genre and gender must remain intact, because the deconstruction of the law depends on both transgression and assertion.

⁸ See Gerson and Mezei, eds. The Prose of Life.

⁹ Editors of twentieth-century anthologies of the Canadian short story have emphasized in varying degrees both the distinctions in development of the Canadian short story and its influence by the American magazine model. See, for example, Raymond Knister, ed., Canadian Short Stories (1928); Desmond Pacey, ed., A Book of Canadian Stories (1947); Robert Weaver, ed., Canadian Short Stories series; see also Alec Lucas, "Canadian Short Story Anthologies: Notes on Their Function and Form," World Literature Written in English, 2 (April 1972).

¹⁰ See David Jackel, "Chapter Two: Short Fiction" in volume IV of the Literary History of Canada (1990). Jackel's chapter focusses on short story writing in Canada since 1970. Although he places Raymond Knister's introduction to his anthology Canadian Short Stories (1928) as a touchstone in the development of the genre in Canada, Jackel argues that until the early 1970s, The Canadian short story has led a "fugitive existence," a term he borrows from Knister's discussion of the influence of American magazine fiction on Canadian short story writers. Jackel also argues extensively against John Metcalf's critical views of the modern Canadian short story which see it as having had no existence previous to the 1960s. Jackel counters by asserting that this criticism is an effect of the application of international (Anglo-American) literary criteria to the Canadian short story, which has developed according to the particularities of its national literary and cultural context.

¹¹ This group of essays within the collection, Writing Saskatchewan (1989), edited by Kenneth G. Probert, is itself a linking series on the form: David Carpenter, "Fear of the Novel: The Linked Sequence of Short Stories in Saskatchewan Fiction," 155-161; Andreas Shroeder, "Fear of the Novel: The Linked Short Story in Saskatchewan Fiction," 162-169; Guy Vanderhaeghe, "Poetic Desire and Authentic Rendering: Linked Collections," 169-176; Edna Alford, "Fear of the Novel," 177-184.

¹² See Gerda Lerner, The Creation of Feminist Consciousness. According to feminist historian Gerda Lerner, the creation of patriarchy took place prior to the formation of Western civilization, and is therefore "'built' into all the mental constructs of that civilization in such a way as to remain largely invisible." Patriarchy

emerged as the dominant form of societal order....[I]t gradually institutionalized the rights of men to control and appropriate the sexual and reproductive services of women. Out of this form of dominance developed other forms of dominance, such as slavery. Once established as a functioning system of complex hierarchical relationships, patriarchy transformed sexual, social, economic relations and dominated all systems of ideas. In the course of the establishment of patriarchy and constantly reinforced as the result of it, the major idea systems which explain and order Western civilization incorporated a set of unstated assumptions about gender, which powerfully affected the development of history and of human thought (3).

According to Lerner, "the metaphors of gender" which culture naturalized as essential hierarchically-ordered differences, "are operative at different levels, in different forms and with different intensity during various periods of history":

Changes in the way in which these patriarchal assumptions are acted up describe in fact changes in the status and position of women in a given period in a given society. The development of concepts of gender should therefore be studied by any historian wishing to elicit information about women in any society. (4)

¹³ Kristeva's view of the subject "transforms Lacan's distinction between the imaginary," which mirrors the "real" of the pre-Symbolic which is always repressed in the unconscious, "and the symbolic order," which comprises all discourse, linguistic and cultural "into a distinction between the semiotic and the symbolic" (Moi, ed. 12). Kristeva designates this distinction in the formation of the subject as that between the choric and thethetic (Moi, ed. "Revolution in Poetic Language" 93-100). The function of the choric is to exert pressure on thethetic, whose function is the identification of the speaking subject with the signification processes of the symbolic. Kristeva's view of the subject both extends and departs from the Freudian/Lacanian concept of the unconscious as a site of repression, by designating the latter instead as the seat of the chora which exerts the heterogeneous and subversive influence of the semiotic in the signification process of the symbolic order. Whereas on the Freudian view, the unconscious is a relatively fixed site of repression of drives, and on the Lacanian view the unconscious is the site of absence and self-loss, on Kristeva's psychosemiotic view, the unconscious is a continuous participant in signification. In the Kristevian model of the subject as a "work in progress" thethetic function is crucial for identification with the symbolic order, and the choric is necessary for creativity, which both resists the symbolic order and pressures it to change. See above Introduction, end note 11 for the psychoanalytic echo of Kristeva's concept in Derrida's différance.

¹⁴ Kristeva's concept of the pressure of the pre-symbolic feminine, or the maternal chora, in the signifying practices of language and culture allows for an emphasis on the transgressive economies of both texts and subjects. Further, "meaning" is registered in the semiotic's participation in the symbolic, which otherwise would hold an unmediated monopoly on signification. Where the Freudian-Lacanian model relegates the pre-Oedipal maternal through "castration" to a libidinous underworld of repressed drives

in the first instance, and a surmounted asymbolical imaginary in the second instance, in Kristeva's model, the "symbolic control of the various semiotic processes is thus, at best, tenuous and liable to breakdown or lapse at certain historically, linguistically and psychically significant moments" (Grosz 153). The semiotic's overflow at these moments may be viewed as creative triumphs over the symbolic-elaborations of the "madness, holiness and poetry" paradoxically at the centre of our cultural values and practices (Grosz 153).

¹⁵ See Jameson, The Political Unconscious: Narrative as a Socially Symbolic Act 124-125; 152-153.

¹⁶ According to Genette, Plato and Aristotle make similar distinctions regarding mimesis, but with a reversal of values regarding representation (Genette "Boundaries of Narrative" 3). While Plato's emphasis on lexis, the speaking voice, includes the distinction between the imitative act (mimesis) and the narrative act (diegesis), Aristotle's emphasis on mimesis leads him to oppose the two:

For Aristotle, narrative (diegesis) is one of two modes of poetic imitation (mimesis), the other being the direct representation of events by actors speaking and performing before the public. Here the classical distinction between narrative poetry and dramatic reading is established. This distinction had already been outlined by Plato in the third book of the Republic with the following two differences: Socrates denied to the narrative the quality (or, to him, the fault) of imitation, and he took into consideration those aspects of direct representation (dialogues) that non-dramatic poems, like those of Homer, may include. Thus from classical origins two contradictory traditions seem to exist whereby narrative would be opposed to imitation as its anti-thesis or would constitute one of its modes. (Genette 2)

In his contestation of "poetic fiction as a simulacrum of reality" (4), Genette goes on to show that any distinction between the mimetic and the diegetic, and therefore the literary and the non-literary, is a tautology because there can be no such thing as a perfect imitation. Once all verbal discourse is acknowledged as a mixture of the two as a mixed, diegetic mode, "it appears that in this perspective, the very notion of imitation on the level of lexis is a pure mirage which fades away as one approaches it" (4-5). Genette's emphasis on lexis allows his move away from Aristotelian assumptions of mimesis that distinguish the literary and the

non-literary, dissolving even the Platonic concept of representation as a mixture of the mimetic and the diegetic:

Literary representation, the mimesis of the classical notions is thus not the narrative plus the discourses. It is the narrative, and only the narrative. Plato opposed mimesis to diegesis as a perfect imitation to an imperfect imitation. However, a perfect imitation is no longer an imitation; it is the thing itself. Ultimately, the only imitation is the imperfect one. Mimesis is diegesis. (Genette 5)

Genette's position that all verbal representation is diegetic, that narrative and all verbal discourses framed by it are one and the same, would dissolve the traditional boundaries of narrative that make exclusive oppositions of the literary and the non-literary. The focus on diegesis antiquates these oppositions; the literary is no longer a privileged term.

But it is important to note here that this dissolution of the opposition between the imitative and the narrative, one may even say between truth and lies, does not mean a transfer of privilege to the negative term of the non-literary (that would mean a symmetrical inversion of the opposition); it means instead that writing as verbal discourse becomes an open field, and genre shifts its position to focus on difference rather than on the classification engendered by opposition. Genette's extension of the boundaries of narrative to include all discourse appears to lead to an erasure of generic boundaries of representation altogether.

¹⁷ See Buss on Jameson; Tausky on Duncan; Besner and Smythe on Gallant.

¹⁸ The humanist idea of "self" is not interchangeable with the post-structuralist theory of the subject. Where the "self" is posited as a potentially whole identity who moves towards resolution of inner state and external environment, which is deemed an ideal possibility, the "subject" is irresolvably split, psychically and linguistically, both operating within and against conventions of the established order of language and culture. See Kristeva, Desire and Language 6-7; 29; 116-121.

Kristeva's views of the subject both extend and depart from those of Freud and Lacan. Both male psychoanalysts see repression of the libidinal energy of the drives in the unconscious as necessary for the entry of subject into the symbolic order. Lacan departs from Freud by saying that not only females but also males are alienated in their relation to the Phallus, that is, the authority of the symbolic order

of language and society constituted as the Law of the Father. In this closed psychoanalytic system, the female subject is doubly castrated and doomed to negation since, both biologically and psychically, she is positioned by lack in relation to the phallogentric symbolic order of culture and language.

¹⁹ See note 6 above.

²⁰ In her discussion of the narrative forms of contemporary Canadian women writers such as Margaret Laurence and Alice Munro, Coral Ann Howells points to their uses of the linking form of the "story sequence" as attempts "to find a narrative form which adequately acknowledges multiplicity" in creating images of the female colonial self. These images, Howells asserts, are necessarily split because the female writer operates within the codes and conventions of the social and symbolic order. But because her gender position is one of non-privilege in the traditional Western epistemology of binary opposition, she writes from a position that must contend with the dominant views of the androcentric, or male-centred order of institutions and values. Howells' study of contemporary Canadian women writers makes the valid point that they write from a position that is doubly colonized, that is, marginalized in terms of both gender position and political situation (Private and Fictional Worlds 184).

²¹ According to Hutcheon, ideology represents a culture to itself--so that realist narrative representation "doxifies" the ideological, making it appear as "natural or commonsensical" (Postmodernism 4).

Chapter Two

Anna Jameson's Winter Studies and Summer Rambles in Canada
(1838)

The Romantic "I"

Thus, as I travel on, I am disgusted, or I am enchanted; I despair or I exult by turns; and these inconsistent and apparently contradictory emotions and impressions I set down as they arise, leaving you to reconcile them as well as you can, and make out the result for yourself.
Winter Studies and Summer Rambles in Canada (Vol II, 236-237)¹

Like other nineteenth-century mixed assemblages-- Susanna Moodie's Roughing It In the Bush (1852) and Thomas Chandler Haliburton's Old Judge, or Life in a Colony (1849), for example--Anna Jameson's autobiographical record of her winter and summer in Canada is a Rahmenerzahlung, a miscellany of short narrative forms, a "random book carefully planned" (qtd. in New Dreams 165).² Jameson's miscellany links a variety of short narrative forms-- letters, journal entries, essays, anecdotes, tales and sketches--framing them with the Romantic concept of nature's ability, by way of subjective perception, to

project both dissonance and harmony. Used autobiographically, as in Jameson's Winter Studies and Summer Rambles in Canada, the miscellany's fragmented indirection allows the subject "to confess himself to himself and also conceal himself, by self-confession, from others" (New 165).

Part confession, part travel guide, Jameson's first published work, The Diary of an Ennuyée (1826), is also based on experience. As governess to an English family, Jameson travelled with her employer through France and Italy in the early 1820s.³ Although she presents the Diary as a record of her journey, the extracts have been carefully composed and selected for publication. Their arrangement reveals, between descriptions of tours of galleries, cathedrals and museums, the depth of the narrator's distress about a love affair at home in England to which she cannot bear to return. Jameson later claimed that her purpose in writing The Diary was "to conceal truth by throwing over it the veil of fiction."⁴ The ennuyée expresses concern that the diary of a "blue Devil" should not endure public exposure:

Now if my poor little Diary should ever be seen! I tremble but to think of it!--what egoism and vanity, what discontent-repining-caprice-should I be accused of? (Diary 150)

Any professed anxiety about public reputation is certainly dispelled by the time of the writing of Winter Studies and Summer Rambles in Canada. Also part confessional, part guide book, Jameson's Canadian work demonstrates, in its blend of "sensibility and worldliness with solid instruction" (Moers 206), the influence of late eighteenth-century French writers, the Romantic Madame de Stael and the educator Stephanie de Genlis.⁵ Readers puzzled, as Moers remarks, by Jameson's transgressions of the genre innovated by de Stael's Corinne (Moers 206) were prepared to receive Winter Studies and Summer Rambles more as travel narrative than as a revelation of feminine sensibility and the gendered position of women in society. Recognition of its feminist interest was deflected by reception of it as a travel narrative; and its challenges to conventional gender positions of women were regarded as simply unladylike.⁶

As a narrative of her nine-month sojourn in and travels through Upper Canada from the late fall of 1836 to the summer of 1837, Jameson's Winter Studies and Summer Rambles in Canada both confesses dissatisfaction with her marriage and conceals her concerns with early nineteenth-century gender constructions. As the wife of Robert Jameson, newly-appointed Chancellor of Upper Canada and

therefore his "Lady," Anna Jameson is the first European woman to accomplish the arduous journey by coach, steamer and canoe from Toronto to Sault Ste. Marie. Despite this expedition, however, she prefaces the account of her stay in Upper Canada by claiming no wish to "dictate any opinion" about conditions in Canada (on the eve of the Upper and Lower Canada Rebellions), but to merely "suggest matter for inquiry and reflection" (WSSR I, xi). Jameson's preface to Winter Studies and Summer Rambles addresses her audience's assumptions about the feminine impropriety of usurping male authority in public matters. By making it explicit that her use of the travel writing convention is "more particularly addressed to [her] own sex" (WSSR I, vii), Jameson also forestalls possible condemnation of herself as a woman writing for public display of her public rambles and her precocious intellect. As a result, Jameson's text manages to both maintain and subvert the gender-specific nineteenth-century spheres of private and public. Framed by the transition from winter confinement in Toronto to the summer freedom of travel to Sault Ste. Marie, Jameson's miscellany conceals protest against the strictures of her marriage and reveals what her "I," in effect, accomplishes--deconstruction of the binaries of gender positioning represented in the opposition of winter

melancholy and summer delight which frames both the text and the female subject that is Anna.⁷

The Salonière Text

The epigraph accompanying the book's title--"Leid, und Kunst, and Scherz"--translates as Suffering, and Art, and Joy. It is attributed to "Rahel," that is, Rahel Varnhagen, Berlin salonière, leader of one of the most prestigious literary and intellectual salons in Germany during the late eighteenth and early nineteenth-century Romantic period.⁸ Jameson's influences include a circle of intellectuals she became acquainted with during the decade between the publication of The Diary of an Ennuyée in 1826 and her departure for Upper Canada in 1836 to join Robert Jameson. Her references in the text of Winter Studies and Summer Rambles to the German salonières, Rahel Varnhagen and Bettine Arnim, indicate not only her admiration for these women but also her desire for the Berlin-centred phenomenon of the salon which elevated the private sphere of the drawing room to an arena of intellectual and literary influence, a discursive sphere which encouraged the level exchange of ideas between women and men in a desultory and often discontinuous flow of conversation.

A "random book carefully planned," in its desultory and discontinuous address to a collectivity of "you" correspondents, Winter Studies and Summer Rambles reconstructs the form of the salon which, led by talented women such as Varnhagen and Arnim, created a discursive space in which spontaneous, enlightened conversation between the sexes was de rigueur.⁹ Bina Friewald emphasizes the "I-you" epistolarity of the relationship between Anna and her addressee, Ottilie von Goethe, as the continuous thread binding Winter Studies and Summer Rambles into a narrative whole (68). However, the family letters published in 1878 by Jameson's niece, Gerardine MacPherson, reveal that the "you" of Jameson's text conflates her correspondence to parents, siblings and other friends, as well as to Ottilie von Goethe.¹⁰ Like the salon, Jameson's linking narratives deconstruct the hierarchical gap between the private domestic sphere of the female subject and the public sphere of male intellectual privilege.

Jameson's "I" creates a gendered text that inscribes its female subject, bearing imprints of the binaries of melancholy and delight in the narrator's attempt to harmonize the reification of conventions of genre and gender with the resistance to both a "flat, heavy, didactic" travel narrative (WSSR I, vii), and the "false

position" (WSSR III, 303) of women. As the autobiographical character, Anna, Jameson's first person narrates both an account of travel in Canada, a genre predominantly populated by widely-travelled male writers such as Alexander Henry and Dr. "Tiger" Dunlop,¹¹ and the epistolary narrative of letter and journal entry, a genre popularly accepted as germane to the representation of the sphere of female experience.¹² Jameson's Winter Studies and Summer Rambles in Canada uses the miscellany's flexible form of linking short narratives autobiographically to both reify and recuse nineteenth-century genre conventions of travel narrative and the gendered position of women in Europe and Canada.

A Feminine Journey

On June 21, 1837, Jameson wrote to her father from Niagara Falls at the beginning of her journey, "I wish to see, with my own eyes, the condition of women in savage life" (Erskine 154). One of Anna's travelling "companions" is Alexander Henry's travel book on Upper Canada, which she introduces in "Henry's Travels" (WSSR III, 17-19). The fragment contextualizes her parodic summary of Henry's travels as male adventure, an epic journey of mythic proportions. Mr. Henry, according to Anna, is "the Ulysses

of these parts, and to cruise among the shores, rocks, and islands of Lake Huron without Henry's travels, were like coasting Calabria and Sicily without the Odyssey in your head or hand" (WSSR III, 18). However, Anna points out that, although this "first-rate authority" has influenced her own direction in her tour (WSSR III, 17), nowhere in his epic account of heroic male Indian warriors are there similarly classical types for the women:

I can find no type for the women, as Henry does not tell us his adventures among the squaws, but no doubt he might have found both Calypsos and Nausicaas, and even a Penelope among them. (WSSR III, 19)

"Henry's Travels" follows the preceding "Love" (WSSR III, 11-15) where she speculates on the result in marriage of "infelicity of the conjugal relations," and since the result, she asserts, is universal, "there must be a cause or causes as universal" (WSSR III, 11). Anna's conclusion points to her views on the universally relative positions of women and men in marriage:

It is of little consequence how unequal the conventional differences of rank, as in Germany--how equal the condition, station, and means, as in America,--if there be inequality between the sexes; and if the sentiment which attracts and unites them to each other, and the contracts and relations springing out of this sentiment be not equally well understood by both, equally sacred with both, equally binding on both. (WSSR III, 14)

The juxtaposition of these two short narratives demonstrates the contiguity of Anna's interests in the women question in general and in the condition of Indian women in particular, interests which are focussed on the Chipewyan wives of Indian agents she meets at her destination, Sault Ste. Marie.

Ten years after the publication of Winter Studies and Summer Rambles, Jameson formulated her position on women in society and on the relations between the sexes in marriage in a six-point manifesto found "among her letters to Ottilie" (Needler 233). According to Needler, "It was probably written about 1847, the year of the publication of her translation of the dramas of Princess Amalia of Saxony under the title Social Life in Germany, as the gist of the statement occurs, almost word for word, in her introduction to that work" (233). Points two and six of this "brief and definite statement" (Needler 233) contradict each other as assertions of feminist conviction, but do lend insight into the ideals of "maternal feminism" that gained currency in the latter part of the nineteenth century and were voiced as part of the argument for women's suffrage:

2. I believe that the Gospel of Christ recognizes mankind, male and female, as one body, one church, both sexes being equally responsible for the use or abuse of the faculties entrusted to them, equally free, to choose the good and refuse the evil, equally destined to an equal immortality; and I insist that

any human and social laws which are not founded in the recognition of this primary law, are and must be false in the general principle, and in the particular application and in result, equally injurious to both sexes.

6. Lastly--

The natural and Christian principles of the moral equality and freedom of the two sexes being fully recognized, I insist that the ordering of domestic life is our sacred province indissolubly linked with the privileges, pleasures, and duties of maternity, and that the exclusive management of the executive affairs of the community at large belongs to men as the natural result of their exemption from the infirmities and duties which maternity entails on the female part of the human race.

And by maternity I do not mean the actual state of mother-hood--which is not necessary nor universal--but the maternal organization, common to all women. (qtd. in Needler 233-234)

Jameson's interest in women's issues of the day ranked in her estimation along with her achievement as an innovative and eminent art historian. Her own revisions of the printed proof of a biographical entry for the contemporary British Handbook of Contemporary Biography (c 1860), written shortly before her death in 1860, are perhaps most telling of what she emphasized as achievements in a life of writing and womanly independence. Adding to a list of her published works, Jameson's note emphasizes her concern with the position of women in nineteenth-century Britain:

In 1854-1855 "Sisters of Charity" and "The Communion of Labour" two lectures on the Social Employment of Women and [in] 1859 a letter to Lord John Russell, president of the Society for the promotion of social

science--on the present condition and requirements of the women of England. (Letters Item 285)

Her corrections to the proofs of the entry include the following references to the early mentorship of her father and her "unhappy" marriage to Robert Jameson:

Her father was a well-known artist and from him she learned the technicalities of art. She married Mr. Jameson, a barrister, in 1824; he was afterwards appointed to a judicial situation in Upper Canada; but the union was unhappy, and circumstances led to its severance. (Letters Item 285)

In 1852, she writes to Otilie von Goethe on the success of the recently published Volume Three of her massive Sacred and Legendary Art, Legends of the Madonna (1852):¹³ "It is selling very well, but I suppose neither Protestants nor Catholics will approve....Fame, to a woman, must be another aspect of love,--or it is nothing" (Needler 189). Jameson's decision to continue her writing life meant a choice between the gendered spheres of public and private; she chose "fame." Indeed, after her final separation from Upper Canada's Chancellor Robert Jameson and departure from Canada in 1838, Anna Jameson appears to have consciously privileged her work as a writer and art historian over marriage. After a period of inactivity and what, despite the close support of her family, appears in Clara Thomas's account to have been depression after the termination of her marriage in fact if not by decree,¹⁴ she

writes to a friend in 1841, "confirming for the future the choice that she has made":

In a style full of her old vigour, she indicates that the most difficult problems of adjustment are over, and she confirms for the future the choice she has made: "I do not like new things of any kind, not even a new gown, even less a new acquaintances, therefore make as few as possible; one can but have one's heart and hands full, and mine are. I have love and work enough to last me the rest of my life." (Thomas 150)

A Feminist Romantic

Jameson's declaration of "love and work" echoes Wordsworth's "Lines composed a Few Miles Above Tintern Abbey" (1798) where the poet's meditation attains "life and food / For future years" ("Tintern Abbey" lines 64-65). Apart from the sojourn in Upper Canada, Jameson's work and thought until her death in 1860 took place in England, with intervening journeys to Europe. It is understandable that, with its emphasis on unity of nature and the subject's perception of it, her only Canadian work shows influences of English and European currents of Romantic thought and literary models.¹⁵

Recalling the writing of her earlier work, The Diary of an Ennuyée, Jameson asserted in her preface to its 1834 edition that

I found I could make no alterations, no corrections, which would not detract from the sole merit the book could ever have possessed and which, I presume it

still retains--its truth as a picture of mind.
 ("Preface," Visits and Sketches At Home and Abroad 9)

Indeed, romanticism's emphasis on subjective perception is manifest in The Diary of an Ennuyée (1826), reprinted in Visits and Sketches At Home and Abroad (1834). The preface to this edition draws attention to the influence of Wordsworth's poetics, which was set down in an early form in "Tintern Abbey" and published in Lyrical Ballads in 1798:

And now, with gleams of half-extinguished thought,
 With many recognitions dim and faint,
 And somewhat of a sad perplexity,
 The picture of the mind revives again:
 ("Tintern Abbey" 57-60)

The "spot of time" thus created in the poet's present imagination reconciles past sadness and future hope in "the picture of the mind" revived in viewing the landscape, as lines one and two of "Tintern Abbey" tell us, after "five summers, with the length / Of five long winters!" ("Tintern Abbey" 1-2). While Jameson's choice of title signals the influence of Wordsworth's lines, her preface to Winter Studies and Summer Rambles in Canada reiterates Romanticism's insistence on the primacy of subjective impression:

I know no better way of coming at the truth, than by observing and recording faithfully the impressions made by objects and characters on my own mind--or, rather, the impress they receive from my own mind--shadowed by the clouds which pass over its horizon, taking each tincture of its varying mood--until they

emerge into light, to be corrected, or at least modified, by observation and comparison. (WSSR I, 3)

The title of Winter Studies and Summer Rambles in Canada inscribes the binary structure framing its short linking narratives according to opposing seasons in nature's annual cycle. Another opposition, serving as epigraph, underscores the title of the 1838 edition--"Leid, und Kunst, und Scherz"--posits art, in this case literary representation, as the link between paradoxical extremes of melancholy and delight, oppositions characteristic in English Romantic literature and thought such as Wordsworth's danger and desire, Keats' melancholy and delight, Coleridge's despair and faith. The title page of Jameson's text not only establishes the subject of the three-volume work as a travel account of the New World, but also inscribes as paradigmatic the thesis of Romantic opposition in the "personal nature" (WSSR I, vi) of the text that follows.

As travel narrative, Jameson's work about her Canadian journey arouses "expectations of the picturesque" characteristic of neo-Classical descriptive treatments of landscape (Watson English Poetry 128). But, like "Tintern Abbey," it concerns itself with the exploration of "the effects of...the landscape upon the human heart" (Watson

128). Winter Studies and Summer Rambles marks an emblematic journey through Upper Canada, in which landscape and events are used, as they are in Romantic poetry, "to mask an esoteric text" (de Man Romanticism 143). Like earlier nineteenth-century Romantic poets, Jameson uses language to transpose contradictions of nature into a complex unity of irreconcilable opposites (de Man 14). Her concern with presenting "a picture of mind" and conviction that the "impertinent leaven of egotism" was essential to maintain "essential truth" (WSSR 10) resonate with Romanticism's radical declaration of a movement towards new insight and a new nature (de Man Romanticism 15) based on subjective perception.¹⁶ The unity of opposites created by the Romantic imagination also explores the relation between the internal mind and the external world "in the attempt to demonstrate the power of nature in the rescuing of the individual mind from degradation, materialism, selfishness and despair" (Watson English Poetry 114).

Paradoxically, although Romantic thought valorized feminine sensibility, it legitimized the continued repression of women (Richardson 18).¹⁷ "In moving from an 'Age of Reason'" to an "'Age of Feeling'" Romantic "male writers drew on memories and fantasies of identification with the mother in order to colonize the conventionally

feminine domain of sensibility" (Richardson 13). The Romantic tradition "did not simply objectify women. It also subjected them, in a dual sense, portraying woman as subject in order to appropriate the feminine for male subjectivity" (13).¹⁸ Jameson's text overtly incorporates the influence of Romanticism both to accommodate the Romantic move away from subject/object duality towards the concept of nature as a harmonizing influence and to challenge the persistent gender positioning of women as object, thereby deconstructing the hierarchical positioning of women continued by the Romantic sensibility.

The "picture of mind" represented by Jameson's Canadian work is one of winter melancholy and summer delight. Its esoteric text resembles that "adventure of the body and signs" Julia Kristeva describes in Black Sun (1989), her psychoanalytic account of depression and melancholia, which she emphasizes as symptomatic of the subject's resistance to her position in relation to the symbolic order of language and culture. The desire of Romantic thought for feminine sensibility, Kristeva would in all likelihood, term as the projection of the phallic mother in male Romantic discourse in order to co-opt the jouissance of the feminine semiotic and its resistance to

the symbolic. Kristeva's view of the splitting subject sees it as the "I" that attempts to harmonize the experience of "we"--an experience that not only inscribes the subject in relation to language and culture but also describes the creation of a literary text as an autobiographical process (Kristeva "My Memory's Hyperbole" 219-220). So, in representing "truth as a picture of mind," the fictional "I" and the autobiographical "I" of Anna, Jameson's female subject, have similar tasks of attempting to coordinate an experience of "me" and "we" in this Romantic feminist text.

A Picture of Mind

The "chain of linked ideas and experiences" (WSSR 10) of Jameson's autobiographical narrative runs as a subjective thread through the entire work. Its preface alerts the reader's attention to the significance of this strategy:

It was found that to extract the tone of personal feeling, on which the whole series of action and observation depended, was like drawing the thread out of a string of beads--the chain of linked ideas and experiences fell to pieces, and became a mere unconnected, incongruous heap. I have been obliged to leave the flimsy thread of sentiment to sustain the facts and observations loosely strung together. (WSSR 10)

The picture of mind inscribed in the oppositions set out in the work's title and epigraph also signals the splitting

"I" in the linking short narratives to follow. As a female autobiography encoding subjective impression in what may be assumed to be objective fact, Jameson's text dissolves conventional generic boundaries:

Since all gesture and rhetoric is revealing of the subject, autobiography can be defined as any written or verbal communication. More narrowly it can be defined as written or verbal communication that takes the speaking "I" as the subject of the narrative rendering the "I" both subject and object. From that operational vantage point, autobiography includes letters, journals, diaries, and oral histories as well as formal autobiography. (Smith A Poetics of Women's Autobiography 19)

As Smith observes, studies of autobiography assume a relationship of the autobiographer to the arena of public discourse. Yet patriarchal notions of female gender roles have denied or proscribed her access to public discourse: "male distrust and consequent repression of female speech have either condemned her to public silence or profoundly contaminated her relationship to the pen as an instrument of power" (7). Consequently, the female autobiographer engages in a masquerade when she writes about her own life. Because the autobiographical "genre" carries with it the androcentric assumption that the life written will be that of a male subject, Smith insists that the woman writer has no "autobiographical self" in the same sense as has the male autobiographer. The female autobiographical writer

attends to two stories, those doubled figures of selfhood in the ideology of gender. On one hand, she engages the fictions of selfhood that constitute the discourse of man and that convey by the way a vision of the fabricating power of male subjectivity.... Choosing to write autobiography, therefore, she unmasks her transgressive desire for cultural and literary authority. (Smith 50)

Masked by the disclaimer of any intention "to speak as one having authority" Jameson's text goes on to inscribe cultural and literary authority in its subject, Anna, and thus transgresses male-centered discourses of the time defining female subjectivity and social roles.

According to considerations of autobiography as life writing, Jameson's Winter Studies and Summer Rambles both writes its subject's first-hand experience and steps back from that experience to analyze it. As female autobiography, Jameson's text is engaged in a "doubled subjectivity--the autobiographer as protagonist of her story and the autobiographer as narrator" (Smith A Poetics 17). The splitting "I" of women autobiographical writers reiterates the exclusion of women from the sphere of the public autobiographical self. The splitting "I" of the female protagonist-narrator represents a "doubled subjectivity," which must both assert her voice as a writing subject and subvert conventional conceptions that insist her proper sphere is private and voiceless. In

effect, the "I" protagonist-narrator in Jameson's text is a rhetorical gesture, a figure of splitting subjectivity inscribing Anna as both writer and character.

Although Jameson's insistence that her narratives are linked by the "subjective thread" of her "personal feeling" implies causality, the pattern of her text resembles the spatiality of epistolary discourse which the conversation of the salon resembles. Formally, the "epistolarity" (Altman 3) of Jameson's text resembles that of the epistolary novel; the discrete short narrative units are a series, inflected by and inflecting what they succeed and precede. While a linear plot creates meaning by assuming a closure or resolution of disparate ideas, the epistolary novel consists of non-closure (MacArthur 8-9). Jameson's miscellany of linking short narratives, deriving in large part from letters written to family and friends, consists of non-closure in that it is based on a series of "touchings," rather than on a metaphorical movement toward the consummation of closure.

In its miscellany of forms, Jameson's text cuts across conventional genre categories of travel account written for public consumption and the letter and journal written for private audience. The text's subversion of gendered spheres of public display and private confession transgresses the

so-called law of genre. Helen Buss, in her consideration of Winter Studies and Summer Rambles as life writing, treats it "in a gendered generic context," (42) and by way of taking into account its combinatorial and digressive format, names it "epistolary di-journal" (44), which records the "actual journey of the subject in an "intimate diary form" which is "addressed to a beloved 'other' to perform an autobiographical act" (44). Buss emphasizes a paradigm of Winter Studies and Summer Rambles as a text diversified by "various linguistic constructions" of the "I" (45). Furthermore, the text's splitting "I" narrator carefully rejects the "obvious dichotomy" signified by the title:

the studious, literary and cultural critic (her very European public self) that Jameson poses in her earlier chapters and the rambling, adventurous and independent voyageur (the imagined Canadian self) posed by the later chapters. (Buss 45)

Buss emphasizes the multifarious versions of the "I" that Jameson "slides through" as her "journey unfolds" (45). The "I" of "Winter Studies", the public and cultured "European self," is also revealed as the confessional private imprisoned and melancholy wife. However, Anna, the writing "I," asserts her discursive authority by taking up the "file" (WSSR I, 173) of translation to counteract the effect of the bars surrounding Anna, the "I" who is the

Chancellor's wife. Her willingness to "translate" herself in "Summer Rambles," that is, to alter the European "eye" by bringing "together the old elegances of the European taste and the new values taught by the wilderness" (Buss "Epistolary Dijournal" 49), elicits another construction of the subject in Jameson's text.

Buss's consideration of Winter Studies and Summer Rambles in Canada as a gendered and multi-generic text precedes my analysis of it. However, my treatment of the text's "splitting I" departs from Buss's emphasis on its various "subject positions." In the first place, Buss's own "translation" of the psycholinguistic concept of the "subject" as opposed to the humanistic concept of the "self" is not clearly delineated. Furthermore, she rejects critical emphasis on the text's main binary structure as dangerously leading towards the androcentric autobiographical fiction of a "divided self" which is unified in the course of traditional autobiography's life narrative, not questioning male-centered assumptions that autobiography conjoins public and private selves.

According to Buss, the split subject of Anna the wife and Anna the writer is resolved in "Summer Rambles," as a combinatory and unified self (46). My consideration of Jameson's splitting "I" departs from Buss on the issue of

the contradictory assertions of both Jameson's "translation" of the opposing public and private subject positions of "Winter Studies" and implied discovery of a "natural" female self that is a unified, unconstructed subject. Buss's recognition of the binary structure of Jameson's text and Anna's paradoxical positioning according to these oppositions supports late twentieth-century's post-structuralist deconstruction of traditional Western thought's hierarchical opposition. However, despite its emphasis on various "subject positions" in Jameson's text, Buss's article does not deconstruct the hierarchical binary oppositional thinking that constructs women negatively; instead, in spite of its thesis, it implicitly posits a "natural" self beneath the various subject positions, constituting an authentic female "self" which is experienced in a Canadian wilderness unconstructed by subjective perception.

My analysis emphasizes what Buss's treatment does not appear to acknowledge--the influence of Romanticism's "re-examination of the creative interchange between self and world" (Hughes 9) and its epistemological transfer from the primacy of the external world (object) to the primacy of the individual mind (subject) (Hughes 10). Jameson's emphasis on Anna as the Romantic subject acknowledges the

paradoxical presence of both suffering and joy in her experience of Upper Canada's external world. However, Jameson's autobiographical text does not disclose the teleological achievement of a unitary self harmonious with the external world. The splitting subject represented in its desultory concatenation of linking short narratives is the female split, in Kristeva's terms, psycholinguistically and irresolvably in constructions of the gendered female "I" in the positions of wife, whose duty it was to remain private and secondary, and writer, whose necessity, then as now, is to be public and authoritative.

Winter Melancholy

The two main divisions of Jameson's text, "Winter Studies" and "Summer Rambles," signal the extremes both of nature's seasons and of Anna's experience of depression and release from it in oppositions that expand the interior confinement of "Studies" to the exterior freedom of "Rambles," a movement from "desolation to celebration" (Friewald 66). These fluctuating states are signalled again by additional epigraphs in German prefacing the two main sections of Jameson's text, which include lines taken from writings of another Romantic Berlin salonière, Bettine von Arnim, a devotee of Goethe. The Winter Studies section opens with Arnim's meditative lines on melancholy:

Sind denn die Baume auch so trostlos, so verzweiflungs voll in ihrem Winter, wie das Herz in seiner Verlassenheit?

Are trees just as melancholy, as despairing in their Winter, as the Heart is in its Isolation? (WSSR I, 1)

Images of Toronto drawn in the first entry, dated "Dec. 20th," reflect and intensify the tone of von Arnim's melancholic simile of winter trees and the isolated heart. The "mean and melancholy" appearance of Toronto is worsened by "tasteless, vulgar" buildings with "three feet of snow all around," the "grey, sullen, wintry lake, and the dark gloom of the pine forest bounding the prospect" (WSSR I, 2). Admitting that the picture she has drawn is "very dismal, very weak," she defends her chilly description of the place by asserting that her regret for what is "absent, not the present," casts around her "a chill, colder than that of the wintry day--a gloom, deeper than that of the wintry night" (2).

Anna's state of mind as she begins her sojourn in Upper Canada reflects the mood established by Arnim's epigraph. The "I" narrating here represents a European "eye" filtering perceptions through the dark glass of Romantic melancholy. On Dec. 20, 1837, having just arrived at Toronto, she writes,

I am like an uprooted tree, dying at the core, yet with a strange unreasonable power at times of mocking at my own most miserable weakness. (WSSR I, 4)

Exiled from family, friends and colleagues in England and Europe, she is unable to conjure up, with seriousness, the dutiful consolation that, everywhere, even with the thermometer at twelve degrees below zero, "good to be done, duties to be performed" (WSSR I, 5). Anna's assertion that she is miserable "inwardly and outwardly" first draws attention to the significance of subjectiv: impression in Anna's text and then establishes the strategy of the text's splitting "I," who both experiences and writes the text upon which she embarks. The strategy is Romantic; experiences are overtly filtered through the emotional and psychological state of the "I." But, the effect is destabilizing; during the course of her studies and rambles, Anna's European Romantic "I," confronted by her Canadian experience, both modifies and is modified by it. The effect is also subversive; Anna's political position as Chancellor Jameson's lady is both reified and recused by the "graceful impertinence" (WSSR I, 5) of her text, both mocking her own "weakness" in assuming the dutiful mantle of Chancellor Jameson's "Lady" and challenging social inscriptions of female behaviour. Further, the generic guise signalling a conventional narrative of travel "in

Canada" is shattered by the emotional, psychological and intellectual heterogeneity of the text's short narratives of letter, journal entry, essay, sketch and tale. The "Winter Studies" volume, with its tone of interior confinement, includes journal entries, sketches and essays--linking narrative units which together meditative essays on European art and the Madonna cult, and commentaries on politics and society in Upper Canada, including the conditions of European immigrant women and escaped American slaves.

In an entry recorded as January 21-22 and spanning narratives headed "Tragedy of Corregio" (WSSR I, 36-48), Jameson writes first of the effect of the winter's intense cold and snow on her "faculties...fingers...ink, all frozen up!" (36). Castigating herself for her inactivity, she admits to a "conception of what those unfortunate wretches must suffer, who are habitually without an interest and an occupation" (38); for her, "it is something new, for I have never yet been ennuyée to death--except in fiction" (38). The reference to her earlier book draws attention to the duplicity of the "I" who is narrating here, and Anna's position in frosty Upper Canada parallels the melancholy ennuyée returning North, carrying with it the submerged allusion to de Stael's Corinne, the heroine torn between

her Italian performing art and her suicidal love for the Englishman. Bracing herself in iron-cold Toronto with the remembrance of "Ottilie's definition" to resign herself to "DUTY, which is, far more than LOVE" (34), Anna sets to work commenting on German critical interpretations of the Italian Renaissance artist Corregio, evoking her memories of religious icons "in the forests of Catholic Germany and Italy" which hold

a Madonna, or a Magdalen, in a rude frame, shrined against the knotted trunk of an old oak overshadowing the path; the green grass waving round, a votive wreath of wild flowers hung upon the rude shrine, and in front a little space worn bare by the knees of travellers who have turned aside from their journey to rest in the cool shade, and put up an Ave Maria, or an Ora pro Nobis. (WSSR I, 42).

This association in turn leads to the fragment "Magdalen of Corregio"--the erring Mary--and the artist's own commentary on it, which, quoted by Jameson as a footnote, swells in significance according to the narrative that follows.

Corregio's "erring maiden," the "hapless woman / That has once fallen redeems herself;--in truth, / There be few men methinks could do as much" (WSSR I, 43). In her first published work the ennuyée narrator confesses that there is one subject of painting "which never tires, at least never tires me, however varied, repeated, multiplied....I mean the Virgin and Child...the abstract personification of what

is loveliest, purest and dearest under heaven" (Diary 290). The Madonna figure, which paradoxically both inscribes the position of women according to the Law of the Father and offers a channel for the resistance of the feminine to it,¹⁹ continues in Jameson's works as a marker of significant interest from the Diary of an Ennuyée to Winter Studies and Summer Rambles culminating in Legends of the Madonna as Represented in the Fine Arts (1852), Jameson's third volume of her major innovative contribution to European art history, Sacred and Legendary Art.

The discourse of "Winter Studies" then turns to a discussion of the German dramatist, Mullner, in whose play, "the spirit of the North and the spirit of the South are brought into beautiful yet fearful contrast" (WSSR I, 48). De Stael's contrast between the cold Classicism of the North and the warm Romanticism of the South is evoked here; two pages previously, Anna has lamented the cold, the stasis of her own position in Toronto, and then turned with fond memory to Europe's Madonna figures, followed by a consideration of the redemption of erring women. She continues:

The passions which form the groundwork of the piece are prepared amid the palaces and orange-groves of the glowing South; the catastrophe evolved amid the deserts and pine-forests of the North; and in the fair, still-souled, but heroic Scandinavian maid Jerta, and the dark impassioned Elvira, we have the

personified sentiment of the North and the South.
(WSSR 48)

With this contrast of North and South, Anna's text implicates her own situation in the cold Northern clime of Canada in contrast to the Romantic intellectual climate of Europe. Significantly, the opposition, established in the title and structure of Jameson's book, here points to its implications for the gendered female subject that is Anna.

Before closing this piece in her linking narratives, Anna discusses the issue of feminine virtue implicated in the public profession of actress, an important issue also in the line of literary Romantic feminism initiated by de Stael's writing. Anna's treatment of the issue considers conventional propriety versus public performance, and concludes that "there is nothing in the profession of an actress which is more incompatible with the respect due to us as women--the cultivation of every feminine virtue--the practice of every private duty" (WSSR I, 49-50). Her example is "Antoinette Adamburger," or Madame Arneth, whose sensibilities were violated not by public performance per se, but by the circumstances in which she was thrust on the stage. Anna then links the public profession of actress with the position of women in the private domestic sphere:

such exhibitions are not necessarily or solely confined to the profession of the stage; woman, as a legal property, is subjected to them in her

conventional position; a woman may be brought into church against her will, libelled and pilloried in an audacious newspaper; an English matron may be dragged from private life into a court of justice, exposed, guiltless and helpless, to the public obloquy or the public sympathy, in shame and in despair. If such a scene can by possibility take place, one stage is not worse than another. (WSSR I, 60-61)

Anna's overt rejection of the barriers between public and private spheres in the spheres of the proper lady is underlined by her footnote to the story of Arneth, whose life manages to echo the accomplishments of both de Stael's performing heroine and Genlis' educating one²⁰ --combining feminist paradigms of public acclaim and independent leadership while maintaining virtue on all fronts-- receiving Anna's declamation of her feminine heroism: "Is this not a woman of all love, all respect, all reverence?" (WSSR I, 63).

The entries linking Anna's position in Toronto, the Northern winter, the Madonna figure of erring and redeemed womanhood, and the independent heroinism of Arneth point to the text's recusance of the laws of patriarchal society. In the guise of intellectual exercise, Jameson's text reveals a feminist Romantic agenda in the vein of feminist Romanticism originating in de Stael. This narrative sequence reveals the literary intellectual and artistic models of the late-eighteenth and early nineteenth-century

innovations of de Stael and de Genlis focussed in the German actress cum educator Arneth.

In late January entries, the forlorn melancholy which colours Anna's perceptions of her experience in wintery Toronto as the Chancellor's lady lifts as she anticipates her visit to Niagara Falls, which is pivotal in the Romantic feminist paradigm Jameson's text creates. It beckons as surely a sign of the opportunity for freedom of movement and female expression as are the orange groves of Italy:

thus I have read and scribbled away two long days. The eve of my intended excursion is come at last; I am looking forward to tomorrow with almost childish pleasure and impatience. The weather is most ominous; but I shall see Niagara in all its wintry magnificence--a sight granted to a few. O! in this moment I do not envy you the blue Mediterranean, nor the summer skies and orange groves of your southern island! (WSSR I, 63)

Anna's responses to the waterfalls at the opposing extremes of her journey--Niagara Falls and the Sault Ste. Marie--serve as a subversive strategy. Niagara Falls, in the late eighteenth and early nineteenth centuries, was an icon of the uncivilized expanse and unexplored magnificence of the natural resources of the New World. According to Elizabeth McKinsey, Niagara Falls "was the most widely known idea of nature in nineteenth-century America--every foreign traveller, almost every American of means and

'sensibility' made a pilgrimage to see Niagara and to write about it, almost every giftbook of American scenery included views of it, and surely all Americans carried an image of it in their mind's eye" (3).²¹ Moreover, Niagara Falls was a focus for aesthetic attitudes towards the sublime. According to McKinsey, ideas about the sublime originating in Edmund Burke's Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful (1757) seem in contemporary responses, "actually incarnated at Niagara" (McKinsey 31). In effect, Burke's idea of the sublime finally provided a name for feelings that Niagara evoked--the overwhelming awe, the contradictory reaction of terror yet attraction. The word "sublime" served at the same time to describe the scene and even construct the emotional experience that visitors had at the Falls.

McKinsey points out that, while Burke emphasized the natural object as inspiration for the terror and attraction it evoked in the viewing subject (33), Kant's subsequent reformulation of the sublime transformed it into an active response. In other words, inspiration for the sublime resided not in the object, but in the interaction of the perceiver's imagination with his or her perception of it, "locating the sublime firmly in the human psyche" (McKinsey 35). By this account, Romanticism's philosophy of the

interaction of the subjective inner mind and objective external reality underlies Kant's concept of the sublime, and echoes Jameson's narrative intention, stated in her preface to Winter Studies and Summer Rambles, that is, of maintaining the subjective thread of feeling and of "coming at the truth" by recording the impressions that characters and objects receive from her mind, rather than from the things themselves (WSSR 16).

No wonder, then, given the iconography of Niagara already in existence, and its impression on travellers to the New World, that Anna looks forward to her visit to Niagara in winter as much or more than the orange groves of Italy. What, then, of her reaction to it?

January 29

Well! I have seen these Cataracts of Niagara, which have thundered in my mind's ear ever since I can remember--which have been my 'childhood's thought, my youth's desire,' since first my imagination was awakened to wonder and wish. I have beheld them, and shall I whisper it to you?--but, O tell it not among the Philistines!--I wish I had not!....I have no words for my utter disappointment: yet I have not the presumption to suppose that all I have heard and read of Niagara is false or exaggerated--that every expression of astonishment, enthusiasm, rapture, is affectation or hyperbole. No! it must be my own fault....What has come over my soul and senses?--I am no longer Anna--I am metamorphosed--I am translated--I am an ass's head, a clod, a wooden spoon...for have I not seen Niagara, the wonder of wonders; and felt--no words can tell what disappointment! (WSSR I, 82-83)

Anna further confides that her companion had comforted her, describing "all those who had been disappointed on the first view of Niagara, and had confessed it" (WSSR I, 86-87). The attention drawn to prevailing assumptions about contemporary responses to the "sublime" in the above passage serves to undercut, even parody, conventional views of the Falls as icon of the sublime. However, a visit the following day Anna pays to Table Rock overlooking the Falls brings "dreamier" results (WSSR I, 91). A detailed description of gulls "hovering and sporting amid the spray" on "the verge of this 'hell of waters'" suggests "twenty fanciful similitudes," her eyes, "in truth, fixed on these fair, fearless creatures" dipping their "wings into the foam" (WSSR 60). Here, Jameson's text focusses not on "the sublime," but on "the beautiful" in Anna's experience of the Falls. Unlike the sublime, the beautiful was associated with emotions of "tenderness and affection" (McKinsey 34). Unlike the terrible unknowable isolation of the sublime, the beautiful was associated with the heterogenous arena of hospitality and the knowable.²² The text's focus on the beautiful in the image of the gulls playing in the foam of the waterfall both inscribes rejection of the isolating unknowable of the sublime and insists on the knowable and the hospitable in Anna's perception of nature in her New

World experience, anticipating her response to the hospitality of Sault Ste. Marie.

All in all, however, as Anna observes, the "Falls did not make on my mind the impression I had anticipated" (WSSR I, 93-94). Lorraine York's insistence that Anna's response here is representative of the collision of her European aesthetics with the unyielding Canadian landscape neglects to consider her encounter with it in "Summer Rambles" (York 43).²³ Anna's European preconceptions colour her intellectual responses to what she encounters in Toronto, at Niagara and in her voyage to the Sault. Romanticism is evident in her acknowledgment that her experiences receive impressions from her own mind, and that "truth" lies in recording them as such. However, Anna's rejection of both the sublime in her perception of Niagara and the constrictions of her marriage in Toronto locates the Falls as a strategic symbol of her journey and her Romantic feminism.

Back in Toronto and waiting for spring, Anna's "daily noting of daily nothings" is not enough to keep her thoughts away from imprisonment "by this relentless climate" (WSSR I, 172):

The desultory reading in which I have lately indulged will never do; I must look around for something to try my strength--and force and fix my attention. To use

Lord Byron's phrase I must get "a file for the serpent." (WSSR I, 173).

As remedy, she takes on the translation of Ekermann's Conversations with Goethe, a task which is her method of maintaining the "balance of [her] mind" (173).

Anna's project connects her implicitly to Ottilie von Goethe, quite possibly the "you" to whom she has promised to keep writing (WSSR I, 172). She fixes on her connection to the literary and intellectual conversations of the salon-life she has enjoyed in Europe through a "long chain of memories and associations" which sends her "from Toronto to Vienna" (WSSR 39). The "file" will also compensate for the Canadian spring so slow in coming, and the absence of "companionship and sympathy" in Toronto:

I wished to throw open my house in the evening, and break or thaw the social frost around me; but such a novel and unheard of idea would startle all the inhabitants from their propriety. (WSSR I, 172)

Discussion of Ekermann's book, which Anna nicknames "Goethe's Table Talk" in keeping with her references to other Romantics such as Coleridge, extends for nearly fifty pages of entries, which include her thoughts on the "Position of Women":

Coleridge, as you will remember, has asserted that the perfection of a woman's character is to be characterless....No, no; women in these times need character beyond everything else; the qualities which will enable them to endure and resist evil; the self-governed, the cultivated, active mind, to protect and

maintain ourselves. How many wretched women marry for a maintenance! (WSSR I, 205)

Anna's epistolary journal takes her into the chilly thaw of March and the prospect of a new house, which she speculates, "will be very pretty and pleasant, no doubt when it is not so very cold and comfortless" (WSSR I, 258). The absence of "home" inscribes Anna's desire in the text's inclusion, between excerpts of intellectual discussion and meditation, of her confessions of loss and longing:

O absence! how much is comprised in that word too! it is death of the heart and darkness of the soul; it is the ever-springing, ever-dying hope; the ever-craving, never-having wish; it is fear, and doubt, and sorrow, and pain;--a state in which the past swallows up the present, and the future becomes the past before it arrives! (WSSR I, 259-260)

The hidden text of "Winter Studies" has been, it seems, the desire of the female subject that is Anna; absence has persisted as her "file" for an exploration of the heart, and the discovery of the direction in which her future lies.

A second, later visit to Niagara in June continues Anna's emphasis on subjective perception in response to the external environment, an emphasis which permitted her not only to use features of the landscape as personal symbols, but also to represent, in her departure from the physical and psychological confinement of her marriage in Toronto,

her departure from the gender restrictions of patriarchal social convention. Anna's June visit to Niagara Falls marks the end of her Toronto "Winter Studies" and the beginning of her "Summer Rambles" to Sault Ste. Marie. In fact, Niagara serves as location for the recuperation of her health, which had "suffered during the long trying winter" (WSSR II, 42). Anna's second encounter with the Falls is preceded by the "Story of a Slave." Linking "The Departure," and "Niagara," Anna's account of the condition of American runaway slaves in Canada focusses on the heroic protest of local women against the wrongful apprehension "on British soil" of these men and women by their masters. In particular, the text describes a young woman of "about five-and-twenty" who had escaped her slavery in Virginia because she "did not like to be sold" (WSSR II, 47). Anna clearly admires the woman's fortitude, thus making a subtle identification with her own step toward freedom. In the black woman's "resolute dignity....the fairest white face I ever looked on never beamed with more of a soul and high resolve as hers did at that moment" (47).

Jameson's text draws attention, with the juxtaposition of the short narratives, "The Departure," "Story of a Slave," and "Niagara," to Anna's own bid for freedom. And her emphasis on the heroism of the women who protested

the return of a black victim to his slave-hunter oppressor also draws a subtle parallel to the heroism necessary for Anna's own emancipation. Although Anna's weak health is emphasized in "The Departure," the soulsickness implied as a result of her confinement in Robert Jameson's house is unvoiced directly in her text. However, a letter to her father in England, Dennis Brownell Murphy, dated April 27, 1837, two months before the departure from Toronto, explicitly describes the conditions of her married state in Toronto:

I hope to be with you about the end of the summer. I will not make you melancholy by telling you of what I have suffered in this long and most miserable winter. Mr. Jameson is just the same and I am just the same therefore we are just as much and as hopelessly separated as ever; he has done nothing to make the time tolerable to me, but this is not from absolute unkindness, but mere absence of feeling; he has no associates here and does not require them. Another winter would I think kill me--I do not say I should die literally, but my mind and all that is good in me would die. As it is, the hope of being emancipated sustains me and I am so far from giving way that I try, as far as it is possible, to amuse and occupy myself....You know that I am so far spoiled by meeting with love and approbation where ever I go, that the contrary must be a little painful. The women here express, vulgarly enough, an extreme fear of the "authoress" and I am anything but popular. (Erskine 149-150)

"Though no longer young," but "young enough to feel all the excitement of plunging into scenes so entirely new" (WSSR II, 36), Anna projects her emancipation on her

perception of Niagara again, this time focussing her attention, not on the Falls themselves, which continue to disappoint, but on the swiftly moving rapids above the Falls. Anna's impressions of the rushing water rising up, then breaking "into silver foam, which leaps into the air in the most graceful fantastic forms," reiterate the detailed image of the gulls playing in the January spray of the Falls, and approximates a harmony of the sublime and the beautiful, which, paradoxically, holds both "beauty and terror, and power and joy" in her response to them. The failure of the Falls at Niagara to evoke a similar response and her parody of the expectations of the conventional one, is repeated in a final entry in "Niagara in Summer":

There are, certainly, two ways of contemplating the sublime and the beautiful. I remember one day as I was standing on the Table Rock, feeling very poetical, an Irishman behind me suddenly exclaimed, in a most cordial brogue, and an accent of genuine admiration-- "Faith, then, that's a pretty docent dhrop o'water that's coming over there!" (WSSR II, 73)

The Irishman's spontaneous response to Niagara Falls undercuts the dominant position of the sublime in the iconography of the time, and in doing so, deconstructs the conventional opposition in aesthetic theory of the sublime and the beautiful. Anna's identification with the honest response of a countryman of her birthplace links to an earlier "Winter Studies" entry, "Detached Thoughts," dated

March 29, 1837. Anna reflects on the "vain struggle" of living "only in appearance, never in reality," behind a mask of social convention:

what I do deprecate, is to hear people preaching resignation to social, self-created evils; fitting, or trying to fit, their own natures by a 'process of degradation' to circumstances which they ought to resist, and which they do inwardly resist, keeping up a constant, wearing, impotent strife between the life that is within and the life that is without....A vain struggle it is! succeeding only in appearance, never in reality,--so we walk about the world the masks of ourselves, pitying each other. When we meet truth we are as much astonished as I used to be at the carnival, when, in the midst of a crowd of fantastic, lifeless, painted faces, I met with someone who had plucked away his mask and stuck it in his hat, and looked out upon me with the real human smile. (WSSR I, 264-265)

Coming near the end of her winter of "sublime desolation" the "I" of "Detached Thoughts" also signals the resistance of the "life that is within" to her position of Chancellor's lady, the life "that is without" in Upper Canada.

Despite "all [she has] heard and read of Niagara" it fails to inspire the overwhelming effect of the sublime she has anticipated (WSSR I 82). However, her perception of the rapids above Niagara confirms her delight in their evocation of the "beautiful"; Anna prefers them to the iconic dominance of the overwhelming "sublime" associated with popular conceptions of Niagara Falls, a preference

which signals her psychological departure from both Toronto and her marriage.

Summer Delight

The second main section of Jameson's text, "Summer Rambles," opens with epigraphs representing Anna's delight in the external world of nature. The first entry, dated "June 8th," opens with lines by Wordsworth evoking his theory of "spots of time" where the effect of memory accompanies the individual's perception of a "gallery" of pictures made "gay or tragic" by "remembrance" (WSSR II, 1),²⁴ and lines by Rahel Varnhagen, reiterating the movement from melancholy to delight inscribed in the title and structure of Jameson's text. Rahel signals the passing of Anna's melancholy in the passing of "relentless iron winter" (WSSR II, 7):

Vergnugen sitzt in Blumen-kelchen, und kommt alle Jahr einmal als Geruch heraus.

Delight sits cupped in Blossoms, and comes out once a Year as Fragrance. (WSSR II, 1)

The Romantic opposition of melancholy and delight personified in the epigraphs of Arnim and Rahel respectively underlies the representation of winter and summer--the "picture of mind"--constructed by Jameson's text inscribing its hidden subversion of laws of genre and

gender. The challenge of Jameson's text in effect is allegorized in her journey from Toronto to Sault Ste. Marie. The extreme contrast in season, society and geographic location between Toronto and Sault Ste. Marie reiterates not only the text's main structure of Romantic opposition, but also narrative opposites constructing Anna's subjectivity as the "I" ennuyée and the "I" émancipée.

The exterior mobility of the Summer Rambles section enlivens narratives of the stages in her journey from Niagara through Chatham to Detroit, up Lake Huron to Manitoulin Island and thence west to Sault Ste. Marie. Resisting the didactic limitations of a conventional travel narrative, the "Summer Rambles" section includes tales and legends, commentaries on conditions of both natives and Europeans and incidents related to her by others on her journey. The fluctuations of melancholy and delight that signal Jameson's hidden, or esoteric, text continue to colour contradictory impressions of her excursion westward into the wilds of Upper Canada. In her delineation of the "very paradise of hope," Anna draws a picture of the "mistakes of government, the corruption of its petty agents, the social backwardness and moral destitution of the people" (WSSR II, 235-236). On the way to Chatham, by coach, she glimpses "an unfinished log-house" in a forest clearing:

No ground was fenced in, and the newly-felled timber lay piled in heaps ready to burn, around lay the forest, its shadows darkening, deepening as the day declined. But what riveted my attention was the light figure of a female, arrayed in a silk gown and a handsome shawl, who was pacing up and down in front of the house, with a slow step and pensive air. She had an infant lying on her arm, and in the other hand she waved a green bough, to keep off the mosquitoes. I wished to stop--to speak, though at the hazard of appearing impertinent; but my driver represented so strongly the danger of being benighted within the verge of the forest, that I reluctantly suffered him to proceed. (WSSR II, 230-231)

The contrast between this image of mother and child and that of the European forest Madonna Anna fondly remembers in "Winter Studies" is striking. However, this time she cannot call forth an aesthetic with which to frame this image of mother and child. Instead of a meditation on the significance of the Madonna figure for attitudes towards the feminine, the woman pacing the porch--her silk gown and handsome shawl signs of her displacement in this unfinished log house in the Canadian wilderness--evokes in Anna the sensation of confinement and melancholy she associates with her winter in Toronto. Anna's identification with this scene underlines her concern with the common position of women. The effect of this image and the journey through the forest

upon me, at least, was to bring down the tone of the mind and reflections to a gloomy, inert, vague resignation, or rather dejection, which made it difficult at last to speak. (WSSR II, 232)

In the "Western District, and on board the steam-boat, between Chatham and Detroit," reflecting on the contradictory impressions of her forest journey, Anna reminds her reader that they are her perceptions:

Thus, as I travel on, I am disgusted, or I am enchanted; I despair or I exult by turns; and these inconsistent and apparently contradictory emotions and impressions I set down as they arise, leaving you to reconcile them as well as you can and make out the result for yourself. (WSSR II, 236-237)

Although Anna's comment repeats the binary structure of Winter Studies and Summer Rambles, resolution of these oppositions is left to the reader's subjective perception; reconciliation is posited in neither structure nor theme of the linking narratives that make up this work.

Contradictions in Jameson's Romantic feminism surface in Anna's narration of "The Allegory of Winter and Summer," told to her by Mrs. Johnston at the Sault Ste. Marie. The fable is preceded by an account of the heroism and remarkable attributes of this Chipewyan woman, née "Oshah, gush, ko, da, na, qua," whose marriage to the Loyalist American Johnston is marked by the contribution of the best of her Indian "domestic avocations" (WSSR III, 217) to both her white husband and the Chipewyan society at the Sault. In the fable, an old man "from the North" meets a young man whom he dominates with the demonstration of his power to

freeze the earth and his boast that "the tread of my foot makes soft things hard--and my power is boundless" (WSSR 472). The young man listens patiently and then counters with his own power to melt snow and make the earth blossom:

here behold my head--see it crowned with flowers! and my cheeks how they bloom--come near and touch me. Thou art Winter! I know thy power is great; but, father, thou darest not come to my country; thy beard would fall off, and all thy strength would fail, and thou wouldst die! (WSSR III, 220-221)

"The Allegory of Winter and Summer" miniaturizes the paradigm of Jameson's text. The key words Summer and Winter reiterate but reverse the order of its title and main structure. Furthermore, its location in the Sault Ste. Marie narratives is significant for the position of the figures of the Chipewayan sisters, Mrs. Johnston and Mrs. Schoolcraft--wives of Indian agents Schoolcraft and Johnston she meets at the Sault. The opposites of Winter and Summer signify the opposites of North and South in the Romantic opposition established in de Stael's Corinne, or Italy--the frigidity and repression of patriarchy and the warmth and openness of feminine resistance to it. Moreover, the young man of Spring challenges the old man of Winter, reiterating Romanticism's radical challenge of the individual to Classicism's conservative adherence to social, political and aesthetic forms. The account of the

Chipewayan sisters' gifts to their mixed marriages preceding "The Allegory of Summer and Winter" posits an ideal melding of patriarchal convention with feminine freedom, an ideal achieved neither in de Stael's text, nor in Jameson's modelling of it in her earlier The Diary of an Ennuyée, nor, it seems, in her life of "love and work enough" outside marriage.

During her fortnight at Niagara before starting her voyage, Anna speculates about the possibility of attaining the farthest western point on the Great Lakes route. At this point, it seemed likely that she would reach the Island of Michilimackinac; of the Sault Ste. Marie she dared "hardly think as yet":

It looms in my imagination dimly descried in far space, a kind of Ultima Thule. (WSSP II, 34)

The anticipation of an edenic space envisioned here is realized when Anna attains the "far space" of Sault Ste. Marie, geographically the destination of her Canadian journey and philosophically the ultimate representation of the Romantic feminist vision that shapes and is shaped by Jameson's text. Even on the homeward leg, the mythic stature of the falls at St. Mary and the Great Lakes retains a "fairy" ambiance (WSSR III 252; 320).

Having attained what she has envisioned as the "far space" of Sault Ste. Marie, Anna reminds her audience that "what the French call a saut [sic], a (leap,) [sic] we term a fall" (WSSR III, 171). Her description of the "saut" at Ste. Marie, with its allusion to the Madonna, posits an iconography quite opposite to the convention of the sublime represented by the Falls at Niagara, with its association of patriarchal dominance in Jameson's text. At the Sault, Anna's eye is also drawn to the "expanse of white foam" of the rapids which run down to the actual "leap," the "effect being exactly that of an ocean breaking on a rocky shore: not so terrific, nor on so large a scale, as the rapids of Niagara, but quite as beautiful--quite as animated" (WSSR III, 171). The description of the Sault itself, which as Jameson's text insists, leaps rather than falls, replaces the masculine and sublime power of Niagara to overwhelm with the feminine and beautiful effect of Ste. Marie to please:

the Sault Ste. Marie is translated into the falls of St. Mary. By this name the rapids are often mentioned, but the village on their shore still retains its own name, and is called the Sault. I do not know why the beautiful river and its glorious cataracts should have been placed under the peculiar patronage of the Virgin; perhaps from the union of exceeding loveliness with irresistible power; or, more probably, because the first adventurers reached the spot on some day hallowed in the calendar. (WSSR III, 171)

While the rapids above Niagara Falls remind her of a "monstrous tiger at play," the "rapids of St. Mary suggest quite another idea" to Anna. "Curling up their light foam," they remind her of an "exquisitely beautiful woman in a fit of rage" (WSSR III, 173). The reiteration of Jameson's Madonna motif, and the explicit identification of the Sault rapids as female draws significant contrast to Niagara's conventional icon of the sublime. The rapids of St. Mary are constructed as a feminine iconography that willfully resists the symbolic of Niagara's conventional, and by association, the patriarchal iconography of the sublime.

Furthermore, Jameson's text, at this locus of the semiotic, places Anna in the leaping waters of the St. Mary rapids. During her visit, Anna expresses her desire to experience "the delight of coming down the cataract in a canoe" (WSSR III, 190). Albeit with the protection of a "good canoe, and with experienced guides" (190), she accomplishes this feat, which stands as the ultimate representation of the recusance of Jameson's text; "femininely speaking," (WSSR III, 195) it resists the symbolic order of the laws of both genre and gender:

The more I looked upon those glancing, dancing rapids, the more resolute I grew to venture myself in the midst of them....[I]n a minute we were within the verge of the rapids, and down we went with a whirl and a splash!--the white surge leaping around me--over me. The Indian with astonishing dexterity kept the head of

the canoe to the breakers, and somehow or other we danced through them....I can truly say I had not even a momentary sensation of fear, but rather of giddy, breathless, delicious excitement. (WSSR III, 197-198)

Anna's discourse pulses with delighted self-congratulation in her identification with the leaping foam of the St. Mary rapids, and in the approbation of the Indian people with whom she shares this experience. They assure her she is the first European female to perform this feat and is "duly initiated and adapted into the [Chippewa] family by the name of Wah, sàh, ge, wah, nó, quà" (198), which translates, appropriately, in the feminine iconography created by Anna's emphasis on the association of the Madonna with the falls at Ste. Marie, as "woman of the bright foam" (WSSR II, 200).²⁵

In the same way that the Madonna is a figure of feminine empowerment, Sault Ste. Marie stands for the active presence of the feminine, standing for the possibility of resistance to the symbolic order's positioning of the feminine as passive non-participant at all levels of society and culture. In its emphasis on the "condition" of Indian women, Anna's discourse subverts the metaphorization of the feminine as muse, as passive vehicle for male Romanticism's ideas of Nature, and instead, allegorizes the empowerment of her own position and that of

her text regarding male travel narratives modelled on the epic paradigm.

Anna's voyage continues from Sault Ste. Marie to Manitoulin Island; her idea of native people has shifted from the mythic parameters imposed by male travellers like Alexander Henry to her first-hand impressions (not without the colouration of early Romanticism's idea of the noble savage, however). Anna juxtaposes male travellers' accounts with views of "her" Indians:

Under one aspect of the question, all these gentlemen travellers are right: they are right in their estimate of the condition of the Indian squaws--they are drudges, slaves: and they are right in the opinion that the condition of the women in any community is a test of the advance of the moral and intellectual cultivation in that community; but it is not a text of the virtue or civilisation of the man; in these Indian tribes, where the men are the noblest and bravest of their kind, the women are held of no account, are despised and oppressed. But it does appear to me that the woman among these Indians holds her true natural position relatively to the state of the man and the state of society; and this cannot be said of all societies. (WSSR III, 300)

In the immediately following fragment, "Indian Women," Anna goes on to assert that however hard the lot of the Indian woman, "she is in no false position"; furthermore, in Indian society, "the two sexes are in their natural and true position relatively [sic] to the state of society, and the means of subsistence" (WSSR III, 303-304).

At Sault Ste. Marie, Anna continues to assert the position of Indian women as preferable in relation to women of societies assumed to be more civilized, pointing out that in this society, every woman works--"there is no class of women privileged to sit while others work" (WSSR III, 305). Moreover, Anna's argument here would appear to equate the debilitating influence of European civilization on native people with the enforced servitude of women in European society, where, "Until of late years there was no occupation for women by which a subsistence could be gained, except servitude in some shape or other" (WSSR III, 311). She concludes that

the true importance and real dignity of woman is everywhere, in savage and civilized communities, regulated by her capacity of being useful; or, in other words, that her condition is decided by the share she takes in providing for her own subsistence and the well-being of society as a productive labourer...Where she is idle and useless by privilege of sex, a divinity and an idol, a victim or a toy, is not her position quite as lamentable, as false, as injurious to herself and all social progress, as where she is the drudge, slave, and possession of the man? (WSSR III, 311-312)

With this statement, the brief idyll at Sault Ste. Marie draws to a close. The succeeding narrative signals the beginning of Anna's return journey "down the lake to Penetanguishene...Thence to Toronto, across Lake Simcoe" (WSSR III, 313-314). Anna will return to England that fall, her separation from Robert Jameson finalized with a

settlement agreement. Until her death in 1860, her life, prolific in her publications on art and women's issues, as she herself later will say, will be one of "love and work enough."

Jameson's attraction to German Romanticism's inclusion of aesthetic codes in cultural discourse allows her to challenge the gender codification of the female in art and society. The emblematic shift from the iconography of the sublime at Niagara to an iconography of the beautiful at Sault Ste. Marie demonstrates her recognition of the exclusion and the overdetermination of women in the cultural discourses of art and society. The text's convergence of art and ideology at the Sault inscribes her "discovery" of it as the locus of a feminine aesthetic. Anna's remarkable voyage to Sault Ste. Marie and her vision of the position of native women she encounters there retains iconic significance both for what she terms her "womanly independence" as writer and her Romantic feminism.

Her parting glimpse of the Sault reiterates its significance in Jameson's text as a location of female empowerment. Having paddled alongside Anna's entourage for a short way, the Indian agent MacMurray and his Chippewyan wife "returned up the lake, with their beautiful child and Indian retinue, to St. Mary's" (WSSR III, 313). This parting image of the family trinity reiterates the significance of the Madonna figure in Jameson's text. But

the image is problematic. The feminine iconography of Sault Ste. Marie resists the authority of the symbolic order of European aesthetics and gender inscription, both in the descriptions of the aboriginal people she encounters and on what she asserts as the universal position of women. Symptomatic of the paradox of recusance and reification in Jameson's feminism, Sault Ste. Marie is inscribed with a feminine aesthetic, a location of female empowerment, while the parting image fixes this aesthetic code in a neo-classical convergence of form, beauty and meaning. The image carefully encloses the Chippewa woman inscribed as Mrs. MacMurray within both the aesthetics of the picturesque and the gender politics of the European patriarchal family unit, the triad of socioreligious orthodoxy.

Having returned, temporarily, to Toronto, and having learned of Victoria's ascension to the British throne, Anna writes to her mother on August 17, 1837:

I am just returned from the wildest and most extraordinary tour you can imagine, and am moreover the first English woman--the first European female who ever accomplished this journey. I have had such adventures and seen such strange things as never yet were rehearsed in prose or verse....The people here are in great enthusiasm about me and stare at me as if I had done some most wonderful thing; the most astonished of all is Mr. Jameson....Long live the Queen! (MacPherson 158)

The title of Anna Jameson's Winter Studies and Summer Rambles in Canada and its accompanying epigraph, "Suffering, and Art, and Joy," insinuate the text's dédoublement of the conventional travel account of "facts and observations" (WSSR I, viii) and its esoteric text of "contradictory emotions and impressions." The strategy is both Romantic and feminist: the experiences of the text's female subject are filtered through the Romantic "I" and its impressions of melancholy and delight. During the course of her "Studies" and "Rambles," Anna's gendered position as Chancellor Robert Jameson's lady is resisted by the "graceful impertinence" of her text. Further, the "face" of genre signalling a conventional first person narrative of travel "in Canada" is "de-faced" by the heterogeneity of the text's short narratives of letter, journal entry, essay, sketch and tale. Winter Studies and Summer Rambles in Canada creates a feminist Romantic "picture of mind" using the flexible form of linking short narratives autobiographically to both reify and recuse nineteenth-century genre conventions of travel narrative and the gendered position of women in Europe and Canada.

End Notes to Chapter Two

¹ All subsequent references will be to the three volume Saunders and Otley 1838 edition of the text.

² New quotes here from the New Zealand writer Maurice Duggan who, in the 1960s and 1970s, "took the nineteenth-century miscellany and recycled it" (165).

³ See Thomas 11-28. Jameson held positions as governess to two families in the years 1814-1820 and 1821-1825. An initial engagement to Robert Jameson was broken off in 1821 "before Anna went to the Continent with the Rowles family" (23).

⁴ See Jameson's preface to the 1846 edition of The Diary Of An Ennuyée. The preface is an extract of the Preface to Visits and Sketches at Home and Abroad, 1832.

⁵ See in Moers, Literary Women, her chapters on de Genlis as the educating heroine and de Stael as the performing heroine. Mme Stephanie de Genlis (1746-1830), who according to Moers, achieved a "heroicness" of power in her self-transformation from governess to gouvernante, that is, to an innovator in her writing about education, and governor of herself (Moers 214). Jameson's ennuyée comments on de Genlis' "Souvenirs de Felicie," concentrating on their anecdotal composition, "graceful simplicity of style" and "tone of lady-like feeling" (Diary 149), making an explicit comparison of Genlis' writing method with that of her own, thereby setting a precedent, based on a tradition of feminine romance, for Winter Studies and Summer Rambles.

Moers points out that Madame de Stael, whom Carlyle called "the loftiest soul of any female of her time," introduced the German Romantics to France, and was the first to use the term Romanticism (206-207). See Madame de Stael, Corinne, or Italy, trans., and intro. by Avriel H. Goldberger. According to Goldberger, the "enduring importance of de Stael and her novel...derives from their pivotal positions in the history and ideas and the history of literature" (1). Her influence is seen in nineteenth-century Romantic novels by Scott, Hawthorne and Stendal, but is seen most vividly in Charlotte Bronte, George Sand, and George Eliot. De Stael's influence is seen also in Elizabeth Barrett Browning's long narrative poem Aurora Leigh (1857), which "pays homage to [de Stael's] model by its imitation, presenting a girl of genius with a Florentine mother and an English father, obliged to leave the southern sun" (Goldberger xlix).

See also Barbara Godard, "A Portrait With Three Faces" for the influence of de Stael's paradigmatic opposition of Northern

repression and Southern freedom of expression in the fiction of new women writers between 1880 and 1920.

⁶ A reviewer of the 1838 edition of Winter Studies and Summer Rambles in Canada in the British and Foreign Review praised it for its "elegance of taste and fineness of perception," but raised a sanctioning eyebrow at Jameson's "misjudging purpose to disturb the mutual existing relations between man and womankind," attributing the writer's "disappointed hopes" to her "harping on the same string" of the position of women both in Europe and in the Canadian "wigwam." Editions subsequent to the first 1839 edition have revised it variously according to audience demands and literary critical values that privileged its historical interest as a travel narrative. The editor of the 1923 edition omits most of the "personal material," but justifies this revision by noting that "this revision is not so drastic as the one which she herself made in 1852...from which she omitted many intimate details concerning places and people which are of particular interest now that Ontario is old enough to be curious about its crude beginnings" (Wallace ed. WSSR 9). The 1943 abridged edition made deletions and revisions to the content and order of Jameson's desultory narrative. Editors Talman and Murray announced that "in the present edition these [personal feelings and reflections on literature and art] have been omitted and only the purely Canadian sections of the work retained" (WSSR xi).

Twentieth-century critical appraisals of the work consider it both as a gift to "Upper Canada [of] one of the masterpieces of North American travel literature and [as] a remarkable document of womanly independence" (Literary History of Canada I 157). Marian Fowler places it in a line of the "feminist picaresque," (160) in Canadian literature; according to Fowler, the melancholy introspection of "Winter Studies" becomes the "released heart" (170) of "Summer Rambles", the first female writing about the Canadian wilderness to "eroticize it" (169). Leslie Monkman observes, with Fowler, that while Jameson's journey is a "metaphor for a much more daring psychological one," Winter Studies and Summer Rambles is "also one of pre-Confederation Canada's most important works of literary anthropology" (86), comparing the book's value as an early document of native culture seen through the eyes of a white traveller to that of Alexander Henry, whose earlier post-Conquest Travels and Adventures (1760-1776) Jameson refers to in her own journey to the Sault Ste. Marie. Marni Stanley's emphasis on the text focusses on its status as part of the travel writing genre, which, she observes, tends to fall into either category of practical guide book or fictionalized narrative. The latter, like autobiography, provides both "voice" and "focalization," (Stanley 53) and thus, like autobiography is "preeminently a narrative told in the first-person, authenticated by lived experience" (51).

Recent criticism of Jameson's text continues to treat it as autobiography, focussing on the central event of the journey and its epistolary method to effect a "self-transformation" of the narrator (Friewald 73). Feminist autobiographical criticism emphasizes the gendered "versions of the self" that Jameson's "epistolary dijournal" refuses to resolve by subsuming them in a conventional nineteenth-century "directed and stable portrait" thereby asserting a post-structuralist emphasis on the "various linguistic constructions" of the "I" posed by Winter Studies and Summer Rambles (Buss "Epistolary Dijournal" 43).

⁷ See Marian Fowler, Embroidered Tent. According to Fowler, as a "feminist picaresque" WSSR is a "Canadian genre, begun by Anna Jameson" which is "aimed at exposing not social divisions but male-female ones, not racial peculiarities but socially-determined ones of gender" (160).

⁸ See Waldstein, Bettine Arnim and the Politics of Romantic Conversation.

⁹ The multi-generic, desultory narration of Jameson's text may be seen as re-constructing the discursive space of the salon. Jameson uses the male/female discursive model in her Characteristics of Women (1834), in which Alda (she) and Medon (he) represent a dialogue which presents and challenges many conventional assumptions of the day, including gender relations.

In the 1850s, Jameson led the Langham Place Group, a London salon attended by women writers and intellectuals such as Marian Evans (George Eliot). Jameson, along with Elizabeth Barrett Browning, Harriet Martineau and Elizabeth Gaskell, was a signee of the Married Women's Property Act in 1858.

¹⁰ Ottilie Von Goethe was the daughter-in-law of the German Romantic philosopher and a life-long correspondent of Jameson. The "you" addressed directly throughout WSSR very likely includes Ottilie, to whom much of Jameson's intimate correspondence was addressed during her emotionally difficult period in Upper Canada; See G.H. Needler, ed., Letters of Anna Jameson to Ottilie von Goethe (1939). Much of Jameson's text, particularly the "Winter Studies" section, apparently originated in her letters to Ottilie von Goethe whose acquaintance she made in Germany through Robert Noel, "a cousin of Lady Byron...Noel had lived some time in Germany, and it was he who introduced Mrs. Jameson to Ottilie and others there. It was through him, too, that Mrs. Jameson was to meet, a couple of years later, that other woman friend who figures so largely in these letters, his cousin Lady Byron" (1).

See also Mrs. Stewart Erskine, ed., Anna Jameson: Letters and Friendships (115). Letters written to friends and family during her Canada sojourn show that WSSR is comprised of this material as well as her letters to Ottilie von Goethe. The "you"

addressed is therefore a collective, rather than the singular "you" assumed by Friewald.

¹¹ See the Literary History of Canada, Volume I (1976) for descriptions of early Canadian male explorer and travel narratives, especially pages 28-32 on Alexander Henry the Elder, whose accounts of his venture into the western Great Lakes was first published in 1809, and which Jameson refers to in WSSR. The Literary History of Canada refers to Dr. William "Tiger" Dunlop's entertaining memoirs and accounts of the "American War" and settlement in Upper Canada, which describes him as "the untamed male in the backwoods," while "Mrs. Anna Brownell Jameson...a distinguished visitor, was the sophisticated feminist" (156-157).

¹² See Janet Altman, Epistolarity: Approaches to a Form and Elizabeth J. MacArthur, Extravagant Narratives: Closure and Dynamics in the Epistolary Form.

For a cross-disciplinary view of the devaluation of feminine space in society and literature, see also Norman Bryson; in his collection of essays on still life painting, Looking at the Overlooked (1991). Art theorist Bryson argues that the devaluation of the genre of still life parallels the devaluation of the feminine space in painting. Both realms of domestic "creaturality" and of the feminine have been constructed by and submerged in the representation of "higher" social, political and masculine forms. Bryson contends that the still life is not an isolated performance of the domestic but is highly inflected and inflecting, that is, part of a discontinuous series, reiterating since classical times similar forms of ekos, that is, the sphere of the domestic and the feminine.

¹³ See Adele Holcomb, "Anna Jameson (1794-1860): Sacred Art and Social Vision." As a feminist art historian, Holcomb emphasizes Jameson's innovative contribution to nineteenth-century art historiography and methodology. Although much more condensed, Holcomb's critical article ranks with Thomas' full-length study in its scholarly and definitive treatment of Jameson as art historian and social critic.

¹⁴ See Thomas 146. In a letter from London in 1838 to American writer Catherine Sedgewick, whom she had met in New York after her sojourn in Upper Canada while awaiting settlement papers from Robert Jameson, Jameson writes, "in the whole world I have no companion--this unhealthy craving after sympathy with a fastidiousness which makes me shut up from all sympathy, which is not precisely that which I like and wish for, is, after all, one of the phases of disease, and as such, I must treat it."

¹⁵ Neither is it surprising, however, given the emphasis on nature in Canadian writing continuing through the nineteenth century, that Romanticism is a primary influence in the development of English Canadian poetry by "post-Romantics" such

as Crawford, Campbell, Roberts, Carman, Lampman and Pratt. Although Charles G.D. Roberts admitted in 1933 that his early poetry had been touched briefly by his reading of Tennyson's work, he acknowledges the English Romantics as the main influence on his generation of English Canadian poets:

The influence of Tennyson--with the one brief exception already noted,--is not evident in this Canadian poetry. It is descended rather from Wordsworth, Milton of the earlier poems, Landor, Keats, Shelley, Blake, and from Arnold in form and language though manifestly not in spirit. It also drew one strong stream of influence from Emerson and the New England school of transcendentalists, to whom it is heavily in debt for its philosophy and for its employment of the plain, blunt words of common speech....And if I may be permitted to differ flatly from a very distinguished critic, Dr. Cappon, the wonderful poems of Edgar Allan Poe, were almost as negligible in their effect upon us. Even Carman, contrary to Dr. Cappon's thesis, was not greatly interested in Poe's form, and with Poe's philosophy of life he was emphatically out of sympathy. (Roberts 82)

About the relation of the pre-World War One Canadian "post-Romantics" to nature, Roberts says, "our poets may differ very widely, from strict orthodoxy, through a sort of mystical theosophy, to a Neo-Platonic pantheism or Nature worship":

They are all fundamentally antagonistic to everything that savours of materialism, and even of such high and stoical pessimism as that of Matthew Arnold. They are all incorrigible and unrepentant idealists. (Roberts 82)

The effects of Romanticism in nineteenth-century Canadian poetry speaks to its impact as a strand of imported influence in Canadian thought throughout the nineteenth century.

See Les McLeod, "Canadian Post-Romanticism: the Context of Late Nineteenth-Century Canadian Poetry." According to McLeod, these later nineteenth-century Canadian poets "chose, more or less consciously, a Romantic approach and vocabulary" to express the "selfward turning" in the desire to unite with the Canadian landscape in their inner experience of it. Furthermore, "they chose this model in part because the dominant Romantic tradition had not been modified in Canada by a period of Victorian literature and in part because natural landscape was the compelling fact of their poetic existence" (McLeod 5).

See also D.M.R. Bentley's introduction to Charles G.D. Roberts' "Canadian Poetry in its Relation to the Poetry of England and America." Bentley notes that "To Roberts the uniqueness of pre-war [WWI] Canadian poetry derives, on the one hand, from its debt to America and France, as well as to Britain, and, on the other, from 'the optimism of a young and confidently

aspiring people' which, together with an orientation towards the Canadian environment as a broadly 'religious...attitude toward this life and the future,' not only gives unity to the work of poets as diverse as Crawford and Carman, but also made Canadian poetry relatively immune to the aesthetic individualism, pessimism, and decadence of the European fin-de-siecle" (Bentley 77).

Roberts, however, in his address, reveals, to a greater extent than Bentley seems to allow, the influence of the English Romantics on his poetry and that of the Confederation group. Referring to his Orion and Other Poems (1880) Roberts says, "All the verses it contains were written between the ages of sixteen and nineteen--most of them before I was eighteen. They are the work of practically a schoolboy, drunk with the music of Keats, Shelley, Tennyson and Swinburne...[T]he only importance attaching to the little book lay in the fact that it started Lampman writing poetry and was the decisive factor in determining Carman to make poetry his career" (Roberts 80-81).

¹⁶ The process by which new insight emerges is one of self-discovery, deliberately "autobiographical." The Prelude, begun by Wordsworth in 1798 but not published until after his death in 1850, is both "a private poem, about the growth of a poet's mind" and "also a public and representative poem," (Watson English Poetry 133) tracing the journey of his life in the contexts of the losses and gains after the "most earth-shaking event in modern history" (133), the French Revolution. Subtitled "An Autobiographical Poem" the process of self-discovery it records is both subjective and historical, emblematic of the first-generation Romantics and the post-Revolutionary Romantic period. The autobiographical journey it describes is emblematic on a number of levels, signifying not only the growth of an individual mind but also the intellectual history of the era. Wordsworth's autobiographical long poem therefore demonstrates the Romantic reconciliation of the opposites of inner state and external reality.

¹⁷ Although Romanticism rebelled intellectually against traditional "shared standards and convictions," generally, the revolt did not extend to the sphere of women's domestic lives and literary production. The "cultural disabilities" imposed on women in their lack of education and generally subordinate social being" (Everest 4) were barriers to both their entrance into the public spheres of social and political life, and literary production. The shifts between 1790 and 1830 in the social and economic order away from patronage towards capitalist individualism did not effect the reform of woman's position in the gendered hierarchy of the public and private spheres (Poovey xv). Ironically, women were in effect being asked "to preserve the remnants of the old society within the private sphere of the home":

In doing this, however, early nineteenth-century women epitomized within their own "virtues" one of the fundamental contradictions of bourgeois ideology. For both their idealized helplessness and the domestic life they kept separate from the marketplace were increasingly at odds with the competitive spirit that was transforming every other sector of English society (Poovey xvi).

See Anne K. Mellors, ed. "On Romanticism and Feminism." Mellors asserts that the "Big Six" male Romantic poets (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats) are canonized "because they endorsed a concept of the self as a power that gains control over and gives significance to nature, a nature troped in their writing as female. They thus legitimized the continued repression of women and at the same time gave credence to the historically emerging capitalist belief in the primacy of the individual over the group" (Mellors 8).

¹⁸ See Richardson in Mellors, ed. Richardson recognizes in his critique of the gendered subject in Romantic poetry that both male and female subjects engage in this process.

¹⁹ See Marina Warner, Alone of All Her Sex: The Myth and Cult of the Virgin Mary. In her "Afterthoughts" to the 1990 edition of this text, Warner revises her original conclusion that the "Virgin's legend will endure in its splendour and lyricism, but it will be emptied of moral significance, and thus lose its present real powers to heal and to harm" (339). Influenced by the intervening decade and a half of the innovations and reconsiderations taking place in feminist and post-structuralist thought, Warner's revision reestablishes the Virgin's significance on a different footing:

the paradox remains that the cult of the Virgin, while communicating a multi-layered concept of ideal womanhood, in which centuries of male wishful thinking have left their deposit, also remains an extraordinary and fertile site of the feminine, constantly available for questioning and reshaping. Though I don't recant my former belief that the Virgin will become a historical goddess one day, like Anahita or Artemis, I now think that day is far off, and that meanwhile, Mary offers a field of language and a proving ground, where the essential struggle for sexual and personal identity takes place. (344)

Warner's revised view of the significance of the Madonna figure for feminist thought would support Jameson's nineteenth-century emphasis on Mary both in her art history and in her feminism, and particularly Jameson's views of female heroism, which are represented strikingly in her Tales, published in Visits and

Sketches At Home and Abroad. 2 vols. New York: Harper and Brothers, 1834.

²⁰ See note 5 above.

²¹ Elizabeth McKinsey's study of aesthetic attitudes to Niagara Falls focusses on the American experience. However, there are plentiful sources on Canadian appreciation of the Falls and its symbolic representation as icon since the seventeenth century. See for example, the bibliographic guide, 300 Years Since Father Hennepin: Niagara Falls in Art 1678-1978, published by the Niagara Heritage Foundation, Niagara Falls, Ontario.

²² According to McKinsey, the dualism implied between the sublime and the beautiful "represents a balance of power in a sense, between the human arena and the natural, where human action is limited....[T]he beautiful and picturesque aesthetics are essentially social in nature, based on human hospitality and interest. But the power of the sublime lies in its isolation--indeed in its potential destructiveness and terrible aspect" (120).

²³ Lorraine York prefers to read Anna's self-deprecatory disappointment at her reaction to the falls as representative of the "sublime desolation," typical of her Canadian experience, resulting from the "conflict between her Romantic idealism and the recalcitrant landscape" (43). See also Thomas Gerry, "'I am Translated': Anna Jameson's Sketches and Winter Studies and Summer Rambles in Canada". He cites the German translations of "Winter Studies," and her translation of Ojibway legends and Chipewyan songs in "Summer Rambles": "Jameson's translations, then, allow us to witness her feminist self-transformation multidimensionally" (39).

Although my argument rejects Gerry's assumption of direct "translation" from a patriarchal European state to a feminist Canadian state, I do support his pinpointing the Falls as symbolically central. Gerry, too, appears to observe the Kantian influence on Anna in that her reaction to landscape arises from her "perspective," that is, the impressions on the landscape made by her mind.

²⁴ This passage quoted by Jameson is slightly altered, coming from Wordsworth's "Excursion," first published in 1814 and revised and republished several times to 1850. Book IV, ll. 558-561, reads the same as the quoted lines except "live" for "read" in the second line of Jameson's quote. There is no "read" in the several life-time editions of the poem. The "Wanderer" is speaking to the "Solitary," trying to "correct" his despondency over lost health and youth among his native hills, by encouraging him to foster memory's ability to call back "their form and image" (of the hills, that is). The Solitary replies, eventually, "Is it well to trust / Imagination's light when reason's

fails?" (IV, 771-772). My thanks are to Dr. Jared Curtis, via Dr. Carole Gerson (both of Simon Fraser University), for this commentary.

²⁵ Gerry emphasizes "the multi-layered significance" of the Sault Ste. Marie sketch as Jameson's final "translation" into her Canadian self, confirming that "Jameson has accomplished her translation, her becoming an inhabitant of the new nature required by women," and signals "a beginning of the feminist quest Jameson sets for herself" (46-48). However, Gerry's use of the translation paradigm implicitly validates the humanist assumption of the possibility of the achievement of a new "self." His paradigm also conflicts with Margaret Homans' theory of nineteenth-century feminist writing set forth in her Bearing the Word (1986). Translation, according to Homans, was one of the discursive modes acceptable in female literary activity (29-31). However, Jameson herself declares to Ottilie in a letter dated Dec. 18, 1838, "I am not (as you think) going to translate as an employment" (Needler 106).

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Chapter Three

Sara Jeannette Duncan's The Pool In the Desert (1903)

The Recusant "I"

The primitive man in him rose up as
Pope of nature and excommunicated me as
a creature recusant to her functions.
The Pool In the Desert. (77)¹

According to W.H. New, women's writing in Canada, using "modes of expression" current with historical context, has rebelled "against ignorance, against limitations on the structures of language as well as against those on women's options in life" (Dreams 87). Anna Jameson's earlier nineteenth-century Canadian work uses the literary and intellectual structures of Romanticism to paint a "picture of mind," recusing British and European social constraints on women. Sara Jeannette Duncan's writing responds to later nineteenth-century limitations on "women's options in life." Like Jameson, Duncan uses current modes of expression to recuse the limitations of genre and gender. While Jameson's self-reflexive "I"

represents the split subjectivity of Anna ennuyée and Anna émancipée, Duncan's ironic "I" effects a juxtaposition of romance and realism to both imitate and challenge late nineteenth-century conventions of short narrative prose and portrayals of women. Duncan's quartet of linking short narratives, The Pool In the Desert, signals in its title a paradoxical trope figuring female subjectivity. As the splitting "I," the formal device of the first person narrator in Duncan's text figures splits not only between female desire and gender codes, but also between creative imagination and conditions of exile.

Rosemary Sullivan's 1984 edition of The Pool In the Desert alters the order of the narratives originally published in 1903. With no explanation for the change, Sullivan's edition places the title story, "The Pool in the Desert," last, making "A Mother in India" the opening piece in the group. One of the effects of this move is to make "A Mother In India," with its subject of "the maternal relation" of the "I" narrator and her daughter, sound the dominant introductory note in the quartet. In fact, the order of the original edition, which locates "The Pool In the Desert" as the keynote, is strategic in establishing a motif linking the narratives in the quartet--the

paradoxical image of "pool" juxtaposed with "desert."

Another effect of the original order of these linking narratives is to place "The Hesitation of Miss Anderson" as the closing narrative, thus drawing final attention to the interplay of romance and realism which the entire collection both imitates and recuses.

First-person narration is a dominant linking feature of the four stories comprising The Pool In the Desert--"The Pool In the Desert," "A Mother In India," "An Impossible Ideal," and "The Hesitation of Miss Anderson." These narrating "I"s together constitute what stands as the voice of the speaking subject in Duncan's text, self-consciously telling the Anglo-Indian woman's story, and at the same time putting into the text's discourse discrepancies between assumptions about gender roles that are constructed as social formations and the resistance of the female subject to these formations. While the narrating "I" in the four narratives provides the social notation in which situation and character are embedded, the juxtaposition of the "I" as traveler and as "I" as shower precipitates an ironic figure of the subjects and situations thus represented, a narrative figure, according to Gerard Genette, of mood--who sees--and voice--who speaks--in a text. This configuration of voice and mood may be seen as a

polymodal figure of the speaking subject, who is constructed psycholinguistically both by the authority of the symbolic order of language and culture, and resistance to those constructions.² The voice of the teller and the alterations in mood of what is being told constitute a trope for the female subject, which speaks within and against the symbolic order of language and culture. The voice of Duncan's text also figures alterations in mood to subvert gender roles in Anglo India, constructions framed by British imperialism's idea of the "other," a concept based on colonial assumptions of hierarchical binary opposition which extend to the negative positioning of both the female subject and the creative imagination.

As figures of female subjectivity, together the first-person narrators of these linking narratives represent a splitting "I" which uses the conventions of literature and society to comment on and subvert them. At the same time, The Pool In The Desert mobilizes features of both romance and realism, and the subversive pressure of the former on the latter's claims to objective representation. In its altering figurations of voice and mood, each piece inscribes discrepancies between dominant codes and women's experience. The linking form of The Pool In The Desert thus figures the female subject itself. Together, the narrating

"I"s extend an ironic voice that inscribes both the literary and social codes it imitates and the subjective experience it asserts. All four narratives in Duncan's quartet are linked by the device of the first-person narrator speaking for and against cultural and literary convention. First-person "telling" in The Pool In The Desert both imitates and subverts late nineteenth-century assumptions about gender, romance and realism.

The female subjects of The Pool In the Desert represent features both of the late nineteenth-century Anglo-American new woman and of the Anglo-Indian memsahib. More particularly, they demonstrate what happens when a new woman is confronted with both the conservative constraints of British codes of behaviour in Anglo-Indian society, and the more relaxed social conventions attached to the memsahib role during this period of the Raj. The contemporary picture of the memsahib produced by Rudyard Kipling's Plain Tales from the Hills (1890) largely trivialized the effects of material conditions of colonial India on Anglo-Indian women. Duncan's short narratives are linked by representations of women that show, in their apparent departures from British convention, that the memsahib figure, and, by extension, female subjectivity, is

a construction of gender contingent upon colonial conditions.

Marion Fowler's biography of Sara Jeannette Duncan dismisses The Pool In the Desert as evidence of the collapse of her "creative verve in the final months of 1902" (260). According to Fowler, the stories

suffer from great dollops of coincidence and romantic twaddle; following as they do on the heels of The Imperialist, they amply demonstrate how much harder it was for Redney to create so far from the soil in which she had grown most, and how the aridity of India's cultural desert could shrink the silver pool of her creativity. (261-262)

Rosemary Sullivan, on the other hand, in her introduction to the 1984 Penguin edition of this text, insists that the collection is a "remarkable synthesis of Duncan's experiences of India":

Not only are the stories very well-crafted, but they also show that she could write with a shrewd social intelligence and from a decidedly feminine perspective....She is interested in the psyches of her female characters as mothers, wives, lovers and even as failed artists, and in all cases the women find the conventional world a tight fit, though one to which they generally acquiesce. (xi)

The short narratives in this quartet, as Sullivan perceives, synthesize a number of issues arising from Duncan's experience as a woman writer in Anglo India. These linking narratives of Anglo-Indian life present situations focussed on, according to Elizabeth Barrett Browning,³ the

only subject worthwhile--the social and psychological complexities of the "true life" of drawing rooms, the traditionally feminized sphere of private domestic and inner life. Duncan's focus in The Pool In the Desert on the drawing room and verandah life of Anglo India recuses its constraints both on women and on the creative imagination. The appropriate women's sphere of "the flower-garden, the drawing room and the nursery" was trivialized in the nineteenth century as the realm of women's fiction (Habegger Gender, Fantasy and Realism 3). But, paradoxically, woman-authored fiction dominated the Anglo-American scene of the 1850s, 1860s and 1870s when "women wrote practically all the popular books" (Habegger ix). Much of this fiction reproduced popular scenarios of plot and stereotypes of character, purveying "a certain complicated fantasy" (ix). Nineteenth-century romance fiction writers, whom Nathaniel Hawthorne designated "scribbling women" (ix), created a "maternal tradition" which "posed a challenge to men, a challenge that was taken up" in the realist fiction of the 1870s and 1880s by male writers such as William Dean Howells and Henry James. The realism promoted by writers and critics such as Howells and James, both of whom Duncan responded to in her own criticism and fiction, gave "individual features to the

standard character types and created a plausible causal sequence departing from the [popular] scenarios" (Habegger x). These new realists generally "refused to give their readers the sort of satisfaction the [romance] novel" offered (Habegger 108).

However, realism, like the conservative forces of liberal democracy, inscribes a male-centered hegemony based on a sense of reality that is culturally informed and therefore gender specific. As representations of female experience, the scenarios and stereotypes of romance may subvert realist representation. They do so by challenging conventional assumptions about "how things go" (Kaplan 3). Readers and critics who have no sense of how things go with the female desire and response to social codes represented in the romance "are in no position to judge" (Kaplan x) the literary merit of romance as it pertains to representation of what seems real. The ideology of women-authored romance embodies day-dreams in realistic domestic detail:

To embody a day-dream in dense social notation is to bring that day-dream out into the world, to test it and to make it, with all its aspirations and distortions, a political force. (Habegger ix)

Drawing on the techniques and conventions of both realism and romance, Duncan's collection of linking short narratives performs the difficult task of representing the

desires of female subjects in the context of a world that is constituted by the male-centered views of colonialism in the late nineteenth-century British Raj. The focus of this linking narrative text on the memsahib's sphere of drawing-room and verandah recuses Anglo-Indian constraints both on how things go with the female subject and on the creative imagination, thus posing an ideological challenge to assumptions about contemporary representations of women's experience.⁴

New Realism's Pool

Duncan's use of the short story form and her treatments of female characters were scrutinized, in varying responses, by contemporary reviewers on both sides of the Atlantic. The more discerning of these readers were able to perceive in The Pool In the Desert a "higher artistic attitude" in the collection's "studies of situation" of the "various phases" of women, rather than adherence to "one type" (Rev. Athenaeum 613).⁵ Also recognized was Duncan's stylistic development in the direction of the "grave face" of realism in these narratives, which also evidenced the sense of humour which characterized the early work (613). The gain in realism and

the retention of humour noted by this contemporary reviewer lies in the ironic voice of the "I" narrators, and the resulting multiple signification, which may be read today as a deliberate, even meta-fictional maneuver evident in these linking narratives.

In her study of the relevance of realism for feminism, Rita Felski observes that the nineteenth-century realist novel is marked by its confidence in "the depiction of a social reality which is not relativized as the product of a subjective consciousness" (81). This confidence in an "external and knowable world" dwindles with "the relativization of knowledge" and the attendant "crisis in science and language" that ushered in the twentieth century (81). The decline of the three-decker novel and the emergence of much shorter narrative forms in the 1880s and 1890s may be considered as a formal response to this "crisis" of confidence in the relationship between subject and object, self and society, as "the observing self fragmenting into a collection of unstable elements and language forms" (81).

But, if, as Felski insists in her focus on feminist realism, the female writer, by using the forms available to her in the "social contract" of genre and ideology (85), constructs her subjectivity as much as she is constructed

by these dominant discourses, then existing forms such as linking narratives can be re-worked to "create distinctive woman-centred narratives" (84). Felski's advocacy of feminist realism sees it as holding the possibility for movement beyond the modernist feminist aesthetic of using experimentalist forms, which she devalues in favour a feminist realist literary movement "beyond feminist aesthetics." The pre-modernist interplay of romance and realism in The Pool In the Desert marks its innovation as a feminist realist treatment of both established literary forms and the female subjects of its four narratives.⁶

The realist text, with its pretension to a continuity between subject and object, may be seen to function as disguising what the overtly feminist text of écriture feminine makes explicit--and also strives subversively to challenge the "straitjacket"⁷ of language and literary convention which are phallogentric constructions of the symbolic order. Women write using linguistic and gender formulations available to them in the discourses of the cultures and historical periods in which they write. The changing ideology of the 1880s and 1890s opened up cultural discourses so that both the form and the content of literature reflected shifts in the symbolic order. As Duncan perceived, the "new" literary outlooks were

paralleled in the visual arts by a gradual and multifarious recognition of the earlier Romantic discovery that representation does not correspond with an objective external reality and that both visual and literary art may represent the internal mental activity of the subject.

The Pool In the Desert stands out as anomalous in the body of Duncan's writing. The group may be considered as Duncan's "experiment" in the short narrative form in which the English avant garde had made innovations in the 1890s, and in which Henry James had cultivated his stylistic studies of character and situation. Duncan's linking quartet also responds to Rudyard Kipling's use of the form, which, in his manipulation of the conventions of romance and realism, reproduced for English readers both the colonialism of Anglo India and the gender constructions of the Anglo-Indian memsahib; he asserted in one piece that the "woman's story" of Anglo India would never be told (Kipling 74). In its deconstructive conflation of romance and realism, Duncan's linking short narratives debunk Kipling's construction of the memsahib.

Duncan's linking quartet also allows her to emphasize the disjunction of female experience with the dominant discourse exemplified by the narratives of Henry James.

Although Duncan admired the form of James' fiction, the attitudes which characterize his female portraits were, in her view, another matter. Underlying the "perfect...distinctive and rare" pleasure James' writing affords, she states in a Washington Post review of his The Bostonians (1886), is the "work of a man with a very bitter prejudice and very narrow vision" (4 April 1886: np). Duncan further asserts, "we can hardly think [the novel] is seriously meant as a contribution of Mr. James' views upon the social question which forms its theme." The seductiveness of James's style did not pass unnoticed in her critical attention to the novel. As a recent critic has noted, the artistic control wielded by James is such that his antifeminism is "fused so completely with the form and the texture of the novels that...the reader is tricked into accepting the unacceptable" (Stubbs 155-156). According to Duncan's Washington Post review, James' style dominates any other features of his work, including his portraits. Reluctantly, she admits that his "anthropological realism," although it tabulates the "peculiarities of individual specimens with rather less sympathy than is displayed by the average collector of beetles," is "not wholly to be condemned."

As she admits, Duncan admired aspects of the texture of James' prose. The Pool In the Desert employs the Jamesian format of collecting short narrative studies of social conventions and individual manners in ensembles of three or four. However, her ironic "I" narrator-observers and psychological portraits reveal, as she claims James does not, the complexities underlying the surface studies of her own "individual specimens." Duncan's imitation of James' "anthropological realism" refuses his dominance of style, resisting the seductive surface of his portraits of women. Where James' stylistic mask⁶ disguises his antipathy to the new woman, yoking the reader to the focus produced by the seemingly detached insights of his narrators, Duncan's "I" reveals for the reader's insight the exigencies of the Anglo-Indian situation for her female subjects and the ramifications for the "social aspects of the 'woman question'" (Washington Post 4 April 1886). The four linking narratives of The Pool In the Desert challenge the rhetorical dominance of language and style in James' portraits of women and society. Duncan's work subtly undoes both Kipling's exclusion of the "woman's story" of Anglo India and James' figuralizing portraits of Anglo-American women in exotic settings. Telling the woman's story, Duncan's Anglo-Indian quartet introduces ideological

difference into the dominant literary discourse it appears to reify.⁹

In many ways, the stylistic shift from Duncan's A Social Departure (1890) to The Pool In the Desert (1903) may be seen as a movement from her admiration for W.D. Howells' cross-generic narrative which combines realistic descriptive and narrative sketches with a romantic plot of the journey to Quebec which is the subject of his A Chance Acquaintance (1873), towards a technique resembling the mannered portraits of James' trans-Atlantic realism. Both these American writers used the device of a male observer-narrator voice to describe and comment on the social and moral differences between New World and European characters foregrounded against a backdrop of foreign and exotic settings, a scheme which may have served to demonstrate to the late nineteenth-century reader a definition of American sensibility based on principles of republican politics and access to material wealth that was distinct from that formed by the weight of Old World tradition.¹⁰ According to Duncan, Howells' editorials in Harper's Magazine exemplified the "new criticism" which, she asserted, is "becoming a finer art than it used to be" because it accepts that "[o]ur literature is the product of

ourselves....[and] as we change with our conditions and other influences, our literature must change with us."¹¹ In Duncan's view, both Howells and James were "engaged in developing a school of fiction most closely and subtly related to the conditions and progress of our time" (Adams 265).¹²

Duncan's view of this new realism saw it as representing views of reality that incorporated both the scientific emphasis on fact and the philosophic emphasis on idea as inscribing truths "of one sort or another."¹³ The conventional critical assumption that literature was exclusively of either school was "outworn";¹⁴ furthermore, the "fiction" of today went beyond the imaginative to include all the discursive "ground" of the day-- "metaphysical, scientific and economic."¹⁵ Her view of new realism advocated both a literature and a criticism that would represent the material and imaginative realities of the late nineteenth-century society of "today."¹⁶ Duncan saw that the society of her day was opening to broadened outlooks in all spheres of social and intellectual activity and was challenging traditional concepts and conventions, including those of literature. She recognized the widening possibilities of the fiction of the day, the art of which,

in her critical view, was "to present itself in more diverse forms than any other--constantly to find new ones, constantly to recur to old ones."¹⁷ Accordingly, The Pool In the Desert recurs to the techniques of the nineteenth-century popular romance while locating its linking narratives in the realism of Henry James' short narrative trios and quartets.

Duncan's recognition of the American realists and her views on the blending of romance and realism in contemporary literature was current with departures from convention and innovations in genre and subject matter that were also taking place in English and European literary contexts where, by the 1880s, publication of the three-decker novel was declining. The fiction of the 1890s was characterized by the trends of the impressionistic decadent movement which broke with moral assumptions and formal conventions that accompanied the modes of romance and realism current in earlier decades.¹⁸ The association of this movement with impressionism in visual art did not escape Duncan's critical attention in her broad definition of its response to convention as "[d]iscontent with the bondage of form and precedent."¹⁹ The influence of impressionism in the novel of today, according to Duncan,

is marked "in the very evident tendency to subordinate the detail of incident and plot, to rough over the carefully finished accessories of fiction, as it used to be, in order to give special prominence to a character idea, to an 'impression' of humanity."

The "new realism" sought to represent the psychological as well as the social, and as a literary mode innovative of "today," reflected the "present social state."²⁰ According to Duncan, representations of women in the literature of the time should also reflect the psychological and social complexity, the "thought and action" of the new woman.²¹ In contrast, the "heroine of old-time" was constructed physically and psychically along the lines of traditional social conventions and gender codes:

She was very wooden...her virtues and her faults alike might form part of the intricate and expensive interior of a Paris doll....She was the painted pivot of the merry-go-round--it could not possibly revolve, with its exciting episodes, without her; yet her humble presence bore no striking relation to the mimic pageant that went on about her. She vanished with the last page, ceased utterly with the sound of her wedding bells; and we remembered her for a little space, not the maiden but the duel in her honour, the designs upon her fortune, and the poetic justice that overtook her calumniators.²²

The characterizations to which Duncan refers reflected attitudes to women that were shaped by patriarchal

interests in keeping the "grandmothers" inscribed as Angels of the House. She reminds her readers that the heroine is "not a fixed quantity in the problems of the novelist, but varies with his day and generation." The succeeding generation of heroines, according to Duncan, was advanced by the "advent of the bluestocking," a "young creature of 'parts,'" and "the introduction of brains into her composition," which, however, did not seriously affect her "personality" and its effect upon her admirers. The popular literary heroine, in Duncan's analysis, had reflected the popular attitudes of the generation which fostered them. By contrast, the "heroine of today's fiction is the exception rather than the rule." She has indeed lost her idealized status and now occupies "a translatable relation to the world" on the same level of "thought and action" as men. Duncan's thesis is that the "woman of today," reflecting "our present social state" is no longer an "exceptional being surrounded by exceptional circumstances." No longer traditional heroines, the women represented in "the novel of today" are shown "as they are, not as a false ideal would have them."²³ The Pool In the Desert responds both to the formal innovations of the 1880s and 1890s in short narrative, and to the gender constructions of the female

subject treated in these narratives, addressing issues of both the new realism and the new woman.

Concern with the female artist as new woman shows early in Duncan's career as journalist, revealing itself in her persona of Margery Blunt, whose "Secret Purpose" as one of the "literary girls" in "this golden age for girls, full of new interests and new opportunities," is to distinguish herself in literature:

we all--you, the literary girl; you, the artistic girl; you, the practical girl;...--want to do something; something more difficult than embroidered sachets, and more important than hand-painted tambourines. The sachets and the tambourines are very charming in their way, but as the chief industrial end of life we find them stultifying.²⁴

Written when "Margery Blunt" was, as she tells the reader, twenty-three, and in the optimistic and relatively inexperienced flush of youth, this early article prefigures Duncan's later representations of the female artist and the social questions surrounding the new woman. Two of the four narratives of The Pool In the Desert, the title story and "An Impossible Ideal," involve representations of the artist which reverberate with the important "social question" of the new woman. Elsewhere in Duncan's fiction, the central female characters in A Daughter of Today (1894) and Hilda: A Story of Calcutta (1898) come up against the

limitations on female artists of the societies in which they seek to practice their art, in effect struggling against gender constructions which delineate the scope of creative action available to the female artist as new woman.

Many female artists at the end of the nineteenth century struggled with the conflicting discourses of the new freedom available on the one hand, and on the other, the inscribing constructions of prevailing "visual screens [of paintings, of literature, of gender] on to which are projected the founding dramas of the foundations of bourgeois masculinity" (Pollock 140). Elfrida Bell, in A Daughter of Today, negotiates unsuccessfully her position as an artist and an ideal of freedom as a "new woman." While her literary counterpart, writer Janet Cardiff, compromises her art to suit the conventions of society and reading audience, Elfrida Bell struggles against the limitations of social inscription, not only that of her parents but also of the avant garde visual artists, which also limits her action as a female artist within a milieu of male aestheticists, limitations which many female artists of the time struggled against. Many new women artists were "silenced" by the male-dominated critical mainstream; Duncan's representational figure Elfrida Bell,

in an irreconcilable position of female-artist limited by gender inscription, goes too far by social standards of the time, and commits suicide. Etched on her tombstone, according to her death-note request, is "Pas femme-artiste," the final words of Duncan's novel, inscribing Elfrida Bell's negation as female artist within the discourses of that society.²⁵

Hilda Howe, central female character of The Path of a Star (1899), published in New York as Hilda: A Story of Calcutta (1898), also represents Duncan's consideration of the limitations of the dominant discourse for the new woman's aspiration to freedom of expression.²⁶ The conclusion in this novel problematizes the position of the female subject in the conventional binary opposition of marriage. Here too, the ending focuses not on a conventional resolution of the happily-ever-after, but on the difference and marginalization of the female artist as the occluded female subject. Duncan's writing evidences not only her concern with the development of Canadian culture and politics within the influences of "American freedom and British conventionality" (Dean Daughter of Today xii), but also the position of the female subject as doubly constructed by the influence of both political and gender

imperialism. Like Elfrida Bell, Hilda Howe is a representation of the "new woman," and, like Elfrida Bell, the New World ingenue in Europe, is a new woman female artist in Anglo India. Both are versions of the splitting female subject. These heroines, despite the careful distinctions Duncan's novels make in cultural setting, show the common experience of their marginal relation to the conventions and values of patriarchal culture.

This marginal position is problematized further in the female colonial subject of colour, represented in the semi-Anglicized Rani Janaki and the insurgent Bepin Dey of The Burnt Offering. The former chooses to reassume her cultural, and therefore political, allegiance to India; the latter chooses suicide rather than submit to the British authority in India, and, like India at the time, is a "prisoner of the twentieth century," incarcerated, even annihilated, under the hand of a century of British imperial presence. Similarly, the concept of the nineteenth-century Angel in the House may be seen as the gender version of the imperial concept of the Jewel in Crown, both bound by the protracted sway of patriarchy and imperialism.

Stories of Exile

Duncan's ironic portrayal of the "foolishness of a sahib who tried to plant his hearthstone in India" (Simple Adventures 155), represents the garden as symbolic of Duncan's life in Anglo India as a "violet in exile":

As to the garden, there was not a tropical seed in it, they were all English flowers, which made the mallie's excellent understanding with them more remarkable, for they spoke a different language...Violets too--violets in exile, violets in pots, with the peculiar property that violets sometimes have in India, of bringing tears to the eyes if one bends over them. (Simple Adventures 165)²⁷

Published nearly a decade later, Duncan's psychological autobiography treats the conditions of exile metaphorically through the symbolic agency of the English garden in Anglo India. The journal's title, On the Other Side of the Latch, with its connotations of marginalization, locates the woman writer as exilic subject. Significantly, the condition of physical and psychic exile is metaphorized as Duncan's garden, that ambiguous representation of Anglo-Indian exile and the "cult of home."²⁸ With herself located as the subject in this garden, exile as the leitmotif of this work reflects the condition of not only Duncan's physical life in India as a colonial subject, but also the psychic condition of

the female subject as artist, that is, of herself as doubly colonized--a woman writing in a colonial context.

The garden as metaphor of exile is also a symptom of the psychic split endemic to the condition of the female subject. The loss of or separation from the home culture and concurrent disjunction with the place of exile both effects and represents the splitting "I," a condition that is not specific to the physical exile of the colonial or the expatriate, but by which it is exacerbated. The position of female subjects in general, and women writers in particular, is one of exile within the dominant patriarchal culture; women writers are exiles within the dominant literary culture. Using linguistic and literary forms which are defined and valued by that culture, they write both within and against these definitions and values. The difference between women writers and men writers is that, as gendered subjects, the latter are "at home" in the literary cultures within which they write. The writing of women on the other hand is always already exilic (A. Ingram 2).²⁹

Exile for the writer means displacement of the "professional tools [which] are inextricably related to the cultural and linguistic realities of his/her country of origin" (Lagos-Pope 8).³⁰ Although voluntary, Duncan's exile

entailed her removal from the "place" of her English-Canadian cultural community, the social-political nuances of which she evoked so clearly after ten years of exile in The Imperialist (1904), with "that sharpness of focus, that detailed accuracy of recall, and that intensity of affection for a place and a time that only distance and loss can bring" (The Imperialist 313). The exile of "me" from "we" represented in the overtly autobiographical On the Other Side of the Latch also figures in the linking narratives of The Pool In the Desert.³¹ Duncan's Anglo-Indian writing is marked in one sense by the displacement of females in their social and cultural milieu and by disjunction as gendered subjects in the colonial context. The female subjects of the linking short narratives comprising The Pool In the Desert--Judy Harbottle, Helena Farnham, Dora Harris, Madeline Anderson and Violet Forde--all are varieties of "violets in exile."

The configuration of exile, paired with de Man's concept of dédoublement, is the formal linking trope of Duncan's quartet--the ironic figure of the "I" who narrates each piece. For example, the opening paragraph of the title story introduces the "I" who is both observer and participant in the moiety of Anglo-Indian life about to be represented. This "I" figures an ironic split between the

writer of the memsahib's story and the memsahib herself. The "I" is also both singular and collective--the "me" voices resistance to and/or compliance with the conventions of "we." Duncan's narrating "I" negotiates the Anglo-Indian female colonial position. The behaviour of Judy Harbottle and Somers Chicele in the title story is contextualized by the social exigencies and pressures of Anglo-Indian culture. The "I" thus comments on behaviour in an Anglo-Indian context against an implicit contemporary late nineteenth-century surround of morals and conventions. The text is thus constituted by the mediation of "you" reading, in this context, a complexity of paradoxical motivations figured as the memsahib. Accordingly, the first sentence of the title story presents three female subjects, whose sphere is that of the verandahs and drawing rooms of Anglo India--the narrator, Anna and Judy:

I knew Anna Chicele and Judy Harbottle so well, and they figured so vividly at one time against the rather empty landscape of life in a frontier station, that my affection for one of them used to seem little more, or less, than a variant upon my affection for the other.
(PD 3)

The "I" of the second narrative in the collection, "A Mother In India," also constitutes a first-person narrator who is writer; observer and participant. Helena Farnham is split along the lines of English cultural values, social

conventions and the exigencies of Anglo India. Helena's roles as wife and mother conflict under the pressure of the "cult of home" to which she sacrifices the conventional "maternal relation" with her daughter Cecily. Duncan's treatment of the loss and separation so closely associated with notions of exile demonstrated in On the Other Side of the Latch is reiterated more succinctly in "A Mother in India." A "mother in theory," as she describes herself, Helena is inscribed as a female subject in exile.

The "I" of the third story, "An Impossible Ideal," also is a self-conscious participant in the narration, and similarly split, but this time between the boundaries of colonial administration and his (for this narrator is male) subjectivity. These boundaries stifle spontaneity and imagination in both communication and art in the Simla hierarchy of the colonized and the colonizers. The visiting artist Ingersoll Armour, Philips reveals in this retrospective autobiographical account, was prized for the refreshingly non-realist renderings of the Anglo-Indian landscape in his paintings, but sanctioned for his unrestrained acquaintance with native subalterns: "to understand how we prized him, Dora Harris and I, it is necessary to know Simla....[He] bloomed there conspicuously alone" (PD 117). The feminine image of Duncan's violets in

exile thus accompanies the portrait of the artist I. Armour mediated through the male intelligence of an Anglo-Indian colonial official.

The first-person initial of I. Armour's name suggests an autobiographical identification distinct from that of Philips, the narrating voice of this piece. Underwriting, so to speak, the disruptive mood of I. Armour, who comes dangerously close to becoming "a prosperous artist-bourgeois with a silk hat for Sundays" (PD 201), may be an identification with the position of Duncan herself. Marrying I. Armour, Philips comments, would be "very romantic--like marrying a newspaper correspondent" (PD 207). The "I" of I. Armour thus also suggests an autobiographical identification with the subversive "mood"--to use Genette's term--of the artist figure, which is contained by the authoritative voice of the teller, Philips, who is a representation of British imperialism and Anglo-Indian administration--a figure of orientalism.³²

The earlier identification in the title story of the female voice as writer has established the artist-subject as feminine. I. Armour of "An Impossible Ideal" effects deconstruction of stereotypical binaries which oppose the terms male/imperial/conventionality to the terms female/colonial/creativity in the linking narratives of The

Pool In the Desert. The "I" of I. Armour is a trope of the artist-subject already identified as a feminized figure vis-à-vis imperial and patriarchal codes, localized this time as the narrative mood of the artist who is in a feminized position when it comes to the hegemony of the teller, but who, in the end, escapes the dominating discourses of Anglo India.

The narrating "I" of the fourth story, "The Hesitation of Miss Anderson," resists a conventional portrait of Madeline Anderson as sentimentalized heroine. The narrative, Duncan's "I" tells us, depends on the "reason" she hasn't gone abroad before:

So much that happened afterward, so much that I am going to tell, depends upon this reason for not going before, that I also must talk about it and explain it;...her reason was a convict, Number 1596....[W]hen in February death gave him his quittance, she took her freedom too, with wide intentions and many coupons.
(PD 215)

Narrative voice as both teller and writer is doubled again in the fourth narrative. This final narrative appears to create a text which would elicit the reader's passive contemplation rather than active mediation. But in its negotiation of conventions of realism and romance and this narrataive invites the reader's participation in the construction of Miss Anderson's story.

Madeline Anderson and Violet Prendergast appear to embody stereotypical female opposites of good and bad in their representations of duty and self-interest. Madeline's representation of conventions of feminine loyalty and modesty is undermined by the intervention of the unconventional Violet Prendergast/Forde. The latter's coincidental seduction of the same two men upon whom Madeline fixes her affections could receive various treatments under the aegis of realism or romance. Conventional realism would perhaps see Madeline defeated in not only the first relationship in America, but also the second relationship in Simla. Conventional romance would perhaps see Violet duly punished, perhaps by death in the Jamesian manner of self-made American women abroad in exotic settings. However, in Duncan's negotiation of the conventions of how things are and how they ought to be, both women end happily paired. Ironically, Miss Anderson remains with the ambivalent prospects of Anglo-Indian memsahibship before her, while her nemesis Violet Forde escapes this commitment to exile, and hence to the "good" woman's role as loyal nurturer in marriage. The ending of the final story in Duncan's quartet underlines the exilic position of traditional female gender roles; it also undermines the conventional positioning of females in

romance and realism to demonstrate the constructedness of both.³³ In doing so it provides the final link in the reification and recusance of gender and genre negotiated by these linking narratives.

The Face In the Pool

Duncan's journalism reveals an early use of the pool as metaphor for an ideal of the nourishing richness of the creative imagination. Her straight-faced account of an excursion with Joaquin Miller, "a minor American poet and flamboyant bohemian" (Tausky Novelist of Empire 4), to find Ponce de Leon's mythological Fountain of Youth describes the pool as "perfectly translucent":

One could see the beautiful mineral tints of blue and green and yellow at the bottom, and thirty feet down strange forms of vegetable life waving in the water, which was warm and not unpalatable. We all drank of it, and to prove its efficacy it may be said that none of us have died. Our cavalier guide filled our cups for us, and as he bent with mine, I looked over his shoulder, and saw that the face in the water was the face of the Poet. So it was a masquerade. But it served to confirm my conviction that upon the secrets of perpetual youth the poets are best informed.³⁴

Duncan's description of the pool in this piece of journalism romanticizes it, implying a significance of the pool as symbolic of a poetic life of the imagination, where the "face in the water" is unmasked as the "face of the Poet." This juxtaposition of an ideal and an actual

persona, of romance and realism, is reiterated in her literary criticism, her views on the woman question, and in the forms and themes of her later novels; the materially real is a masquerade for the ideal, where the external structure of the representation masks the inner presence of the "face" that lies beneath as a subtler, subtextual representation. Later, Duncan's quartet of short narratives in The Pool In the Desert would also reiterate the image of the pool as disguising the creative imagination and the desire of the female subject--the masked "I"--as a motif representing her autobiographical excursion into the experience of Anglo-Indian women.

The first story in the order of the 1903 edition, "The Pool In the Desert," not only enunciates the significance of the image in the subsequent narratives but also connects the image of the pool particularly to the feminine, that is, to the enlivening presence of the memsahibs Anna Chicele and Judy Harbottle, who, according to Duncan's "I" narrator, "figured so vividly at one time against the rather empty landscape of life in a frontier station" (PD 3). The situation, narrated by "I," who places herself tangentially to it, involves the affair of Judy Harbottle and Anna Chicele's son. As a Kiplingesque cliché, the

narrative would in all likelihood attend to the surface unconventionality and lurking immorality of the situation, while failing to explore the complexity of anti-convention in the Anglo-Indian context.

Judy Harbottle, one of the unexpected pools of nourishment and insight in the psychic desert of Anglo-Indian society, is a Paris-trained artist. But she has painted little since she arrived in Simla newly married to Colonel Robert Harbottle, a marriage that was a consequence of their affair, which gave the first Mrs. Harbottle grounds for divorce. Somers Chicele, in the hill station to visit his family, has followed his father into the British Indian imperial army. After two years, "his eyes no longer played with the tinsel vision of India; they looked instead into the arid stretch beyond" (PD 11). Judy Harbottle, the narrator observes, "saw simply, I imagine, the beginnings of her own hunger and thirst in him, looking back as she told us across a decade of dusty sunsets to remember them" (11).

Their desire consists, it seems, in a correspondence of spirit. "She was telling me," Somers says to Duncan's "I," "that the people in India are sepulchres of themselves, but that now and then one came who could roll away another's stone" (PD 13). This allusion to spiritual

rebirth associates it with a concept of creativity and communication that is feminine in Judy's need to "exist more than half in other people" and her insight that "the best of life is in that communication" (PD 22-23). However, Judy chooses not to escape the desert of Anglo India in her nourishing relation with Somers Chicele; neither does she stay in the desert of convention with Major Harbottle. She returns instead to London, "back straight into her own world" (45) from where she writes to Anna Chicele, the mother of Somers:

You will not find, I know, anything grotesque in the charming enthusiasm with which he has offered his life to me;...you understand too well, you are too kind. And if you wonder that I can so render up a dear thing which I might keep and once would have taken, think how sweet in the desert is the pool, and barren was the prospect from Balclutha. (PD 45)³⁵

The second-person address of Judy's letter represents the "women's version" absent in Kipling's sketches of the memsahib. The "you" which the voice addresses is constituted as intelligent, insightful, empathetic and feminine, and positioned as sensitive to the psychological and social complexities of the Anglo-Indian context in a situation that, in Kipling's portrayals of the memsahib, would be misconstrued and derided.

The image of pool and desert inscribed so forcefully in the title story reappears in the remaining three

narratives of this group. Perhaps the best known because it has been most often extracted from the group and anthologized, "A Mother In India" gives the first-person account, from the point of view of the mother, of a twenty-year estrangement from her daughter, who had been sent home to England for her health and her education to be brought up by the paternal grandmother and aunts. The result of very few ocean crossings between India and England to visit her daughter Cecily is that the "I" narrator, Helena Farnham, seems weaned from the anxiety of the initial separation and stoically perceives that while she is "a mother in theory," she is her husband's "wife in fact" (PD 58). Bringing the now twenty-one-year-old Cecily out by steamer to India, Helena responds to a young male friend's shock at her apparent lack of sentiment about what he sees as the "beatitude" (PD 69) of motherhood, and her view that the maternal ideal is a patriarchal fixation. Of his perception that her relationship with her daughter is unnatural, Helena observes, "The primitive man in him rose up as Pope of nature and excommunicated me as a creature recusant to her functions" (PD 77).

The consideration of the ideal and the actual in conventions of gender extends to Helena's perception of romantic and realist attitudes to Anglo-Indian experience.

The pool image surfaces rather unexpectedly in a deck-chair conversation between the narrator and another memsahib returning to India:

Mrs. Morgan, wife of a judge of the High Court of Bombay, and I sat amidships on the cool side in the Suez Canal. She was outlining "Soiled Linen" in chainstitch on a green canvas bag; I was admiring the Egyptian sands. "How charming," said I, "is this solitary desert in the endless oasis we are compelled to cross!" (PD 72)

Helena's ironical reversal of the romantic outlook here points to the paradisaical ideal of India as a convention. As Duncan's narrator in "A Mother In India" perceives, the desert embankments of the Suez are a visual reprieve from the endless ocean crossing which itself is a kind of idyll, a hiatus before the physically lush but psychically arid landscape that is their destination, an eventuality as real as "soiled linen."

As the playful reversal of the pool image in "A Mother In India" signals, this pool/desert metaphor is heterogeneous and fluid. The binary opposition of pool and desert is deconstructed to foreground the indeterminacy of either term.³⁶ The pool image operates as a specular agent which both reflects and refracts the representations voiced by the narrating "I" in all four narratives. Conventions of romance and realism are shown to be interdependent, rather than oppositional in Duncan's text, and therefore

"despecularize"³⁷ or attempt to undo assumptions which underlie these discourses.

The pool is the desired object in the desert; the first two narratives of Duncan's text begin to inscribe this desire. But the pool is also a metaphor for the subject itself, and enunciates the splitting subjectivity constituted by the texts of these linking short narratives. The pool, as a specular agent, refracts the splitting "I" of Duncan's first-person observer/participants, who comment with ironic distance on their own experience or on the shared experiences of others. Commenting ironically on her own misperception of the intentions of Dacres Tottenham behind his attentions to her daughter Cecily, Helena Farnham points to discrepancies in her position as the speaking subject of this text: "I observed that myself had preposterously deceived me, that it wasn't like that at all" (PD 77). This admission of fallibility puts into question the "I"'s reliability in other matters to do with the situation related by her, in effect creating a slippage whereby mood can figure its resistance to the authority of narrative voice.

In the third narrative, "An Impossible Ideal," set in Simla, Ingersoll Armour, fresh from Paris and the aesthetic influence of the impressionism and primitivism then

challenging the realist tradition of the French Academy, is prized by the narrator in the same way that Judy Harbottle's unconventional sensibility is prized by the narrator of the title story. And like the opening paragraph of "The Pool In the Desert," the first paragraph of "An Impossible Ideal" reiterates the pool/desert image as a paradoxical and ambiguous metaphor for the social, intellectual and psychic conditions of Duncan's speaking subjects. In the opening paragraph of "An Impossible Ideal," play on the pool image and the interplay of conventional oppositions are extended further to consider the "desert" society of Simla which nevertheless sees itself as "highly cultivated":

To understand how we prized him, Dora Harris and I, it is necessary to know Simla. I suppose people think of that place, if they ever do think of it, as an agreeable retreat in the wilds of the Himalayas where deodars and scandals grow....[M]y little story is itself an explanation of Simla. Ingersoll Armour....came and bloomed among us in the wilderness, and such and such things happened....I hasten to add that it is a waste as highly cultivated as you like....Still he bloomed there conspicuously alone....Nature in Simla expects you to be content with cocked hats. (PD 117)

"An Impossible Ideal" considers the anomaly of the creative imagination in Simla. Ingersoll Armour inscribes the disruptive pressure of the artist and art on Anglo-Indian society's uncritical acceptance of the material

world as self-evident fact. While Armour's canvases are hung at the Simla Fine Arts Exhibition, "in the worst light in the room" (PD 118), their "passion of colour" and innovative repudiation of the drawing techniques of realist representation are conspicuous to Dora Harris and the narrating "I." First prize is awarded by a committee drawn from the Simla military and administrative establishment and headed by Sir William Lamb, Member of the Council for the Department of Finance, to a "first rate" military camp scene. The painting depicts, as Sir William effuses, "Natives cooking in the foreground, fellows standing about smoking, and a whole pile of tinned stores dumped down in one corner, exactly as they would be, don't you know!" (PD 123). Sir William's antipathy to non-realist painting immures him from the impact of the imagination and innovation shimmering in Armour's canvases. The pool of imagination and creativity, in the wake ploughed by Sir William, is an inconspicuous "trickle" in the thin "stream" of Simla society which itself recedes at the bulk of his authority:

[Sir William] was borne to our sides. The simile will hardly stand conscientious examination, for the stream was a thin one and did no more than trickle past, while Sir William weighed fifteen stone, and was so eminent that it could never inconvenience him at its deepest. (PD 122)

In the fourth story, "The Hesitation of Miss Anderson," the tale of Madeline Anderson and her reappearing nemesis, Violet Ford, and the coincidental trail of misfortune in love caused by the latter to the former, ends happily in marriage all around. The romantic-comedic ending signals a cadence of harmonious resolution, and may be seen as perfectly in keeping with the continuous motif of the pool as a primary link throughout Duncan's quartet. An American on her way around the world, Madeline Anderson is ordered to Simla for her health by a Calcutta doctor. Her voice speaks as the narrating "I" in a letter to her sister, in which she describes Simla as "the oddest place imaginable...this microcosm of Indian official society withdrawn from all the world, and playing at being a municipality on three Himalayan mountain tops" (PD 224). She further confides that, yet, "the queer little place has a nobility, drawn I suppose from high standards of conduct in essentials....Quite half the people seem materializations of Kipling...but one mustn't say so if one wants to be popular" (PD 225-226).³⁸

Drawing attention to the constructedness of what is perceived to be real, Duncan puts into the discourse of the text the influence of romantic ideals on both art and life. In this conflation, the possibilities of an India

exoticized in the discourse of orientalism coincide with romanticized possibilities for the female subject:

early riders around Jakko saw the real India lying beyond the outer ranges, flat and blue and pictured with forests and rivers like a map. The plains were pretty and interesting in this aspect, but nobody found them very attractive. Sensitive people liked it better when the heat mist veiled them and it was possible to look abroad without a sudden painful thought of contrasting temperatures. We may suppose that the inhabitants of Paradise sometimes grieve over their luck. Even Madeline Anderson, whose heart knew no constriction at the remembrance of brother or husband at some cruel point in the blue expanse, had come to turn her head more willingly the other way, toward the hills rolling up to the snows, being a woman who suffered by proxy, and by observation, and by Rudyard Kipling. (PD 306)

The British imperial experience of India is a tale told to itself, formalized in constructions which embed orientalism's romanticization in realistic notation. The formal conflation of romance and realism in "The Hesitation of Miss Anderson" is a metaphor representing both the Anglo-Indian "imperial I" and the positioning of the Anglo-Indian female subject. As the image of this conflation in Duncan's text, the pool in the desert despecularizes the Anglo-Indian face in the pool.

The pool image metaphorizes the pressure of the feminine and the imagination as semiotic agents of desire in Duncan's quartet, resisting the literary authority of both realist and romantic modes in Duncan's particular

portrayal of female experience in Anglo India. In its conflation of romance and realism, Duncan's quartet challenges the authority of both language and culture, and is a formal representation of resistance to figuralizing conventions of the female subject and the feminine in both language and culture.

A Dream of Coolness

Simla, as administrative centre and summer headquarters of the Raj, was a most sought-after location, and an appropriate setting for Duncan's quartet. "A dream of coolness in a very hot land," it beckoned as a "haven of familiarity pinnacled above the alien dust of the plains" (Barr 7). As Anglo-Indian society's "dream," Simla represented an exotic and romantic ideal of the British Raj--the pool in the desert. As administrative centre Simla represented, realistically, both the seat of Anglo-Indian bureaucracy and escape from the killing heat of India's lower elevations. As setting, Simla demonstrates both the insubstantiality of the pool and its centrality as an ideal in nourishing both soul and creative imagination.

At the end of Duncan's autobiographical The Simple Adventures of a Memsahib, Mrs. Perth McIntyre, who is leaving India with her retired husband to find the "warmest

south wall in Devonshire" (305), observes about the young memsahib Helen Browne and her husband, that "their first chapter has been our last" (Simple Adventures 307). Here Duncan's "!" comments that the old novelty India held for her when she too "saw romance under a turban and soft magic behind a palm" is new "in the eyes of Helen Browne" (307). This doubled image juxtaposes the emphases of realism and romance in representations of India. In her twenty-two years in Anglo India, Mrs. Perth McIntyre sees that the "tissues" of body and soul are "apt to turn...to a substance somewhat resembling cork" (Simple Adventures 311). In her experienced Anglo-Indian view, India is a deadening world of exotic blossoms and dust:

I hope [Helen Browne] will not remember so many dead faces as I do when she goes away--dead faces and palm fronds gray with the powder of the wayside, and clamorous voices of the bazar [sic] crying, "Here iz! memsahib! Here iz!" (311)

As late as 1909, Maud Diver's The Englishwoman in India strove to balance the one-sided picture of the memsahib created by Rudyard Kipling. However, she argued, the fact that

Englishwomen are disposed to pass judgment on their Anglo-Indian sisters, as a class, is undeniable. From pedestals of sober respectability and energetic industry, they denounce as idle, frivolous and luxury-loving, those other women of whose trials and temptations they know little or nothing; and it must be acknowledged that a surface glance at certain aspects of Anglo-Indian life would appear to justify

much of the unsparing criticism to which they are subjected....[I]t would be well for those at home to realize, as vividly as may be, the special dangers and difficulties which complicate the lives of Englishwomen in India. (Diver 5-6)

From the moment the prospective memsahib "sets foot on the out-bound steamer" she is surrounded by an atmosphere of relaxed conventions by English standards, but expected, once in Anglo India, to devote her self diligently to one of the three occupations available to her--"the intellectual, the domestic, or the religious" (Diver 13).

The female subjects in The Pool In the Desert seem not to attach themselves to any of these three options, with the exception of Helena's priority as wife in "A Mother In India." But as narrator of her own story, Helena is the intellectualizer of her own life. However, for the characters in Duncan's quartet, intellectual and artistic occupations seem difficult, if not impossible to maintain. In "The Pool In the Desert," Judy Harbottle, who has been "extravagantly affected by the ideals of the Quarter [in Paris]" (PD 7) complains that there is "no dignified distraction in this country for respectable ladies nearing forty" (PD 20). In the bohemian milieu of Paris she scarcely had a thought that wasn't "based on Chinese white and permeated with good fellowship" (PD 5); as memsahib in the "desert" of Simla life she submerges her artist's

temperament, swimming "with the tides of the surface" (PD 9-10).

This split subjectivity of the memsahib is reiterated in "A Mother In India" where Helena's subjectivity is split not only in her roles as wife and mother, but also is constructed ironically; although twenty years in Anglo India have made her aware of the relativity of female gender roles regarding motherhood, conventions continue to govern her narration. Of the early days of Cecily's infancy we read the retrospective recognition of the patriarchal conventions that formalize the matter of parenthood: "we were of excellent mind toward Cecily; we were in such terror, not so much in failing in our duty toward her as toward the ideal standard of mankind" (PD 50). Duncan's representation in Helena of the factual hardships of the "rival claims of India and England; of husband and child" (Diver 37) narrativizes the position of doubled exile that was a matter of convention for Anglo-Indians, who were displaced not only from "home," and therefore from a sense of authentic "place," but also from children and spouses. As Colonel Innis in "The Hesitation of Miss Anderson" remonstrates, the tragedy of separation lies just below the seemingly frivolous surface of Anglo-Indian life:

It's not fair to ask women to live much in India.
Sometimes it's the children, sometimes it's ill

health, sometimes it's natural antipathy to the place; there's always a reason to take them away....How many men and women can hold themselves together with letters? (PD 229)

Duncan's treatment of this situation is another issue in the linking narratives of The Pool In the Desert. Her representations of this situation also inscribe the recognition of the psychic split imposed between mother and daughter in the patriarchal tradition which the imperial military order of Anglo India exemplifies. In "A Mother In India," Dacres Tottenham represents the patriarchal sanction that would pronounce Helena as "recusant to her function," and which ironically, as she is aware, has already made Helena a mother in exile in her physical and psychic separation from her daughter Cecily. Patriarchal tradition continues when, according to Maud Diver, "[o]ur Anglo-Indian woman closes her first chapter of motherhood in exile, to reopen it afresh, under other conditions, when the great ships bring back her sons and daughters" (47). The duty of the Anglo-Indian mother, then, is to "take up her interrupted task and carr[y] it through to the best of her power, till wedding bells 'ring out the old, ring in the new'" (Diver 47).

Significantly, the "I" narrator of "A Mother In India" reiterates the conventional role of the Anglo-Indian mother

in continuing the institution of marriage to the next generation, and thus perpetuates the inscription of the status quo. However, recognizing the overdetermination of cultural inscription in Dacres' response to her regarding motherhood, what ought to be the "most natural thing in the world" (PD 56), Helena is clear on her perception of him: "[h]e was brimful of compassion, but it was all for Cecily, none for the situation or for me" (PD 77). However, her critical acuity does not extend to Cecily's marriage, which she assumes will take place as a matter of course:

With certain limitations it didn't matter an atom whom Cecily married. So that he was sound and decent, with reasonable prospects, her simple requirements and ours for her would be quite met....I could predict with a certain amount of confidence that in her first season she would probably receive three or four proposals, any one of which she might accept with as much propriety and satisfaction as any other one....She was the kind of young person, and that was the summing up of it, to marry a type and be typically happy. I hoped and expected that she would. (PD 78)

The predominance of Helena's voice suppresses what Cecily may think and feel about these hopes and expectations. Helena fervently hopes she doesn't marry Dacres because it would be a disservice to his visionary temperament. And when the betrothal does not transpire, Helena assumes that Dacres decides not to propose because he realizes Cecily's apparent lack of imaginative appreciation for the exotic ideal the Taj Mahal represents. However, neither Helena nor

the reader is privy to what transpires between these two in "the silvered, scented garden" (PD 106). Cecily quite possibly silently colludes in his decision not to follow through with his planned proposal in the romantically seductive context of moonlight at the Taj Mahal.

If, as post-structuralist feminist theory insists, the woman writer has "no language of her own but can only...imitate male discourse," then "her own writing must inevitably be marked by this" (Moi Sexual/Textual Politics 140). Thus female subjectivity is hidden in Duncan's text, left as a lacuna to subvert conventional hopes and expectations, which like language, are inscribed by discursive formations. As Stephen Scobie observes, "'A Mother In India' depends upon gaps and absences, strange lacunae in the plot and in the reader's expectations" ("The Deconstruction of Writing" 27). Cecily has a minimal speaking part in the discourse narrated by her mother's voice. The daughter's story remains hidden in the interplay of romance and realism at the Taj Mahal, and in the foiled confirmation of heterosexual binary opposition in a marriage to Dacres. Cecily, who pragmatically declares she ought to have worn "thicker soles" (PD 106) for the cold marble of the tomb underfoot, staunchly retains "the silhouette of her personality" which "sharply refused to

mingle with the dust of any dynasty" (PD 104). Cecily's "mood" asserts itself against the voice of Helena's narrative authority, and paradoxically echoes her mother's recusance of the idea of the "maternal relation."

Thus Duncan's text manages to subvert the matrimonial prescriptions of Anglo India; Cecily chooses spinsterhood, and its ambiguous and undesirable status for unmarried females in the nineteenth century. Victorian assumptions about the spinster as a woman who failed to achieve marriage saw her as unfulfilled and unhappy, relegating her to "family and historical obscurity" (Jalland 253). In much Victorian literature the dominant image of the spinster was that of "victim and social failure" (Jalland 258). However, in the latter nineteenth century, the conventional "spinster" role was challenged by the concept of the "new woman," making it possible for women to validate the status of remaining single. Cecily's spinsterhood further destabilizes assumptions about Anglo-Indian women as mothers and wives and alerts us to the operation of new women ideology in Duncan's text. Her ambiguous gesture of a gift on the occasion of Dacre's marriage effects an alteration in narrative mood which carries ironic implications, further undermining the cultural discourse which Helena's voice both challenges and imitates:

When Dacres married the charming American whom he caught like a butterfly upon her Eastern tour, Cecily sent them as a wedding present an alabaster model of the Taj, and I let her do it--the gift was so exquisitely appropriate. (PD 112)

The exploitation of the Taj Mahal as symbol and as historical fact enters the discourse here in this ironic interplay of romance and realism. Everard Cotes proposed to Duncan at the Taj Mahal while she was on her world tour (Sullivan x). In views of romance and realism that see them as opposites, the romantic figure pursues a melodramatic quest through a symbolic landscape, and the realist figure responds to entrenched social and cultural institutions, such as marriage and gender formation (Kaplan 2). The Taj Mahal in Duncan's text ironically signifies the occlusion of these categories. What is inscribed here is neither romance nor realism; the butterfly is caught en route by the net of marriage. Historically, the Taj Mahal also stands for both romantic symbol and realist fact. Mumtaz Mahal, the woman whose memory the monument enshrines died in childbirth, was one of several wives of the Shah Jahan, who had the Taj Mahal built as a love memorial.³⁹ The Taj, in the century after the British military victory over Agra in 1803 (Pol 53), took on the symbolic value of the "old dream" of India evoked in Helena's return to the monument after the early days of her marriage twenty years earlier

(PD 103-4). In Duncan's text, the monument, framed by a romantic vision which does not come forth and which is commented on ironically in an alabaster replication, is an overdetermined sign. Symbolizing, as metaphor, both an old dream of India as exotic other and marriage as romantic attachment, it also stands for, metonymically, the inscription of these institutions as cultural replications. Ironically, the Taj Mahal inscribes the binary oppositions of imperial and colonial, and of husband and wife--naturalized as "how things should go."

Perhaps the ultimate representation of romance, the Taj Mahal at Agra figures significantly both in the romantic dream of India and as sign in the discursive constructions of both gender and society in Anglo India. The "I" narrator, Helena, is a representation of an ideology paradoxically constructed by the expectation of romance confronted by the disillusionment of experience. As a figure of new realism, Helena's ambiguous response to the "real enchantment" of the Taj after twenty years in Anglo India is embedded with both her belief in it as "the key of dreams" and in the "practical considerations" of life in India:

A time there was when the name would have been the key of dreams to me; now it stood for John's headquarters. I was rejoiced to think I would look again upon the Taj; and the prospect of living with it was real

enchantment; but I pondered most the kind of house that would be provided...and whether it would have a roof of thatch or of corrugated iron--I prayed against corrugated iron....I was forty, and at forty the practical considerations of life hold their own even against domes of marble, world-renowned, and set about with gardens where the bulbul sings to the rose. (PD 92)

Helena's ambivalence and Duncan's conflation of the ideology and language of romance and realism is paralleled by the juxtaposition of the images of the roof of "corrugated iron" and "domes of marble." The Taj, in Helena's outlook, is a sign of both the dream of the past and the domestic domicile of the present, and a psychological site of both enchantment and actuality.

Helena's "unrealistic" view of her daughter sees that she, unlike her suitor Dacres Tottenham, will not be held in the spell of an old dream of India cast by the Taj on those who must accept it in order for the Raj to maintain its hegemony. Cecily's apparent lack of visionary substance limits her range of perception, according to Helena, to "exactly as much as a camera" could register (PD 98). However, it is Helena's "camera" focussing on the scene as she chaperones Cecily and Dacres to the Taj in the moonlight, which creates a night of "perfect illusion," recapturing for Helena the "original joy of things when John and I drove through the same old dream" (PD 104). The

paradox of Helena's character, and her ostensibly clear-sighted narration, lies in the facet of orientalism she represents.⁴⁰ Although she sees herself as not "a person of overwhelming sentiment," she valorizes Dacres' visionary temperament over Cecily's plodding one. Further, the Taj in moonlight still sways her, and, at the bottom of her pragmatic scheme to settle the suitability of the couple one way or the other, is her belief in the priority of orientalism's ideology of India as other reified in the continuation of Anglo-Indian generations. Swayed by the "vision" of the Taj in moonlight, Helena waits for the influence of its spell to come forth in the "idyl" of Cecily and Dacres. But, in Cecily's wish for "thicker soles" lies the difference between her realistic response and Helena's romantic dream, and thus may signify an ideological shift of the "new" generation for whom the Raj has taken on new realism's mood of dis/illusionment.

Simla as insubstantial dream and site of the "mummified" culture of Anglo India is reiterated in "An Impossible Ideal." Here again figure Agra and its implications of the vision metonymized by the Taj Mahal. Dora Harris describes to Philips how "Armour had been filling her life in Agra [site of the Taj], how it had all been, for these two, a dream and a vision" (PD 193). The

Taj stands for not only an ideal of India, but also an idea of creative possibility that Simla's insulated "ark of refuge" from the outside world ironically makes impossible. This reversal of the ideologies of romance and realism occurs in I. Armour's capitulation to the Simla social elite. Ignored in his first try, Armour submits a painting that is awarded first prize by Sir William Lamb in Simla's next exhibition. It is a realist representation of "an old Mahomedan priest with a green turban exhorting a rabble of followers....very conscientiously painted" (PD 197). The painting, I. Armour tells Philips, reminds "His excellency...of an incident in one of Mrs. Steele's novels" (PD 198). Duncan's narrative self-consciously draws attention to the distinction between her own complex conflation of romance and realism in her studies of character and situation and the contemporary Anglo-Indian writer, Mrs. Flora Annie Steele.⁴¹ Duncan's deployment of new realism in this piece foregrounds this conflation and its attendant ideological critique in the "I" narrator's closing comment on the situation of the triangle of himself, Dora Harris and I. Armour:

I fear that we, no more than Ingersoll Armour, were quite whole-hearted Bohemians; but I don't know that we really ever pretended to be. (PD 211)

The consideration of romance and realism throughout The Pool In the Desert is demonstrated also in the quartet's fourth piece, "The Hesitation of Miss Anderson," which begins by drawing attention to the cause and effect plot emphasized by the realistic American magazine story. But, as the central female character travels from New York to Simla, Duncan's text combines both realist and romantic conventions to focus on a study of Madeline Anderson's situation as a visitor in Anglo-Indian society. Duncan's use of realism here replies to the Jamesian female figure of the self-made American girl often represented as fatally naive about her unconventional and therefore suspect status in foreign settings. Unlike James' American Daisy Miller, however, Duncan's English Cecily Farnham neither succumbs to the seduction of moonlight nor exposes herself to the fatal "perniciosa" (James 79) Daisy contracts while allowing herself to be entertained after dusk on the chilly marble.

Neither does Madeline Anderson meet a victim's end in Anglo India. Duncan's conflation of romance and realism here self-consciously utilizes the conventions of the sentimental romance, parodying them to outwit expectations of just reward for moral and immoral female behaviour. Duncan's narrator recognizes the melodramatic possibilities

in Madeline Anderson's situation, a melodrama which her character prolongs as she delays exposing Violet Prendergast/Forde/Innis as the bigamist the latter still thinks she is. On the day Violet returns to Simla, Madeline is reading a sentimental romance called The Amazing Marriage, a title which comments metafictionally on the constructions of literary and social convention Duncan parodies here. In this situation, Valentine Drake, Violet's latest amour, is the other man, a romantic role on which Simla society ambivalently looks with disdain and fascination. Madeline comments:

It rather added to his unpopularity that he was a man women usually took with preposterous seriousness....He was also aware of inspiring entertainment for the lookers-on, with the feeling that at such times he, too, was an amused spectator. This was, of course, their public attitude. In private there was sentiment, as they talked about the tyranny of society, or delivered themselves of ideas suggested by works of fiction which everybody simply had to read. (PD 278-279)

Violet runs off with Valentine--an action in keeping with her character as the fickle man-eater. Ironically, Violet's unconventionality serves also to bring a harmonious, "romantic" resolution to Madeline's situation. As the final linking narrative in The Pool In the Desert, "The Hesitation of Miss Anderson" comments on itself as a

construction of new realism both comprising and exposing the techniques and ideologies of romance and realism.

The characters of Madeline and Violet in "The Hesitation of Miss Anderson," too, are veiled representations of Duncan's literary treatment of the indeterminacy of romance and realism and issues surrounding the new woman. The final piece in Duncan's quartet, this story parodies the roles both of dutiful and self-interested female characters. Madeline, having remained dutifully loyal to the man who threw her over for the gold-digging Violet, and who consequently was thrown in prison for ensuing financial irregularities, is freed by his death. Madeline rises "from the shock with the sense of a task fully performed and a well-developed desire to see what else there might be in the world" (PD 221). Independent in her spinsterhood, Madeline encounters Simla in her world travels, where she falls in love with Colonel Horace Innis who, she discovers, is unhappily married to Violet, the same adventuress to whom she lost the first time. Miss Anderson, the travelling American spinster, is in part also a vehicle for Duncan's ironic comment upon the memsahib stereotype at Simla. Reiterating the two main types of memsahib Duncan's narrator observes in The Simple Adventures of A Memsahib--those who play tennis and those

who do good works--Madeline Anderson notes the distinctions between "Mrs. Mickie and Mrs. Gamidge, whose husbands were perspiring in the Plains, and nobody telling them anything, [and] the much larger number of ladies interested in the work of the Young Women's Christian Association" (PD 226).⁴²

Violet is an ambiguous figure in this text. Decidedly unsavoury in her self-interested independence, she unwittingly influences Madeline to hold fast again, this time to her affections for Innis. The new woman is connoted in the story's opening reference to Violet as resembling one of those female figures drawn by "any of those 'black and white' artists, who draw townish young women of London, saying cynical things to young men in the weekly papers" (PD 217).⁴³ Violet is perfectly self-conscious in her disregard for convention, blithely writing to Madeline to inform her that she has given up her latest husband Innis for the rakish Valentine Drake:

I am all packed up, and long before this meets your eye we shall have taken the step which society condemns, but which I have a feeling that you, knowing my storm-tossed history, will be broad-minded enough to sympathize with, at least to some extent. (PD 310-311)

Here, as in "The Pool In the Desert," Duncan's text addresses the reader in the closing paragraphs, and calls

for a reading of hidden connections in the experience of female characters whose actions seem on the surface of conventionality to bear out Kipling's notorious image of the hill-station memsahib. Duncan's treatments of Violet and Madeline as species of the new woman resist the conventional opposition of good and bad women. Ironically, Violet's name alludes to Duncan's autobiography, where the nostalgia for "home" and the unaccommodation of herself as writer are evoked in the image of violets exiled in an Anglo-Indian garden.

Pas femme-artiste?

The relation of art and society, specifically of the artist and Anglo-Indian society, is also an issue in A Pool In the Desert. The title story opens Duncan's quartet by drawing immediate attention to the "I" narrator as an artist, the one who is "putting it down" (PD 3). The first paragraph's opening image figures two women, Anna and Judy, like pools in the desert, "so vividly...against the rather empty landscape" (3). Judy Harbottle combines the figures of new woman and female artist, having as a "young widow" studied with the avant garde artists of Paris salons. The narrator perceives that "Robert Harbottle should have paid heavily for interfering as he did between a woman and what

she was entitled to live for" (PD 9). But Judy keeps "her temperament under like a current and swam with the tides of the surface" (9). Like Judy, the "I" narrator/writer is an artist; by virtue of their creative temperaments--anomalous in the desert of Anglo-Indian society--they are sympathetic in their covert recusance of the desert of imagination that pervades Simla life. The narrator's representations of character and event are rendered in visually evocative language focussed in her reference to the Simla Art Exhibition, which features significantly also in "An Impossible Ideal." Duncan's "I" comments that Robert buys canvases shown at this annual exhibition, saying "they were nice bits of colour, and [Judy] has hung them in the drawing room where she will have to look at them every day" (PD 16-17). The effect of the younger Somers Chicele on Judy, on the other hand, is to spark her creative action: "she suddenly cleaned up her palette and began to translate in one study after another the language of the frontier country....There is nothing in the Academy this year, at all events, that I would exchange for the one she gave me" (PD 18). Duncan's narrator conflates the activities of visual and literary art in her language, drawing direct attention to herself as also an artist, and by extension to the experience of Duncan herself as a literary artist in

Anglo India, where pools of the spirit reflecting human communication and the creative imagination are as rare and precious as pools in the desert.

"An Impossible Ideal" also problematizes issues of art, gender and class in the context of Anglo-Indian society at Simla. Like Judy Harbottle's "studies in the language of the frontier country," Ingersoll Armour's "studies in that remote fastness thrice barred against the arts [were] a tremendous thing, a banquet for our famished eyes" (PD 120).

It was as if we had the most desirable things....An ark it was, of course; an ark of refuge from the horrible heat that surged below, and I wondered as I climbed the steeps of Summer Hill in search of I. Armour's inaccessible address, whether he was to be the testimony of a world coming nearer. I rejected the simile, however, as over-sanguine; we had been too long abandoned on our Ararat. (PD 135)

I. Armour, the unknown young artist from the New World via the Paris ateliers, is feminized in the apprehension of him by the male first-person narrator Philips. This narrator is enchanted by both Armour's unconventional canvases and the smell of his studio, which take him back twenty years "to old haunts, old friends, old joys, ideals, theories" (PD 138). Philips' ambivalent fascination with this nostalgic part of his past experience extends to what he perceives as the feminine delicacy of the artist whose "particular

smile" Philips has seen "only on the faces of one or two beautiful women. It had a borrowed air upon a man, like a tiara or an earring" (PD 140). However, Philips is far less comfortable with Armour's apparent lack of a sense of caste, expressed in his willingness to invite non-Anglo Simla residents to his studio, and his negative views of English Society, which seem to have "the flavor of radical Sunday papers" (PD 169).

Dora Harris, Philips' young female companion, who like him has avoided the conventional marriage patterns of Simla society, voices the gender restrictions on female talent. She declares, speculating on the gender of I. Armour, that the artist must be male. Women, she declares, "are undermined by delicacy of feeling; we're not strong enough to express it with brushes. A man can make it a quality, a decorative characteristic, and so we see it. With a woman it's everything--all over the place--and of no effect. Oh, I assure you, I. Armour is a man" (PD 119). This pair of characters, entrenched in the Simla social scene and yet, because of their thirst for something artistic not forthcoming in that landscape, viewing themselves as temperamentally apart from it, resemble "Chrysis and Daphne," the pair of seekers after Impressionism Duncan satirized earlier in an article appearing in The Week.⁴⁴

Dora Harris's "delicacy of feeling" is blocked from expression by both her gender and her displacement in Simla society. She declares to Philips about her own sketching (she begins to take lessons from Armour), "in all life this is what I like best, and people like Mr. Armour are what I value most....It makes me quite ill to think of the life we lead here--the poverty of it, the preposterous dullness of it" (PD 152-153). However, Armour is represented in Philips' narration as barely "possible" by the social standards of Simla's Government List. Indeed, his "impossibility," his lack of class and race discrimination, riding etiquette and economic solvency eventually become clear to the Anglo-Indian pair. However, when an "ideal" position as head of the Calcutta Art School turns up, Armour accepts, and along with it the prospects of Anglo-Indian married life with Dora Harris.

"An Impossible Ideal" comments sardonically on the dearth of the creative imagination in Simla society and its facsimile in the "impressionist" couple, Philips and Dora Harris, and then on the romantic impossibility of a life lived on the fruits of imagination only. The bohemian temperament submerges, like that of Judy Harbottle, below the tides of career promotion in the Anglo-Indian civil service. "An Impossible Ideal" raises issues of the British

imperial consciousness in India, issues that are the focus of Edward Said's Orientalism (1978), his study of European consciousness and the Orient. The relation of British imperialism and the Raj follows that paradigm of Western consciousness, the hierarchical binary of subject and object--in this case, the European "self," and the Oriental "other." The consciousness of Duncan's "I" in "An Impossible Ideal" represents an Anglo male subject whose objects of narration are the female artist manquée Dora Harris and the feminized male artist, I. Armour.

Caught up in the careless ambiance of I. Armour's studio, John Philips, Secretary to the government of India, spends a liberated evening dining and drinking there with the American artist, his European friend Strobo, and Rosario, a clerk in Philips' office. Afterwards, Philips perceives that he "could not have gone there again" (PD 195), resurrecting the barriers of caste and colonialism:

Next day when my head clerk brought me the files we avoided one another's glances; and it was quite three weeks before I could bring myself to address him with the dignity and distance prescribed for his station as "Mr." Rosario. (PD 189).

Philips' orientalism similarly objectifies the non-Anglo residents of Simla that Armour indiscriminately gathers around him like dogs "of no caste"; Duncan's text examines the binaries of orientalism in the binaries of class and

gender. Philips, who is not only the long-time companion of Dora Harris, but also, as it turns out, her eventual husband, is ostensibly indifferent to the relationship between her and Ingersoll Armour, because "their connection seemed too vague and fantastic and impossible to hold for an instant before a steady gaze" (PD 191). The "connection" between Dora Harris and I. Armour, like the latter's impressionist canvases under the gaze of Simla's standard bearers, seems impossibly idealistic in the Anglo-Indian conditions of caste and class.

Philips conspires paternalistically with Dora's father to remove her from Calcutta and the unchaperoned influence of I. Armour:

She plainly could not dream that Edward Harris in his nefarious exercise of parental authority had acted upon any hint from me. It was rather sweet. (PD 193)

Philips, twenty years her senior, is a contemporary of her father's and, despite his nostalgic penchant for Armour's studio, a long-time civil servant of the Raj. Dora Harris's pairing with him remains in abeyance until the narrative's conclusion, in which Armour leaves Calcutta on the same steamer as Strobo and a mysterious female Pole. This event is followed by Philips' proposal to Dora and their marriage, which in retrospect, seems to have been ordained from the beginning. In Armour's move towards the

"possibilities" of Anglo-Indian society, he and his art are no longer desirable as "an impossible ideal." In its ironic treatment of art and the artist, "An Impossible Ideal" recuses the colonial Anglo-Indian consciousness and its hierarchical negation of the other in society and the artist subject as other.

The female subjects of The Pool In the Desert represent features both of the new woman and of the memsahib, or more particularly, what happens when a new woman is confronted with both the conservative constraints of British codes of behaviour in Anglo-Indian society, and the more relaxed social conventions attached to the memsahib role. Duncan argues that the picture of the memsahib produced by Rudyard Kipling to a large extent trivialized the social and material conditions of colonial India and their psychological effects on Anglo-Indian women. Duncan's short narratives are linked by representations of women that show, in their apparent departures from British convention, that the memsahib figure, and by extension the figure of the female subject, is a construction of gender contingent upon cultural conditions. Duncan's quartet also raises narrative issues of the first person, and genre issues of realism and

romance. The masks of all four of Duncan's first-person narrators disguise her text's subversive and recusant challenge to colonial and gender constructions of the time. Using the figure of new woman, memsahib and artist, she writes against patriarchal inscriptions of female roles and behaviour. Through their "telling 'I's" the linking narratives of The Pool In the Desert trope the split subjectivity engendered by these inscriptions.

End Notes to Chapter Three

¹ All further references to the text will be to the 1903 edition of The Pool in the Desert.

² See Gérard Genette, Narrative Discourse. Jonathan Culler's introduction defines concisely Genette's distinction between the figures of mood and voice. Mood pertains to the character whose point of view orients the narrative perspective; voice pertains to the narrator, that is, who is telling the story. Culler explains that Genette's project is not to "seek to explain what individual works mean but...attempt to make explicit the system of figures and connections that enable works to have the forms and meanings that they do" (8). Any text consists of a set of conventions and codes, and simultaneously, the resistance to this authority. Changes in mood, that is in the "showing," can signal infractions of dominant codes in a text, both literary and ideological (Genette 195). The subversive alterations of mood nevertheless are tied to the voice who speaks, the teller, through whom inevitably alterations in mood are effected (211). Paradoxically, because they are linked in this manner, the figures of mood and voice both condone and counter each other. The voice may speak the generic and cultural codes that inscribe the text; but mood alternately may condone and challenge these codes.

³ See Elizabeth Barrett Browning, "Aurora Leigh," Book 5, lines 200-202.

⁴ Contemporary with The Pool in the Desert, Duncan Campbell Scott's In the Village of Viger (1896) is a group of linking short narratives also drawing on the techniques and conventions of romance and realism. Extending W.H. New's observations about D.C. Scott's movement in his short prose through the documentary-like journal form towards the "shaped and unified series of fragmented revelations" (New 48) that Viger represents, Gerald Lynch adds that the "discontinuous narrative of the story cycle, with its hint of a formalistic challenge to unity and the master-narrative of the nineteenth-century novel of social and psychological realism, provided Scott with a form ideally suited to the fictional depiction of the breakup, dissolution and tentative reconstitution of what may be called Vigerian virtues and vices" (Lynch 74).

⁵ Contemporary reviewers of The Pool in the Desert drew attention to issues of both gender and genre elicited by readings of its four linking narratives, "The Pool in the Desert," "A Mother in India," "An Impossible Ideal," and "The Hesitation of

Miss Anderson." According to the London Athenaeum, "Mrs. Cotes has a keen eye for the analysis of her own sex, and succeeds in depicting it in various phases. Nothing could be better than the portrait of Mrs. Innis in "The Hesitation of Miss Anderson":...it is not so merciless as it might well have been" (613). The reviewer also notes that although her work has progressed from the humourous "flippancy" of her early work to the graver "attacks" on life of recent novels, she shows the influence of imitation, "--a bad thing at anytime, particularly when the model is Mr. Henry James" (613). Nevertheless, the reviewer finishes, "in an age when the conte is cheap and nasty, serious work like [The Pool in the Desert] is acceptable" (613).

A review in The New York Times a week earlier had similar difficulty placing Duncan's quartet as exemplary of the "the conventional short story," designating the pieces as "each a novelette," four stories "told with much cleverness and subtlety, in the elusive, fine-drawn style of the Henry James cult" (774). Besides faulting Duncan's book for its non-adherence to what by this time had evolved as the American magazine model of the short story derived from E.A. Poe, this reviewer also disparages the "types Mrs. Cotes has presented. They are not at all 'nice people'." The stories, the reviewer says, although "constructed with much skill" leave "rather 'a bad taste in the mouth'" (774).

Duncan published "The Heir Apparent" in Harper's Monthly Magazine CX (March 1905): 625-631. According to Thomas Tausky, three of The Pool in the Desert narratives were first published in periodicals:

The title story...was published in the Century Magazine for May 1903, while "A Mother in India" was published in Scribner's Magazine for June and July 1903. The London Bookman credited Sara Jeannette Duncan with having completed "The Hesitation of Miss Anderson" by the surprisingly early date of 1897. I have found no independent publication or mention of the fourth story, "An Impossible Ideal." (Tausky Novelist of Empire 226)

⁶ In A Literature of Their Own, Elaine Showalter despairs at the turn literature by women takes at the end of the nineteenth century towards the self-annihilating modernist introspection represented in the suicide of Virginia Woolf. Literature by Canadian women at the turn of the century was followed into the decades of the twentieth century by strong literary treatments of social conditions and political status as well as the psychological effects of these conditions. One thinks here of Nellie McClung, L.M. Montgomery, Mazo De la Roche, and with lesser emphasis, Frances Beynon, Martha Ostenso and Marjorie Pickthall.

⁷ See Toril Moi, Sexual/Textual Politics. In her explication of French feminist theorist Luce Irigaray's critical method, Moi

says: "Irigaray's undermining of patriarchy through the overmining of its discourses may be one way out of the straitjacket of phallogocentrism" (140). This strategy has been used by Canadian feminists--for example, in the format of the Manitoba Mock Parliaments staged by Nellie McClung and the Political Equality League in 1914.

⁸ According to Habegger, "Another thing that should put us on our guard with James is that, more than most writers, he tended to live and make fiction behind a mask. In spite of the Herculean labours of Leon Edel, our image of James remains in many respects precisely the image he designed for us" (Henry James and the "Woman Business" 8).

⁹ See Misao Dean, A Different Point of View.

¹⁰ See Amy Kaplan, The Social Construction of American Realism. According to Kaplan, "realism has become a fictional conceit, or deceit, packaging and naturalizing an official version of the ordinary" (1). Further, Kaplan points out that "[r]ealists do more than passively record the world outside; they actively create and criticize the meanings, representations, and ideologies of their own changing culture" (7). Romance continues to be "[p]ivotal in the changing fate of realism...the enduring dominance of the romance thesis [in American literature] makes realism by necessity a failure" (1). Kaplan's argument asserts that late nineteenth-century American realism such as that of Howells, which Duncan admired, was a vehicle for the growing consumer-oriented socially and economically mobile, capitalistic style of turn of the century America. His vision of realism as combatting the outmoded forms of romance and its allegiance to the past through conventions linked to the upper classes and mass culture sought a vehicle both representative of and fostering the solidarity and classlessness of American society. His emphasis on character parallels the emphasis on the personality unfettered by the weight of social traditions and class distinctions (Kaplan 24-25).

¹¹ The Week III.3 (4 Nov 1886): 781-782.

¹² The Week IV.52 (24 Nov 1887): 831. Howells' A Chance Acquaintance presented a vehicle for Duncan's own literary direction (Selected Journalism 6-8), first evidenced in her satirical autobiographical account of new woman world travelers, A Social Departure, or How Orthodocia and I Went Around the World, which ends according to conventions of romance, like Howells' book, in marriage. That Duncan was influenced by Howells is manifest by "numerous references" to him in her journalism of the 1880s (Tausky "The American Girls" 147). Her critical admiration of Howells emphasizes his integration of romance and realism. According to Duncan, the "romantic colourations" of this

"Master of American Realism" have acquainted "we, the great untravelled" with the geographical subjects of the "lonely Saguenay," the "highways of Boston" and "our golden Italy" (Adams 20). She asserts that Howells' imaginative use of realist technique is a departure from earlier nineteenth-century realists Dickens and Thackeray (Adams 22).

¹³ See Misao Dean, "Idealism, Realism, and Literary Convention: 'Truth of One Sort or Another.'" "

¹⁴ The Week IV.28 (9 June 1887): 450-451.

¹⁵ The Week V.36 (2 Aug 1888): 574.

¹⁶ See Dean, "The Paintbrush and the Scalpel: Sara Jeannette Duncan Representing India."

¹⁷ The Week IV.7 (13 Jan 1887): 111-112.

¹⁸ Broadly, in the aestheticist movement--of which decadence was an extreme manifestation--the new fiction was marked by, one, the "new realism" that "scandalized the guardians of British morality"; two, the "sentimental melancholy romance"; three, the "stream of aesthetic prose" (Harris "Identifying the Decadent" 4):

the writers of all three groups were intensely interested in the problem of developing effective prose styles with which to convey the appropriate tones of their fiction; the writers of realism and sentimental romance were both influenced by their understanding of the doctrine of impressionism; and all three groups can be argued to have been reacting in different ways to an attitude of disillusionment. (Harris 11)

¹⁹ The Week III.50 (11 Nov 1886): 803-804. See also Hamilton, Painting and Sculpture in Europe 1880 to 1940:

In the half-century between 1886, the date of the last Impressionist exhibition, and the beginning of the Second World War, a change took place in the theory and practice of art which was as radical and momentous as any that had occurred in human history. It was based on the belief that works of art need not imitate or represent natural objects and events (15).

²⁰ The Week III.28 (28 Oct 1886):771-2.

²¹ According to Ellen Jordan, the first indication of the "new breed" of feminist, and with it the new attitudes, values and goals of the New Woman, "came in 1883 with the publication, under the pseudonym of Ralph Iron, of Olive Schreiner's novel, The Story of an African Farm" (Jordan 19). Duncan appears not to

have ventured written opinion of Schreiner's novel, which, in its treatments of both literary style and female character, challenged nineteenth-century codes of both genre and gender. More than twenty years later, Schreiner's novel deeply influenced a "next generation" Canadian feminist writer Frances Marion Beynon (Aleta Dey 1919). Jordan's claim for the genesis of the "new woman" differs from that of McMullen and Campbell in their introduction to New Women: Stories by Canadian Women 1900-1920 (1991), who attribute it to George Gissing's novel The Odd Women (1893).

See also Isobel McKenna, "Sara Jeannette Duncan, the 'new woman': a critical biography." According to McKenna, Duncan's "ideal was the so-called New Woman: the independent woman who was determined to cultivate her talents and achieve in her own right" (vii). McKenna places Duncan as "one of the first 'new women' of Canada as well as...being an important, if minor novelist of her day" (ii).

²² The Week III.28 (28 Oct 1886): 771-2.

²³ *ibid.*

²⁴ "How an American Girl Became a Journalist," qtd in Selected Journalism, ed. Tauskey. 6-13. The article is of "Unknown origin, found in Stirling Library, Yale University."

²⁵ See Janice Valerie Helland, "The 'new woman' in fin-de-siecle art: Frances and Margaret MacDonald." Helland contends that the art by these two "new women," was influenced by the symbolist movement of the 1890s. Their art was rejected by the male-dominated discourse of the critical mainstream because their images did not conform to prevalent ideas about and images of women in late-Victorian and Edwardian society.

²⁶ The inspiration for Hilda's character may have been a major actress of the time, "Janet Achurch (1864-1916) to whom Shaw gave the credit for inaugurating the Ibsen movement" (McKenna 202).

²⁷ See Saros Cowajee, ed. Women Writers of the Raj: From Kipling to Independence. According to her "Glossary of Indian Words and Phrases," the term "Mali" [mallie] refers to "gardener" (264). See Gail Finney, The Counterfeit Idyll: The Garden Ideal and Social Reality in Nineteenth-Century Fiction. According to Finney, in European and English literature, "insofar as the garden represents a synthesis of nature and art or culture, its literal and figurative ramifications encompass dominant sociocultural concerns of mid-nineteenth-century fiction" (vii). The garden represents tension between a nostalgic ideal and the social reality of the present. The governing image of Duncan's autobiographical garden narrative is that of the exilic garden,

placing her and her "ideal" place "on the other side of the latch."

²⁸ In Anglo India, physical separation from and loss of place resulted in, according to Rebecca Saunders, "a people divided against themselves--exile created a split in the mind of the colonizer between the temptations of freedom from restraint on one hand and the need for self-imposed restrictions on the other" (Saunders 304). The Anglo-Indian garden played the ambiguous role of both reinforcing the sense of exile, and serving as reminders of home, not only for nostalgia's sake, but also to foster the "elaborate cult of home" (304), a garrison in the wilderness of the Indian "other."

²⁹ Duncan's garden not only represents the ambiguities of colonial exile, but also exhibits the paradoxes of women's exilic writing, that is, writing both within and outside the edifice of dominant literary discourse. As she recognizes, the garden and herself are "on the outside," bereft of "the four walls of the little shelters we build for ourselves" (Latch 2) and of the pegs and notches, cultural constructions, with which one frames the imagination. But outside the walls of conventional discourse, she asks, "who could find two ideas to rub together?" (Latch 9) Acknowledging her location on the outside necessitates a shift in subject position; her subject matter will not be that of the conventional reality of the "world's ways." Accordingly, she signals the operation of "impressions" in her text:

I have to confess that my head always feels particularly empty in a garden but that is no reason why one shouldn't see what is going on there, and if the impressions that arrive are a trifle incoherent--the wind does blow the leaves about--they will be on that account more impressionistic. (Latch 16)

The confessional intimacy of this text, relative to the realist representation that marks her journalism, novels and sketches, is decidedly "impressionistic." Unlike the body of Duncan's work, which appears to be stylistically uninfluenced by the aestheticist literary movement of the 1890s, the innovations of which sought to free art from the constraints of social and literary conventions, The Other Side of the Latch may be read as an experiment in the direction of the varied experimental short narratives published during this period, and may be even thought of as preceding the "looseness and lightness" of form experimented with in short narratives by proponents of the aesthetic movement.

³⁰ Carole Gerson notes that "at the turn of the century many of Canada's most successful fiction writers were expatriates, including Gilbert Parker, Charles G.D. Roberts, Bliss Carman,

E.W. Thomson, Grant Allen, Lily Dougall, Robert Barr, and Sara Jeannette Duncan. The latter's "abandonment of Canada" in her first novel, A Social Departure (1890), was seen by Graeme Mercer Adam as symptomatic of the Canadian writer's "disadvantaged position in the larger literary world" (Gerson A Purer Taste 14).

Hallvard Dahlie's view of Duncan as writer in exile places her as a forerunner to later writers like Ethel Wilson and Mavis Gallant, also shaped by "international rather than national perspectives" (36). For Dahlie, exile in Duncan's writing serves a purpose counter to that in Edith Wharton and Henry James' treatments of the contrasts of the Old World and the New: "As in Henry James and Edith Wharton, both the Old World and the New have the opportunity of being the shaping influence, though...throughout her work, Duncan generally opts for the New...It is in this respect that Duncan's vision diverges most strongly from that of James, where characteristically it is New World innocence that emerges as the deficient quantity" (49). For Dahlie, exile in Duncan's writing represents a positive move away from the "dissipation of garrison attitudes and the attendant consolidation of a confidence about the Canadian reality" (49), a "sociological fact" which, as Dahlie implies, represents the disjunction of the "other," of difference, and the Anglo-Canadian, British, imperial, white, and masculine assumption of the "Canadian reality."

³¹ See Julia Kristeva, "My Memory's Hyperbole," in The Female Autograph. This article is an autobiographical narrativization of events in Kristeva's experience in Paris in the late sixties as an East European student on scholarship at the Sorbonne. Her introduction to this essay on autobiography reiterates her theory of the speaking subject. Accordingly, the autobiographical "I" in its memory of the "truth" of experience is mediated by "me" and "we": "My own history, and perhaps most of all, the 'disturbing abyss that the psychoanalytic experience shapes between 'what is said' and undecidable 'truth' prevent me from being a good witness...What follows, then, will be an autobiography in the first person plural, a 'we' of complicity, friendship, love. [But this] 'we' is the setting commonly recommended by the social contract for illusions, idealizations, errors, constructions. To write the autobiography of this 'we' is surely a paradox that combines the passion for the truth of the 'I' with the absolute logical necessity of being able to share this truth only in part" (219-220).

A narration of "me" that is "we," autobiographical writing has taken various forms: Kristeva's personal essay on her experience of the French intellectual climate of the late sixties; or the 15th century spiritual autobiography of Margery Kempe; or the 19th century Bildungsroman tracing the development of the male subject in the context of historical time and place; or the autobiographical long poem such as Wordsworth's Prelude combining the personal and collective interests of the lyric and

the epic; or the collections of letters, journals, travel narratives and confessional writing designated as cross-generic "life-writing" in late twentieth-century Canadian feminist literary theory. See Kadar and Neuman.

³² See Edward Said's definition of "orientalism" as the European view of the Orient pervading all discourse pertaining to colonialism--political, historical, cultural. According to Said, "Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient--...in short, Orientalism [may be defined] as a Western style for dominating, restructuring, and having authority over the Orient" (3). Noting the deep historical and psychic roots of orientalism as European agency in the Orient, Said asserts, "The Orient is...the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other" (1). See also Marguerite Duras' autobiographical memoir, *L'Amant* (1984), translated as *The Lover* (1985), for the implications of race and gender in Orientalism's assertion of the authority of the European "self" over the Oriental "other" in the doubly exploitive relation of a poor adolescent French girl and a wealthy, older male Vietnamese aristocrat in French colonial Saigon sometime in the 1930s.

³³ See Janice Radway, *Reading the Romance: Women, Patriarchy and Popular Literature* (1991). This study of contemporary popular romance fiction aimed at a female audience observes that the popular romance both corroborates fantasies about "how things should go," and represents a material world of fact and history that is congruent with what readers perceive as "real" (186-187): "One has to wonder, then, how much of the romance's conservative ideology about the nature of womanhood is inadvertently 'learned' during the reading process and generalized as normal, natural, female development in the real world" (Radway 186).

The ending of "The Hesitation of Miss Anderson" draws attention to the constructedness of both literary form and women's lives. Radway observes that the fantasy ending undercuts the realism of the narrative that has engendered it, thus reaffirming the cultural belief that "women are valuable not for their unique personal qualities but for their biological sameness and their ability to perform that essential role of maintaining and reconstituting others" (Radway 208).

³⁴ Washington Post 1 Feb 1885: np.

³⁵ Balclutha was a fortified Briton town on the banks of the Clutha (the Clyde) mentioned in *Carthon*, one of the Ossian poems. It was captured and burnt by the Gaelic chieftain Comhal (father of the great Gaelic legendary hero Fingal, father of the epic

poet Ossian) in one of his forays against the Britons (Brewer's Dictionary of Phrase and Fable 72):

"'I have seen the walls of Balclutha,' said Fingal, 'but they were desolate. The fire had resounded in the halls: and the voice of the people is heard no more...[T]he thistle shook there its lonely head: the moss whistled in the wind, and the fox looked out from the windows'-- Ossian." (Reader's Handbook 83)

Duncan uses the allusion to the reality of the bleakness of conquest connoted by "Balclutha" in contrast to the romantic ideal of the pool in the desert.

³⁶ See Scobie, "The Deconstruction of Writing." Scobie's deconstructive reading of "A Mother In India" focuses on the ironic interplay of the conventional binary oppositions of nature and culture in this piece: "Rather than hard-and-fast oppositions, each pair of terms is revealed as an interplay of hidden connections, in which the apparently subsidiary term is implicated in and constitutes the other (underwrites it, as it were). The ironic wit in "A Mother In India" makes no attempt to stabilize the play between these opposites" (38).

³⁷ In her explication of Luce Irigaray's rhetorical strategy in Speculum de l'autre femme (1974), Toril Moi comments on its "ironic gesture." Drawing on Derrida's extension of Freud's "mirror stage" in the formation of the subject, and by imitating the Western metaphysical tradition of logocentricism in a series of readings from Plato to Hegel, Irigaray "despecularizes" the image of woman as "other" (Moi, Sexual/Textual Politics 140).

³⁸ See Paxton, "Disembodied Subjects: English Women's Autobiography Under the Raj." Paxton draws attention to Leonard Woolf's autobiographical examination of the "imperial I" of British imperialism in India in "his life as a civil servant in Ceylon from 1904 to 1911" (387). According to Paxton, in Growing, Leonard Woolf makes the same observation as Duncan's text formulated in 1903 regarding the construction of India by Kipling's realistic romances: "The white people were also in many astonishing ways like the characters in a Kipling story. I could never make up my mind whether Kipling had moulded his characters accurately in the image of Anglo-Indian society or whether we were moulding our characters accurately in the image of a Kipling story" (387).

³⁹ See Frotapaditya Pol, Romance of the Taj Mahal. According to Pol,

The Taj Mahal (Crown of the Palace) was built in the city of Agra by the Mogul emperor Shah Jahan to commemorate his

wife Mumtaz Mahal (Exalted One of the Palace), who died in 1631 during childbirth, which in itself was not an uncommon occurrence. Nor was the lady whose memory it so spectacularly enshrines his only wife. And yet the Taj has become the symbol par excellence of one man's love for a woman....no other building in the world has [so] captured the romantic imagination....it is a fad, a cliché, a concept, an image, a symbol, the focus of a cult, and a state of mind. (9)

⁴⁰ See note 25 above.

⁴¹ Contemporary with Duncan's writing, Flora Annie Steele's novels of Anglo-India attended to surface representations which tended not to challenge conventional cultural assumptions and ideology. See Rebecca Saunders.

⁴² In a comic allusion, Duncan's text may also be including the reference to a parodic limerick attributed to Kipling by Maud Diver (21):

Jack's own Jill goes up the hill,
To Murree or Chakratee;
Jack remains, and dies in the plains,
And Jill remarries soon after.

⁴³ See Bridget Elliott, "New and not so 'New Women' on the London Stage." Most of the Aubrey Beardsley illustrations of females "were drawn from categories of females whose very existence challenged middle-class feminine ideals of the dependent wife and mother, categories ranging from actresses and masqueraders to prostitutes and lesbians. Such deviant types were associated in various ways with New Women or Victorian feminists around whom an explosive controversy raged during the 1890s. Emancipated females who demanded increasing social, political, educational, and economic opportunities were considered as freakish as those who openly flaunted their sexuality in the pursuit of careers. In both cases the prospect of women freeing themselves from traditional restraints threatened mainstream patriarchal values" (34).

⁴⁴ III.50 (11 Nov 1886): 803-804.

Chapter Four

Mavis Gallant's Home Truths (1981)

The Remembering "I"

Memory can spell a name wrong and still convey the truth. "Je suis un mensonge qui dit la vérité"....It is not the last word about the writing of fiction because no last word exists. Home Truths (xxii)¹

Linnet Muir's early dictionaries were "films, poems, novels, Lenin, Freud," which she used to turn "anything [she] could not decipher into fiction," her "way of untangling knots" (HT 261). Marxism and psychoanalysis are also lexicons of subjectivity in "At Home," "Canadians Abroad," and "Linnet Muir"--the three linking narrative sequences of Mavis Gallant's Home Truths.

In Gallant's writing, history constructs both the past and the female subject, but the subject then reacts to this construction with personal memory; the subject both reifies and resists these constructions through the work of imagination in the present. Her female subjects figure the

intersection of public history and private experience--
history and memory--already discerned in studies of
Gallant's writing by Neil Besner, Janice Kulyk Keefer,
Michel Fabre and Karen Smythe.² According to Neil Besner,
"[i]n Gallant's fiction, form evokes the traces of the past
as history, as memory, as fiction....No other contemporary
writer in English conceives of this recent past--the past
as social, cultural and political history and the past as
recreated in individual and in cultural memory" (x).
Besner's thesis emphasizes that these constructions of the
past are reworked, in Gallant's fiction, by the "light of
imagination."³

Like Besner, Keefer emphasizes Gallant's use of form
to "reflect...the fragmentation of historical reality in
the West over the last seventy years" (Besner x) and of
voice to convey "a truth of disconnections and lacunae"
(Keefer 160). Keefer's study of Gallant's writing also
notes that Gallant's "fictions [are] overtly concerned with
history and politics as situations in which people are
helplessly knotted" (Keefer 159), and that they insist on
"the intersection of memory and history, on the uselessness
of easy explanations for mysteries that are in no way
transcendent but remain stubbornly, unobligingly present"

(161). Besner discerns in Gallant's writing the claim that unexamined memory accepts the received constructions of the historical and the personal, and emphasizes her perception of the often culturally-induced need to suppress material and immaterial features of the past. The present study asserts that the "dictionaries" of Gallant's writing--historical and psychological--deconstruct the material and the immaterial discourses of subjectivity.

As Besner notes, the containment of Gallant's linking narratives in larger collections of stories and longer texts is itself interesting (49). Of these linking narratives, most have female subjects--Its Image on the Mirror, the Lena stories in Overhead in a Balloon, the Carette sisters in Across the Bridge, for example. The formal discontinuity of these narratives figures their female subjects, containing them in what may be read as a strategy of both suppression and an effect of the semiotic within a dominant narrative. Green Water, Green Sky is an exception. Published separately as a novel in 1959, it nevertheless is a discontinuous series of four linking narratives structured synchronically, focussing on significant events in the psychological history of the female subject, Flor. Like Gallant's later linking narratives, this early group juxtaposes by intersection the

synchronic dimensions of event with the diachronic dimensions of time. The most recent cycle, which figures the Carette sisters, contained in Across the Bridge (1993), continues the intersections of the psychoanalytic and historical prevalent in Gallant's work. While the intersections of psychoanalysis and history are not exclusive to Gallant's linking narratives, nor to her treatment of the female subject, this study focusses in general on the figuration of the female subject by her linking narratives, and, in particular, on the autobiographical "Linnet Muir" sequence contained in the collection Home Truths.

Un mensonge

Gallant uses the discontinuity of linking narratives in Home Truths to figure the suppression of "connective tissue" in the formation of not only its text, but also its female subject. What is suppressed by the surface narrative of the "Linnet Muir" sequence is revealed in the psychoanalytic constellations of child and parent--daughter and mother, daughter and father. This "unconscious" material comes to light in the text's surface "consciousness" as the pressure of its challenge to the authority of spoken and written language. The formal result of this pressure of suppression on the text's symbolic is

what W.H. New calls "fractured narrative...a way of opening up social discourse, of combating received limits on discourse and of leaving results or endings inconclusive" ("Tense/Present/Narrative" 43). The effect of fractured narrative is to put into discourse by way of the reader's understanding both the limits of linguistic and cultural authority and what is left unspoken by these paradigms.

The first-person narrators of Duncan's The Pool In the Desert and Jameson's Winter Studies and Summer Rambles set up an empirical validity that is subverted by alterations in what Genette calls voice and mood. The "I" of "Linnet Muir," then, destabilizes the autobiographical surface authority of its narration by alterations of voice and mood, and by the effect of fissures created by the pressure of what is unsaid in the text. As New observes, like other contemporary Canadian writers of short stories such as Alice Munro, Clark Blaise, Hugh Hood, and Margaret Laurence (all of whom have used the technique of the autobiographical first person in conjunction with sequential or linking narratives), Gallant uses the voice of the "I" in "Linnet Muir" to "transcend the illusory documentary character of realism" (New 47) in order to challenge its authority and to assert what is provisional and unspoken in social, historical and verbal discourse:

With some writers [such as Gallant]...literary realism is a surface illusion. The fluid uncertainties of perception and understanding, which here underlie the

ostensible certainties of empirical document, consequently become a covert implied text. Such structures reiterate the idea that narrative exists at some remove from appearance, but they no longer suggest that narrative simultaneously exists at some remove from the self....[S]tyle becomes meaning; the progress of changes in verbal aspect communicates a set of relationships that reshapes the ostensible narratives of surface belief. (New 48-49)

In her essay "What Is Style" (PN 176-179) Gallant reveals that for her, "Style is inseparable from structure" (177), and can only be successfully achieved with "a true voice" (179); voice and structure then are inextricable. The voice, for Gallant, constructs the story, and while it must be "true," its tone must convey both the event or the situation, and its impermanence:

Style is inseparable from structure, part of the conformation of whatever the author has to say. What he says--this is what fiction is about--is that something is taking place and that nothing lasts....The lie, the look, the grief are without permanence. The watch continues to tick where the story stops. (177)

While the story "is taking place" synchronically, in a continuous present, the diachronic, temporal dimension "continues to tick"; in psychoanalytic terms, the past is always an unconscious dimension of the present. The intersection of the synchronic and the diachronic, space and time, in Gallant's linking narratives proceeds "par l'implication d'une selection d'incidents isolé" (qtd. in Fabre "'Orphans' Progress'" 57), rather than by the connections of a linear plot. Voice, on the other hand, by which Gallant means tone as well as structure, "has to hold

from beginning to end if it is to be true" (Fabre "An Interview" 98). Voice, then, constitutes not only Gallant's style but also a linking device in her narratives.

Voice in Gallant's writing effects the mode of the "virtual"; that is, it speaks "as if" something has taken place.⁴ This technique works as a textual strategy for the psychopoetics⁵ of Gallant's narratives. The intersection of the historical and the psychological, of dream and fact, of fact and imagination in her work privileges the "virtual," or the conditionality of experience and of its representation. The "as if" mode works also to conditionalize voice in Gallant's narratives, thus destabilizing its authority. Use of the the virtual corresponds to what Genette terms alterations in mood and voice, where voice speaks the dominant codes of the text and mood often works to subvert these codes. Voice in Gallant's "telling" privileges consciousness rather than external event, thus enabling a psychopoetical approach in critical and theoretical writing about it.⁶

In her introduction to Home Truths (1981), Mavis Gallant echoes both de Man and Kristeva in her acknowledgement of the virtual. Writing in the autobiographical first person of Linnet Muir, she says "Je suis un mensonge qui dit la vérité"(HT xxii); this paradoxical condition, moreover, encapsulates her view of fiction. As lying truths, the devices of fiction reinscribe

the linguistic paradigms that signify both experience and ideology. However, implicit in Gallant's view that the condition of herself as writer and of fiction is "mensonge" is also the recognition that language and its figurative devices do not merely reinscribe but indeed reinvent both the texts and the subjects of the three narrative groups in Home Truths: "At Home," "Canadians Abroad" and "Linnet Muir."

In a 1978 interview with Geoff Hancock, Gallant discusses the "series of Montreal stories" she is currently working on:

The stories are really the reconstruction of a city which no longer exists. The girl (Linnet Muir) is obviously close to me. She isn't myself, but a kind of summary of some of the things I once was. In real life I was far more violent and much more impulsive and not nearly so reasonable. Straight autobiography would be boring. It would bore me. It would bore the reader. The stories are a kind of reality necessarily transformed. (Hancock 28)

Her choice of title for this autobiographical reconstruction also gives it an allusory inscription as kunstlerroman, that nineteenth-century generic designation for the autobiography of an artist's youthful formation. The name Linnet refers to a "common brown or warm-grey song-bird; and, significantly, a "mavis" is a song-thrush (O.E.D. 1964). Gallant refers to an early awareness of her talent for writing as "like a bird":

It alights. Harold Ross, who was the first editor of The New Yorker, said talent doesn't care which branch it sits on. It just alights. Like a bird. (Hancock 22)

"Linnet Muir" inscribes itself as autobiographical, using the voice of the "I" to challenge the empirical validity of autobiographical "Truths." But the two series of narratives that precede it--"At Home" and "Canadians Abroad"--also put into question the empirical (and imperial) surface of realism. Stylistically, like "Linnet Muir," they also use alterations in voice and mood to challenge cultural and linguistic authority's versions of "what happened." Like "Linnet Muir," the texts of "At Home" and "Canadians Abroad" are figurations that both reify authoritative structures of culture, history, language and literary realism and resist these structures through alterations of voice and mood.

The contiguity of fiction and autobiography in Home Truths calls attention to its problematization of not only traditional categories of genre, but also to the "ostensible" character of all texts as figurations rather than imitations of what they represent, foregrounding the illusory status of both literary realism and autobiography. On the traditional distinction between autobiography and fiction, Paul de Man says,

We assume that life produces the autobiography as an act produces its consequences, but can we not suggest, with equal justice, that the autobiographical project may itself produce and determine the life and that whatever the writer does is in fact governed by the technical demands of self-portraiture and thus determined, in all its aspects, by the resources of his medium? ("Autobiography" 69)

The autobiographical text gives only the "illusion of reference" to an autobiographical subject which is a figuration of the author's own understanding (de Man 70). As such, autobiography is a "specular structure," a diegetic mirroring and not a replication. The autobiographical subject is a "figure of reading or of understanding" such as that which "occurs in all texts" (70). To borrow again from psychoanalytic theory, the subject can never know itself authentically, or mimetically, because the act of knowing is an empirical construction; that is, it depends on constructions of the symbolic order of language and culture. The unknowable "self" resides in the undifferentiated realm that Lacan calls the Real, where the infant does not distinguish itself as a whole, separate object. De Man's concept of specularity echoes the mirror stage of psychoanalytic theory, where the infant begins to perceive itself as separate from the (m)other. But this self-perception as separate whole is still not a formation of an authentic "self"; this initial stage of ego development involves the recognition of self as object in the mirror of the reflecting (m)other. So the formation of the ego is a specular structure, a processual splitting of the "I" which can never know itself as a "self." Therefore, as de Man asserts, the "face" of autobiography is a "defacement"; all texts, because of the specularity of both writing and

reading are "defacements," or figurations of what they ostensibly imitate (70).

Like the texts of Winter Studies and Summer Rambles and The Pool In the Desert, Home Truths makes an autobiographical claim which it "defaces"; although two of its three linking groups do not use the first-person narrator of the Linnet Muir sequence, their claim may also be read as autobiographical. As de Man reminds us, "just as we seem to assert that all texts are autobiographical, we should say that, by the same token, none of them is, or can be" (70). Home Truths demonstrates the provisionality of generic claims for either autobiography or fiction; its "Linnet Muir" sequence reproduces a female subject that is both figured by the external constructions of event, what might be called public history, and by the internal constellations of psychical response, what might be called private history. Both these facets of experience are covered over and then recovered--as Gallant has observed about her own writing, and coloured by "[m]emory and imagination" (Hancock 50)--in the process of writing lies that tell truths. The text of Home Truths in general and "Linnet Muir" in particular figures both what Julia Kristeva calls the abyss shaped by the psychoanalytic experience between what is spoken and the "undecidable truth" of the unsaid, and the complicity of "we-I" in the constructions of history.⁸

As women's autobiographical writing and as figuration of the female subject split by the discourses of the psychoanalytic and the historical, Home Truths also records and dramatizes a "valuation of the several voices" which are discoverable in all autobiography (Julia Watson 180-189). Much women's autobiographical writing, however, does not strive towards the "unitary ego as an empowered self within the dominant ideology" (Watson 181) that was the motive for nineteenth-century autobiography. Women's autobiographical writing, because it is written in the shadow of woman as Other (181), tends to de-centralize the phallogocentric assumptions of an authentic, unified self in favour of the representation of an "I" as "fragmentary, mosaical...in dialogue" (181) where the voice is diffused to allow the effect of what is suppressed by social, cultural and linguistic constructions of the female as other to be "heard" in the text (181-182).

Both in the psychoanalytic process of transference⁹ and the rhetorical effect of irony, what is unsaid is figured in the gap between sign and context, in the abyss between what is spoken and undecidable truth. While irony works to effect a consciousness of this inauthenticity, that is, of the dédoublement of the empiricism of language and the "madness" of the inabsolut (de Man Blindness and Insight 216), or "undecidable truth," transference works as the reenactment of that which is repressed in the spoken

discourse of consciousness--the unsaid. In psychoanalytic terms, re-enactment of the unsaid takes place in the transference situation through "remembering, repeating and working through" resistances due to repression (Freud, "Remembering, Repeating and Working Through" 148).

Gallant's writing foregrounds the unsaid in the operation of memory as remembering, repeating and working through. As remembering, memory can construct resistances in order to repress the past, that is, it can reconstruct the past in order to forget.¹⁰ Repeating is the return of behaviours and responses that mark that which is unsaid; their re-enactment in the transference process is what may be designated as the analytical situation of the text, and constitutes the working-through into discourse of that which is repressed in empirical representation.

Remembering, repeating and working through are designations not only of what Neil Besner concludes is a main structural device of Gallant's work--the return--¹¹ but also of the linking devices that figure the female subject of "Linnet Muir." The altering "I" of Linnet Muir both remembers the constructions of external events of her past, and repeats through re-enactment the traces of internal experience, that is, the psychic formations of what is unsaid in the linking short narratives that comprise Home Truths. In her autobiographical narration of remembered events, the "I" of Linnet Muir repeats the parent-child

constellations and black holes that function as strategic links in "At Home" and "Canadians Abroad." The separation, for the most part, of these into two distinct dyads, the mother-child of "At Home" and the father-child of "Canadians Abroad," subverts the conventional paradigmatic and hierarchical triad of father, mother, child. This repeating constitutes re-enactments of the psychical site of these dyadic constellations, that is, return to what Besner, following on Gallant's comments, draws attention to as the "locked situation":

A story usually begins for me, with people in a situation, like that. (Locks fingers together.) The knot either relaxes or becomes locked in another way....The situation has a beginning and as much ending as any situation has in life. The story builds around its centre, rather like a snail. (Hancock 45).

Return to the locked situation is re-enacted repeatedly in Home Truths, figuring textual strategy and rhetorical structures that both lie and tell the truth. The linking narratives are in effect an interlocking tri-partite series of "locked situations,"--the childhood prisons of "At Home," the limiting tunnels of adulthood in "Canadians Abroad," the psychoanalytic knots of "Linnet Muir." These locked situations are both historical and psychological. Indeed, the continuous pressure of the latter precipitates the return to the various confinements of the former and vice versa.

The Unsaid

Part of the "At Home" section of Home Truths, Gallant's "Orphan's Progress" outlines events in the maturation of two sisters who are taken from the "unsheltered conditions" of their mother's care and placed in the homes of relatives--first, their "father's mother," and then their "mother's brother." From there they go to a convent boarding school from where the youngest, Mildred, eventually is adopted by her "mother's sister," and to where, after she is eighteen, the oldest, Cathie, keeps returning, because "she did not have anywhere else to go" (HT 62).

As Michel Fabre already has observed, this story is a particular demonstration of Gallant's formal strategy of the "'on-dit'" and the "non-dit" (Fabre "'Orphan's Progress'" 57).¹² Gallant's highly original narrative strategy of the unsaid, according to Fabre, is characterized "davantage par son utilisation de la voix que par un quelconque refus de respecter les exigences du genre de la nouvelle" (Fabre "'Orphans' Progress'" 59). What is "non-dit" is not only a deeply critical resistance to the effect of legitimizing structures of social institutions, conventions and language on these female subjects but also a formal refusal of assumptions of unity in the forms and conventions of the modernist realist short story.

Gallant's narrative strategy of the unsaid and her emphasis on "voice" as the marker of style work to undermine the exigences of both society and genre. Gallant's use of the short story form itself also leaves implicit formal links which allow for a process of reading what is "unsaid" in the "connective tissue" of dissent. Interviewer Marie Girard asks Gallant "Pouvez-vous expliquer votre prédilection pour ce genre bien particulier qu'est la nouvelle?" (83). Gallant replies:

Pour faire des romans, il faut avoir quelques "réserves" devant soi--réserves de temps et d'argent....Par ailleurs, la nouvelle est un genre qui convient à mon tempérament, que me satisfait pleinement. Plus, j'en écris et plus j'en acquiers le goût et la technique....Le roman a besoin de tisser des liens entre les événements....Par contre, dans la nouvelle, tout le "connective tissue," c'est-à-dire ce qui lie les muscles aux os, est supprimé. (Girard 83)

The suppression of "connective tissue" in Gallant's use of the short story genre permits the focus on event, leaving temporal connection and therefore historical rationalization of cause and effect open for analysis. The "unsaid" as a formal device therefore allows for the text's subversive operation to challenge, protest or subvert the status quo of a "whole" view purporting to be monologic in its representation.

What is "said" on the surface level of the spoken text of "Orphans' Progress" chronicles the "progress" of the sisters towards their cultural and linguistic positioning in the symbolic order. The Freudian paternal metaphor of

Oedipalisation is figured in their removal from their mother's poor loft over a garage, its bug-infested walls hung with pictures which are "their mother's, and the children's own drawings" (HT 58) to their "father's mother." Their successful progress towards their separate constructions by and within the social order coincides with Mildred's adoption by and new identification with her "mother's sister" and Cathie's departure from the convent to enter training as a nurse. Both have progressed to acceptable social positions from the nest of poverty from which they were rescued.

What is "unsaid" in this narrative is the gradual dissolution of the primary maternal connection as the girls progress towards positions authorized by the symbolic order of culture and language away from their mother, "whom they loved without knowing what the word implied" (HT 56). Their psychic estrangement from what emerges in the subtext as oneness with the originary pre-linguistic mother occurs in stages of their psycho-social development. The first stage coincides with their initiation into awareness of their sexual difference. The goat's milk their father's mother gave them is associated with their "enlightenment" about copulation, and with their construction as sexual objects of the male gaze in the "frightened" eyes of the man encountered on the way to mate the female goats with a buck (HT 56). The estrangement from the lost mother continues

through the linguistic construction of the girls as they learn from their grandmother in English that French is undesirable. Maternal identity based on the corporeal integrity of the birth tie is subsumed in the dominant linguistic and cultural codes of paterfamilias.¹³ In the convent, the sisters are separated even from each other; Cathie, anxious about forgetting Mildred, invents a formula which installs the younger sister, not in the memory of the filial birth tie, but in the linguistic codification of prayer. As Fabre observes, Gallant's story reiterates the use of language as normative constraint,¹⁴ whereby the rupture from the memory of mother is achieved. Finally, through Mildred's adoption, the estrangement of the sisters and the loss of the original mother is complete. At a brief reunion the sisters seem to have forgotten even each other:

"Kiss your sister," said Mildred's [adoptive] mother, to Cathie, admonishingly. Cathie did as she was told, and Mildred immediately got back in the car with her brother and snatched a comic book out of his hands. "Look, Mildred," said her father, and let the car slow down on a particular street. The parents craned at a garage, and at dirty-legged children with torn sneakers on their feet. Mildred glanced up and then back at her book. She had no reason to believe she had seen it before, or ever would again. (HT 62)

The unsaid surfaces at several points in this final passage of the narrative. Mildred recoils from the fleshly contact of the familial kiss Cathie has to be told to give her sister. Mildred is absorbed in the linguistic and

pictorial constructions of the comic book. Gallant's narrative returns to the scene of the maternal nest, the lost memory of the felt love of their mother's presence. The new father, the father of the symbolic, lets "the car slow down on a particular street"; "the parents craned at a garage, and at dirty-legged children" (HT 62). Mildred's memory of this original scene of maternal oneness is overlaid with the rational structures of her new sheltered life. The "comic book" has replaced the mother's pictures. Separated from the original m(other), her identity now is received from the symbolic order of culture and language into which she has been "adopted."

Gallant's narrative strategy of the said and the un-said functions in "Orphans' Progress" as a literary formalization of the psychoanalytic outlines of the formation of the female subject. The "progress" of the sisters delineates isolated events in their socialization, stages in which their psychic loss is effected. Gallant's text is curiously unemotional; the loss of m(other) is accompanied by loss of affect. In the loss of the maternal object, in the entrance into the discourse of the symbolic order, the subject is positioned socially according to the "normative constraints" of culture and language. Further, the female subject relies, as Mildred relies on the comic

book, on these received constructions of her image to reify her own identity and to keep the lost object lost. Gallant's text is a formal reenactment of the intense process of mourning the ego passes through in order to disinvest itself of the "lost object of the intensity of all memories, impulses, and libidinal investments associated with it" (Grosz 30). But the text of "Orphan's Progress" is also a figure of the female subject, and of resistance to this formation. The narrative strategy of the unsaid paradoxically effects a valuation of the lost object, a putting into discourse of it.¹⁵

The text inscribes a process of forgetting, figuring in what is remembered in the construction of the female subject as both speaking and spoken--a splitting subject. Loss of the mother here also signifies loss of the creative voice which Kristeva associates with the feminine:

Literary creation is that adventure of the body and signs that bears witness to the affect--to sadness as an imprint of separation and beginning of the symbol's sway; to joy as imprint of the triumph that settles me in the universe of artifice and symbol, which I try to harmonize in the best possible way with my experience of reality. (Kristeva Black Sun 22).

Gallant's voice in "Orphans' Progress" both figures this lost identity with the (m)other and its unmediated creativity, and puts it into the discourse of the unsaid.

In its treatment of the female subject as exiled from an authentic subjectivity derived from emotional sustenance, and constructed by cultural and linguistic convention, Gallant's text exhibits the subversive pressure of the semiotic on the symbolic. The unsaid--or unconscious--of this text thus both resists this formation, and puts into discourse a valuation of the maternal lost object that in classical psychoanalytic theory must be sacrificed for entry into culture and language. Gallant's text both represents female subject formation and mourns its exilic condition. Spoken by the normative constraints of society and language in "Orphans' Progress" its female subjects are silenced by the paterfamilias of language and culture. Gallant's text figures resistance to this silence as the unsaid.

Gallant's female subjects are constructed both historically and psycholinguistically. This figuration works as narrative strategy, that is, as the structural device, of a speaking, or "conscious" text, and an unspoken text of the "unconscious" whose effects rupture the surface as a subtextual discourse of the unsaid. As we have seen, the text of "Orphans' Progress," suppresses what Gallant calls the "connective tissue," in this case, the psychic loss of emotional nurturance and creative identity in the social formation of its female subjects. This strategy of suppression not only figures the female subject as split

along lines of psychic and socio-historical constructions but also formalizes as synchronic the psycholinguistic operation of the semiotic in the symbolic. In Kristeva's psycholinguistics, where subjectivity is structured like a language, this operation behaves in written texts as the genotext and the phenotext.¹⁶

Kristeva's theory of the splitting text puts into psycholinguistic terms what has been designated by the literary as irony. Simply put, irony says one thing and means another. Irony's rhetorical indirectness puts into question the facticity of language, bringing into discourse the slippages and instabilities which undermine assumptions about sustained and unequivocal meaning. According to Paul de Man, narrative strategies consist of both tropes--the ironic and the allegorical. The intersection of allegory and irony in narrative figures the "factitiousness of human existence as a succession of isolated moments lived by a divided self" (Blindness and Insight 226). Irony operates thematically in Gallant's work, calling attention to its effect of problematizing history as mediated through individual memory, a process which undercuts the view that historical event and psychological experience are diachronically contiguous. But the intersection of the tropic functions of irony and allegory may be seen as a narrative strategy, that is, as a formal method of Gallant's writing, effecting the dédoublement of phenotext

and genotext which figures the female subject in works such as "Orphans' Progress."

Gallant's linking narratives are tropes for subjectivity constructed by the authority of "God/Law" and by the subversive asymbolic energy of the semiotic. The linking form both reifies and resists generic convention, positing that, although a chronology of events may be represented, the significance is spatial rather than temporal. The linking narrative text is constructed in discontinuous "chunks," of isolated event, not necessarily in chronological order, not necessarily with consistent point of view, not necessarily in the same generic mode of "fiction" or "autobiography" or "documentary." In short, the linking form in Gallant's writing may be read as performing the function that Frye assigns to all signification, both literary and non-literary. As such, Gallant's linking short narratives are tropes, figuring the female subject as both speaking and spoken by the intersections of the psychological and the historical and the processes of the psychical and the social. Gallant's poetics of the said and the unsaid is grounded in the psychopoetics of her writing in general, and her linking narratives in particular, figuring that which

n'est pas nommé, elle doit être perçue, suppléée par le lecteur dans le non-dit de l'énoncé qui se garde bien de prendre ouvertement parti. C'est en ce sens que l'originalité de la stratégie narrative de l'auteur se caractérise davantage par son utilisation

de la voix que par en quelconque refus de respecter les exigences du genre de la nouvelle (Fabre "'Orphan's Progress'" 59).

The (M)other At Home

The linking narratives of the "Linnet Muir" sequence of Home Truths foreground the primary significance of the mother and father in the construction of young Linnet's subjectivity. As the central figures of "home truths" involving the child's experience, the mother and father are also inscribed in the groups of narratives that precede "Linnet Muir." In "At Home," "Jorinda and Jorindel" is narrated as if it were a dream in the consciousness of a very young child. Beginning with a mingling of adult sounds surrounding the sleep of the dreaming child, Irmgard, "Jorinda and Jorindel" narrates the summer experience of her symbiotic closeness with Freddy, a French-Canadian summer playmate who lives near her parents' summer home and has "never seen paints and books" but sees "apparitions of the Virgin" (HT 22). Freddy, over the course of the summer, will become unacceptable as Irmgard internalizes her parents' attitudes. The non-verbal, almost undifferentiated pre-symbolic closeness of Irmgard and Freddy is repeated in the relation with her nurse, Germaine, also French-Canadian, whose "unmeasured love" Irmgard will never be

given anything like again. Freddy disappears with the presence of Irmgard's slightly older male cousin, of whom Irmgard will later hear her mother say, "What a little stockbroker Bradley is" (HT 22-23). This piece traces Irmgard's process of forgetting both her elemental "twinning," a closeness such as that narrativized as fairy tale,¹⁷ and the primary unconditional nourishment of Germaine's (m)other love. The text's privileging of the semiotic in its representation of the alinguistic and the fantastic in Irmgard's childhood dream/memory resists the effects of symbolization in the acquisition of language and culture, but paradoxically reifies Irmgard as the developing image in the mirror of her mother and in the "stare" of her father. While Irmgard's relation with Germaine may be explained psychoanalytically as that of primary narcissism, the relation with her mother is inscribed with the parameters of secondary narcissism, the mirror stage necessary for the female subject's inscription by the symbolic order of culture and language.¹⁸

As part of the "At Home" sequence, "Jorinda and Jorindel" prefigures the conditions of exile inscribed in Linnet Muir's distance from the figures of mother and father in the operation of memory both as remembrance and the repetition of gesture--psychological and physical.

Repetition functions in Home Truths to return to an image of the female subject as a doubled figuration of exile in childhood and in adulthood. In "Jorinda and Jorindel,"

Irmgard stands by her mother's chair; for the mother is the mirror, and everything is reflected or darkened, given life or diminished, in the picture her mother returns. The lake, the house, the summer, the reason for doing one thing instead of another are reflected here, explained, clarified. If the mirror breaks, everything will break, too. (HT 27).

The mother and father are powerful measurers of the child's life, gatekeepers of the necessary entrance into the symbolic order of culture and language, dispellers of dream and dispensers of fact. They are figured as all-knowing, unblinking and wise, large and potentially dangerous:

They weigh and measure and sift everything people say, and Irmgard's father looks cold and bored, and her mother gives a waking tiger's look his way, smiles. They act together, and read each other's thoughts-- just as Freddy and Irmgard did. But, large, and old, and powerful, they have greater powers: they see through walls, and hear whispered conversations miles away. Irmgard's father looks cold, and Irmgard, without knowing it, imitates his look. (HT 27)

Pre-figuring the female subject of "Linnet Muir," Irmgard in "Jorinda and Jorindel" establishes the dédoublement of the child's identification with the symbolic in her passage "back and forth across the two domains" of the "world of logical necessity" and that which lies outside it. The unsaid of this transgressive excerpt from Gallant's text does not imply rejection of the constraints of identification in the construction of

subjectivity, but rather calls them into question through remembrance, repetition and working through the positioning of the "I" of both child and adult in "Linnet Muir."

Paterfamilias Abroad

In the first narrative of Canadians Abroad, "In the Tunnel," Sarah has been sent by her widower father to Southern France as antidote to an affair with her professor, which has been another in a series of relationships with older men. Her feelings for her father transfer ambiguously from Professor Downcast to a new lover in France; while Sarah is reading a letter from her father, the "shadow" of another older man "fell over the page" (HT 73-74). Roy takes her to live with him in a narrow room called "The Tunnel," rented to him by an expatriate English couple. He is a prison inspector, retired from "an Asian colony" (HT 76). The English couple live much as they would in England: "[t]heir kitchen was comfortable providing one imagined it was the depth of January in England and that sleet was battering at the garden" (HT 85). They drive back and forth on the same road into Nice without looking at the sea. The narrow parameters of their situation reflect both Sarah's involvement with Roy and his son-like attachment to them. Sarah, who in Canada wanted to be a psychosociologist, chills them with her knowledge of the "trick cyclist"--the Reeves' euphemism for psychoanalyst--

telling them "a didactic analysis is a waste of time" (HT 89).

Back in Canada, her "capital of love" still undepleted, she remembers the tunnel of her situation in Nice as victim of the ex-colonial prison governor, and her initial desire for him, with relief: "she was out of the tunnel" (HT 105). But the postcard she brings back from France, a souvenir from a humiliating outing with Roy and the Reeves' niece, is "an image that might have followed her from the nursery" (HT 105), a representation of Judas' desire and betrayal. Continuing her own self-destructive cycle of desire, she addresses this postcard to another inappropriate older man, "in terrible trouble--back taxes, ex-wife seizing his salary...hounded from California to Canada for his political beliefs" (HT 105)--inviting him to dinner:

She looked at the words for seconds before hearing another voice. Then she remembered where the card was from, and she understood what the entire message was about. She could have changed it, but it was too late to change anything much. She was more of an amoureuse than a psycho-anything, she would never use up her capital, and some summer or other would always be walking on her grave. (HT 106)

In her "exile" abroad is repeated Sarah's "locked situation": the dyadic relation of father and daughter is reiterated in the expatriate Reeve couple's psychological roles of mother and son, and in Roy's pseudo-filial attachment to them. In its re-enactment of the psychic site

of desire of the child for the parent, "In the Tunnel" introduces the series of locked situations that characterize the rhetorical structure of Home Truths.

"Here comes another tunnel" (HT 126) is the last line of a cocktail party story that Peter Frazier, the expatriate Canadian male subject of "The Ice Wagon Going Down the Street," doesn't hear the beginning of. "Out of world affairs and back where they started," in Canada, Peter and his wife Sheilah are staying at Peter's sister's where they sit drinking coffee in the kitchen dressed in exotic Chinese silk dressing gowns, "remembering the past" (HT 107). "[E]ach thinks the other a peacock, rather splendid," but, only seeming to parody this attention to surface unconventionality, "they pretend the dressing gowns are silly and worn in fun" (HT 107). The voice here narrates Peter's remembrance of their expatriate life in Europe, a life he would never dare try at home, as a certain kind of expatriate Canadian in the 'fifties, thinking of the advantages of living abroad as something better, and whether consciously or not, in terms of cultural and financial exploitation. Peter's connection with the Scotch Presbyterian paterfamilias of immigrant ambition has dwindled to the "rinds" of the inherited income spent by his father's generation. This dis/inheritance, however, has left Peter with the belief

that "nothing can touch us" (HT 114), and that he is, in effect, inheritor of the paterfamilias of the past.

In contrast, Agnes Brusen, another Canadian abroad in Europe, is a first-generation Scandinavian Canadian from Saskatchewan, and the beneficiary of her parents' "push, toil and sacrifice" for something better. Peter realizes that, despite their Canadian class, cultural, and regional distinctions, the difference between them is not as great as that between himself and his British wife, Sheilah, and the "iron-cold" ambition of her working class aspirations for something better. Peter remembers the "mild yellow autumn" of Geneva as "the streets of the city dark, and the windows black with rain" (HT 113). Here, the image of peacocks, "bad-tempered, mournful and lost" wandering on the lawn in front of the building where Peter, and now Agnes, work, repeats the kind of hopeless exoticism inscribed by the silk-dressing gown souvenirs of Hong Kong.

Agnes came to Europe because she thought she would find the "best"; instead she finds Geneva undesirable in the slush of winter and the company of "educated people" drunk at expatriate parties. At the request of the hostess, Peter takes Agnes home from one of these parties, the invitations to which are desirable to Peter and his wife as signs of inclusion with the "best." Intoxicated, Agnes tells Peter about her childhood memory of the ice wagon

going down the street when she was awake in the morning before anyone else:

That was the best. It's the best you can hope to have. In a big family, if you want to be alone, you have to get up before the rest of them. You get up early in the morning in the summer and it's you, you, once in your life alone in the universe. You think you know everything that can happen...Nothing is ever like that again. (HT 132)

Remembering her drunken intimacy, Peter thinks of Agnes as the "true heir of the men from Scotland" (HT 118), and his wife Sheila, whom he imagines as the genuine companion of his father's generation, wondering "what they were doing over there in Geneva--not Sheila and Peter, Agnes and Peter" (HT 133).

This piece repeats the textual strategies of the "tunnels" of locked situations linking the narrative groups of Home Truths. It also performs the rhetorical function of the dédoublement of both text and subject. Peter's remembering of the Geneva period beginning his expatriate career recalls more than Agnes Brusen as a fact of that period. As trope, Frazier's recollection repeats the rhetorical structure of the linking narratives that precede and follow it. Peter's final awareness that Agnes is right, that "it wouldn't be better anywhere" (HT 129), brings to the surface his conditioning as subject by the inscriptions of society, the disinheritance by the paterfamilias of his Canadian past, and by what is left unsaid about his psychic exile.

Canadians like Agnes Brusen and Peter Frazier may be heimlich, or at home with each other abroad, however "unlike" they perceive each other at home in Canada in terms of their regional and personal history, class and cultural backgrounds. Ramsey Duncan, on the other hand, confronts the unheimlich of a situation abroad that is uncannily familiar.¹⁹ Like Peter Frazier, Ramsey Duncan is a Canadian abroad, a young musician seeking mentorship for his musical talent and aspirations in the centuries-laden culture of Europe. However, while "The Ice Wagon Going Down the Street" figures its male subject in socio-historical terms of paterfamilias, "Bonaventure" figures its male subject in psycho-historical terms of paterfamilias, and effects a parody of the classical Freudian psychoanalytic concept of the male subject, for whom the female remains unheimlich, or uncannily familiar.

The role of "Bonaventure" in the psychoanalytic tissue of Home Truths is confirmed by its emphasis on the constellation of father/mother/child, and by explicit references to both a postcard displaying the strangely familiar image of the betraying, desiring Judas (HT 137) of "In the Tunnel," and to Freud, whose image as the psycholexographer of Gallant's text is evoked by a photograph of Moser, the deceased composer. The latter is evoked as Ramsey's spiritual father, who "looked like a famous picture of Freud going into exile" (HT 145). As a young

Canadian composer, Ramsey accepts the invitation of Moser's surprisingly young widow to stay at the rural Swiss chalet where she and the famous composer lived. Katherine had been the young protégée of Moser, but did not continue her music after their marriage. The narrative raises issues of disempowerment of the female artist by social convention, the separation of intellect and emotion in classical musical training in particular and patriarchal culture in general, and as an extension of these, the repressed fear of the feminine as signifying emotion, sensuality and an identification with the natural world that is inimical to male intellectual endeavour.

The suppression of feeling is also identified with the paterfamilias of Canadian culture and the ambition for new generations of "something better." Ramsey senses that "he existed in his father's mind from the moment his father knew he had survived the Dieppe raid in the last war" (HT 147). The repression of feeling in Ramsey's psychic formation is paralleled with his father's miraculous survival of Dieppe; he has been "invaded" by the history of his father's survival, and "beseiged" by the subsequent miracle of his conception, his special status as musical genius (135), and the inheritance of his father who "was Canadian-silent, Canadian-trained, and had to make an intellectual effort not to be proud" (HT 149). As "the most gifted child any two people ever had," he is the "most

deserving of love" (HT 135), which, however, has been conditional on performance and doled out accordingly. The analysis of Ramsey's psychic formation performed by the narrative's introductory section concludes with the discovery that the identification Ramsey has with his father, the Dieppe survivor, confuses his historical legacy of violence and miraculous survival and his lapses of intellect into emotional chaos:

he discovered this: when he was confused, misunderstood, or insufficiently appreciated, a picture of his father stood upright in his mind. His father's face, stoic and watchful, transferred from a wartime photograph taken before true history began, appeared when Ramsey's emotions were dispersed, and his intellect, on which he depended, reduced to water. (HT 136)

As a subject inscribed by the separation of thought and feeling, Ramsey is a figure of the reticence and repression that are results of being told what to think, and what is history, until subjective response is unrecognized, operating as emotional memories which become "silent, flickering areas of light, surrounded by buildings that no longer exist" (HT 135), areas of experience covered over and persisting as the unsaid.

The repression signalled by the opening paragraph is repeated in the beginning of the narrative present, when Ramsey, now in Switzerland, makes his way up to the chalet of the deceased composer who has been the spiritual father of his own music. The scene presents an absurd

juxtaposition of event and object. Dreamlike, it signals the repression of sweetness of nourishment associated with the feminine, which is also, as the introduction reveals, a side of identification with the father that Ramsey has repressed:

He was in Switzerland, it was a June day, he was recently twenty, and he had to get rid of the chocolate wrappers....[I]n the short train journey between Montreux and the stop nearest the chalet where he was guest for the summer, Ramsey had eaten three quarter-pound bars of the sweet, mild chocolate only women are said to like. He could not abandon the wrappers on the impeccable train; he was suddenly daunted by Swiss neatness and the eyes of strangers. Hobbling up the path from the station, he concealed the papers under ferns and stones. (HT 136)

Ramsey is introduced to the chalet, which now is a household of women, by his actions in a landscape which suppresses the feminine. Signalled in this passage is that the text is going to repeat these signs as a means of working through, that is, as a means of putting into discourse what is the unsaid in Ramsey's situation, inscribed as the convergence of history, family constellation, and psychic formation. The physical landscape introducing Ramsey to the chalet heralds the psychical landscape he is entering. It is riddled with repression and signs of the unsaid--Moser's musical impotence, the abuse of his female pupils, the household abuse of servants, and homosexual liaisons between Moser's niece, who has not played the piano since before Moser's

death, and one of his former pupils, who is lingering at the chalet. A few days after his arrival, Ramsey will say to himself, "Honest to God, the radar around here..." (HT 156).

Classical Freudian psychoanalytic theory, while it acknowledges the fundamental bisexuality of human subjects, emphasizes the suppression of the feminine in both male and female subjects.²⁰ Ramsey Duncan identifies with his father's gentleness and irrational survival of the Dieppe disaster; he craves the sweetness of chocolate "only women are supposed to like," which signals a desire the text thus unmistakably associates with the feminine. In the ensuing narrative, Moser's widow Katherine wants to both mother and seduce Ramsey as the great composer's musical inheritor. But Ramsey is repelled by the intrusion of the feminine and its dangers for the intellect in the world of the deceased virtuoso's Swiss chalet where one hears no music played; its women, Ramsey perceives, are conspiratorial and their closeness to nature and antipathy to the intellect is suffocating. Like the chocolate wrappers, the feminine, as signs of what Ramsey desires, must be suppressed. Ramsey fixates on the image of the exposed breast of Katherine's sleeping niece, dreams that he has got enormously fat, and, beginning to hear the possibilities of musical composition in bird calls, escapes to Montreux, arriving there "in a state of such lunatic joy at his deliverance that presently

he was close to tears" (HT 168). But there he fixates on a newspaper ad for fresh, ripe raspberries, unable, for some reason, to translate "murrissent, [a word] which he could have sworn he had never seen before. He substituted for it 'have exploded,' which gave the item some stature" (HT 169). The repression of sexuality connoted here now takes on the status of parody. Ramsey begins to expect Katherine to come and find him, as she would find Moser when he had strayed to the kitchens of neighbouring farms. The juxtaposition of "ripened" and "exploded" signals the psychical landscape which represses the feminine and a physical household which suppresses a hierarchical underworld of violence and abuse of both female musicians and servants.

Gallant's narrative is a complicated parody of the Eliotian horror of women as a debilitating influence on art and the intellect.²¹ As an artist/intellectual, Ramsey is the male subject depleted by the repression of "sweetness," and fear of the chaotic influence of the feminine on his music and his psyche. He has been constructed to value art as intellect. What Gallant's text designates as his "Canadian" separation of thought and feeling is a figure of this construction. The parodic analysis of the male subject here is effected by the paradox produced by Ramsey's ambivalent relation to the feminine and to emotion which becomes clear in the final paragraphs. Waiting for him on

his return to Berlin is a letter from Katherine, which he tears to shreds:

Very attractive, very nostalgic, he said to the remains of Katherine's letter, but what about the pension and the smell of mediocrity? What about your cook in the kitchen, with frightened eyes? We drove slowly, crawling, because Katherine had seen a white orchis somewhere. Did anyone dare say this was a waste of time? The orchis was a straggly poor thing with sparse anemic flowers....Surely he had passed a test safely and shown he was immune to the inherited blight? (HT 171-172)

Ramsey's tentative mood destabilizes his devaluation of the feminine as anti-intellectual and dangerous for male creativity. Ramsey's hoped-for immunity to the "inherited blight" of the demasculinizing effects of feminine "sweetness," having survived the encroachment of the female world of Moser's chalet, is countered in the image of the white orchis as signalling his own "withered" formation:²²

Only afterward did he think that he might be mistaken, but that day, the day he arrived in Berlin, he was triumphant because he sat with his back to the window and did not know or care what the weather was like outside. (HT 172)

The voice of this text reasserts the mode of repression operative in the psychic construction of Ramsey as a male subject, and by implication, the classical Freudian concept of fear of the feminine as unheimlich, that is, as other. "Bonaventure" not only signals the paradoxical figuration of its male subject, but also constructs a text that puts into its own discourse that which is both said and unsaid, that is, that which has order and that which has not. As

such it is paradigmatic of the remembering, repeating and working through that figure the associations of history and memory, family constellations, and the repressed material of the "Linnet Muir" linking short narratives that comprise the third section of Home Truths.

The Bird of Talent

According to Jane Gallop, "psychoanalysis...can unsettle feminism's tendency to accept a traditional, unified, rational, puritanical self--a self supposedly free from the violence of desire" (xi). Gallant's linking narratives in the "Linnet Muir" sequence do not construct a unified subject; neither do these narratives "work through" to resolution or unity. The "violence of desire" persists as the motive for the altering identifications figured by the "I" of Linnet Muir. The "locked-in situations" of Gallant's stories, which lead to other "locked-in situations," may be read psychoanalytically as situations of identification, and thus extenuations of secondary narcissism, that is, of reflections of self in the mirror of the other, that continue throughout psychic life. Gallant's female subject Linnet Muir figures the inevitability of the subject's construction both psychoanalytically and socio-historically in the discourses of the surrounding symbolic order. Gallant's linking narratives call into question the fragmenting processes of

identification, that is, the limitations and rules that position, as they do Irmgard in "Jorinda and Jorindel," the female subject that is Linnet Muir.²³

The "I" of "Linnet Muir" is an adult remembering both events of her childhood and their effects as significant not only for the material course of her life, but also for the psychological shaping of her subjectivity both as child and as adult. The dédoublement of the "I" represented in the "Linnet Muir" linking narratives is that of both socio-historical and psychoanalytic dimensions of the female subject and its constructions. As a child, Linnet was "once fascinated" by her mother, from whom she was estranged in stages, first at the age of four, and then at ten upon her father's death. But, as she confesses in the first piece, "In Youth Is Pleasure," that she "lost interest," at the age of fifteen, with "a simple indifference I cannot account for. It was much the way I would be later with men I fell out of love with, but I was too young to know that then" (HT 218).

In the opening narrative of the "Linnet Muir" sequence, the "I" remembers the events of her return to Montreal at the age of eighteen after a long period of exile in American boarding schools, the last of which was in New York. Having escaped "the prison of childhood" (HT 225) and the tyranny of adults, the return to the streets of her childhood and the scenes of the constellation of

herself, her mother and her father, has, in memory, the magnitude of a political revolution:

My life was my own revolution--the tyrants deposed, the constitution wrenched from unwilling hands; I was, all by myself, the liberated crowd setting the palace on fire; I was the flags, the trees, the bannered windows, the flower-decked trains. (HT 225)

The convergence of the political and the personal in this extended metaphor of triumphant revolution is representative of the way Linnet, and by extension, Gallant, figures subjectivity as constructed by the material forces of society and history. "In Youth Is Pleasure" introduces Linnet at the moment where she crosses over from childhood to independence, and remembers the main figures, places and events of her childhood--her father and his death, her mother and the estrangement from her, and her old nurse, here called Olivia Carette,²⁴ who thought she had died. Linnet's "revolutionary" return from the exile of her adolescence, however, is fraught with ambiguity. In returning to Montreal, she is returning to scenes of the psychological dependencies of her childhood, and ironically confirms the exilic displacement of herself in a constellation wherein her mother and father are absent figures. The first paragraph in the opening section of this first narrative in the "Linnet Muir" sequence stands as a prelude, an entrance into both the historical and the psychological autobiography of Linnet Muir:

My father died, then my grandmother; my mother was left, but we did not get on. I was probably disagreeable with anyone who felt entitled to give me instructions and advice....[My mother] was impulsive, generous, in some ways better than most other people, but without any feeling for cause and effect; this made her at the least unpredictable and at the most a serious element of danger. (HT 218)

The opening lines frame the central historical and psychological events of her childhood, setting the parameters that she carries forward into adult life--the death of the father is established as a primary cause, turning her life into a "helpless migration" (HT 219). In memory, her mother's inability to foresee the logical necessity of cause and effect is "a serious element of danger" (HT 218). As the fourth piece in the sequence, "The Doctor," will reveal, it is her mother's idea to place Linnet at the age of four in the alien ground of a Jansenist convent school, the first of several boarding arrangements from where she will be released only on weekends (HT 299), an autobiographical fact of separation which Gallant has recounted. Yet, through the stages of the psychological autobiography effected by remembrance and repetition, the mother emerges as the figure of the most heartfelt and ambivalent identification. Rebellion against her mother's influence is repeated in Linnet's rejection of dominant codes of any authority, including political ones, and is formalized by Linnet in an early adolescent poem, "Why I Am a Socialist" (HT 219). In the context of her mother's exasperation at whatever the adolescent Linnet

"thought, felt, said, wrote and wore" (HT 218), her decision, "in the first half of Hitler's war," to slip "quietly and finally out of her life"(HT 219) seems an inevitable consequence of a detached relation full of missed and missing communication, significant of abandonment and loss.²⁵

But Linnet's journey forward into a new material life is also a journey backward into the psychological territory of her childhood carried with her as an "underground river of the mind" (HT xxii), a "journey into a new life and a dream past" (HT 228). The pieces in the "Linnet Muir" sequence are structured in sections that move backward and forward in time and in memory, reiterating the ambiguous juxtaposition of what on the surface seems to be the logical necessity of cause and effect and the repetition of the psychological "locked situations" of the prison of her childhood. Running through these segmented intersections of history, memory and psychological return is the "underground river of the mind," the unconscious of both the text and its female subject, Linnet Muir.

The four sections of the opening narrative "In Youth Is Pleasure" formalize both the forward movement of Linnet Muir into her new life and the movement backward into "a dream past" (HT 228). Section one begins with the events of her childhood that lead up to the narrative present--Linnet at nineteen--the day she begins the revolution of her life;

the second section begins with her arrival in Montreal, recounts the contact with her old nurse Olivia Carette and reviews her memory of the "dead of heart and spirit" of the English-Canadian inner landscape, and the confidence of knowing, from her adolescence in New York, that it was permissible to express feelings in a public place (HT 227). The third section returns to the past and the subject of her father's death, the cause of which had been kept from her (HT 228). Moving forward, with the knowledge that she wanted "information about despair...in a place where 'like' and 'don't like' were heavy emotional statements" (HT 229), Linnet contacts several men who were acquaintances of her father. But information about her father's death is not forthcoming, even from the woman who was her nurse and who also "refused to tell...whatever she guessed or knew" (HT 233). Linnet arrives at three versions of her father's death, all having to do with "tuberculosis of the spine" and the involvement of a revolver. The truth of his death remains a mystery, a secret shut away in a drawer that does not belong to her (HT 234). The last section comprises Linnet's comment on the search for information about the death, putting into question the significance of its material cause, and the possibility of ever knowing the truth about it. "I know a woman whose father died, she thinks. in a concentration camp. Or was he shot in a schoolyard? Or hanged and thrown in a ditch?" (234) Linnet

speculates, projecting the mystery of her own father's death as a victim of events beyond his control:

Once I had made up my mind, the whole story somehow became none of my business: I had looked in a drawer that did not belong to me. More, if I was to live my own life I had to let go. I wrote in my journal that "they" had got him but would not get me, and after that there was scarcely ever a mention. (HT 235)

The reference to her journal, as a way of shutting the drawer of her father's death, is a textual strategy of the virtual mode both drawing attention to the provisional significance of the written text--after all, the text that Linnet now writes, presumably years later, is marked by the urgency of repetition of returns to the surface of both her father and mother from their figurations in the underground river of Linnet's mind.

The "dream past" of the Montreal Linnet has returned to, she discovers, is a lost green world of memory: "In reality I recognized nearly nothing and had to start from scratch" (HT 235). What remains intact are the emotional memories that persist underground, to do with the unsolved mystery of why she was sent off like a dog to obedience training to the "very large stone house" on Sherbrooke Street she remembers as "penitentiary size":

A crocodile of little girls emerged from the front gate and proceeded along the street--white-faced, black-clad, eyes cast down. I knew they were bored, fidgety, anxious, and probably hungry. (HT 236).

What remains, with this recognition of her physical and psychological exile in the "crocodile of little girls" is

that, unlike her father, she is a survivor of hardship and catastrophe (HT 237). "In Youth Is Pleasure" establishes that, for Gallant, physical and psychological survival (what may also be called relative sanity) lies not in a continuity of past, present and future and the linearity of logical necessity, but in acceptance of the break with the past and the lost green world of the imaginary father and undifferentiated mother. The past, as memory is free to construct it, is fiction, and the present, a series of locked but not inescapable identifications.

"Between Zero and One" recalls the limitations of what Linnet has escaped to from the prison of her adolescence and childhood--clerical work in a wartime engineering office populated by two distinct groups, women penned up with typewriters behind a barricade and, on the other side of this wall, men "rotting quietly until pension time" (HT 244). The space between zero and one is inscribed with the authority of ideology and patriarchy and its limitations on the lives of the "others," (HT 244) the trodden on in general and on the women in particular. This piece continues the progressive events of Linnet's emancipation, and reaches back to the past, repeating gestures towards her father, and reiterating, in its critique of gender positioning in the cultural microcosm of the engineering office, Linnet's revolutionary break from the limitations

of Montreal's English-Canadian culture and the gender inscriptions of the time.

"When I was young," Linnet's "I" opens the piece, "I thought that men had small lives of their own creation. I could not see why...once the limits had been reached, they seemed so taken aback" (HT 238). The space "between Zero and One" she assumed, is the beginning space; what comes next in life would be a mystery, the "terminal point" a long time after (HT 238). The text delineates the limitations of politics, class, disability, and gender in the locked situations of the men in the engineering office, each of whom "seemed to inhabit an invisible square" (HT 246) and each of whom took for granted certain "marks of privilege," with a "blind sureness that they were superior in every way to French Canadians" (HT 247) as well as to the women who typed beyond the barricade. "I was the first woman ever permitted to work on the men's side of this fence," Linnet observes; "A pigeon among the cats was how it sometimes felt" (HT 242).

Hired in spite of her gender because of the war-time shortage of young men, Linnet was not wanted by one of the men, eventually tolerated with a certain fondness by most of the others, and made the target of lechery by another, who shows her pornographic photos of his wife (HT 240). This deviance, Linnet speculates in retrospect, may have been an effect of "the tunnel winters, the sudden darkness

that April day, the years he'd had of this long green room, the knowledge that he would die and be buried 'Assistant Chief Engineer Grade II'." The limitations of "zero and one" had "snapped the twig, the frail matchstick in the head which is all we have to keep us sensible" (HT 240).

Deviant male sexuality pools occasionally on the surface of the text of Home Truths as a sign of danger and potential violence. In "Jorinda and Jorindel," Freddy's uncle intrudes on the youngsters, emerging from his "foul stable and saying something so obscene that the two stand frozen ashamed" (HT 25). In "In Youth Is Pleasure," Linnet's arrival in Montreal is marked by the "man at Windsor Station," who sidled over to her, asking an obscene question, "brushing the back of his hand over [her] breasts, called [her] a name, and edged away" (HT 223):

The murderous rage I felt and the revulsion that followed were old friends. They had for years been my reaction to what my diaries called "their hypocrisy." "They" was a world of sly and mumbling people, all of them older than myself. I must have substituted "hypocrisy" for every sort of aggression, because fright was a luxury I could not afford. What distressed me was my helplessness--I who had sworn only a few hours earlier that I'd not be vulnerable again. (223)

But here too, besides condemnation of the victimization of the helpless, sexual aggression is placed in the context of the rules and squares, that is, the constructions of culture and gender that limit men as well as women. The "man at Windsor Station" Linnet continues, has "the flat

voice which I assigned to the graduate of some Christian Brothers teaching establishment" (HT 223).²⁶

Linnet's introduction to the social and psychological limitations of ideology and patriarchy extends to Mrs. Ireland, who was hired after her, and who was "preparing a doctorate in some branch of mathematics none of the men were [sic] familiar with" (251). The men "hate" Mrs. Ireland, but she too objects to "girls" like Linnet in the engineering office:

I had believed it was only because of the men that girls were parked like third-class immigrants at the far end of the room--the darkest part, away from the windows--with the indignity of being watched by the Supervisor, whose whole function was just that. But there, up on the life raft, stepping on girls' fingers, was Mrs. Ireland, too. If that was so, why didn't Mrs. Ireland get along with the men, and why did they positively and openly hate her...? (HT 255)

Mrs. Ireland, inscribed with the same limitations as the men in her attitudes towards women is of course, paradoxically but inevitably, positioned by her gender. In Mrs. Ireland's locked situation, compounded by her victimization in an "unhappy marriage," Linnet recalls her own emotional response as "the blackest kind of terror" (HT 260) at the prospects of the limitations on herself of identification with authority's patriarchal gender positioning and the possibility of her own inability to move beyond "One" (HT 260).

"Between Zero and One" also repeats the gesture towards identification with her father recurrent in the

"Linnet Muir" sequence of linking narratives. The space between zero and one occupied by Linnet at this period was also the time of her apprenticeship as a writer, with "notebooks stuffed with streets and people" (HT 248), speculative analyses of conversations, "endless political puzzles" (248), all of which amounted to "pages and pages of dead butterflies, wings without motion or lift" (249):

I began to ration my writing, for fear I would dream through life as my father had done. I was afraid I had inherited a poisoned gene from him, a vocation without a gift. He had spent his own short time like a priest in charge of a relic, forever expecting the blessed blood to liquefy. (HT 249)

As the survivor of both the tuberculosis and the cultural inscriptions to which her father had succumbed, Linnet is locked into her identification with him as an artist and his representation as the primary image of the promise of the love and approbation of the symbolic order. "Writing now had to occupy an enormous space" (249), she writes, not only as the mark of her survival, but also as the inscription of desire for all that escaped the limitations between zero and one, "the men, with squares, and walls and limits and numbers" (HT 260), and her terror at all that was missing in the image returned to her in the figure of Mrs. Ireland.

The conditions of marriage for women are one variety of exile considered in the next piece in the linking narratives of the Linnet Muir sequence. "Varieties of

Exile" conflates issues involving the exile of subjects by the limitations of politics and gender, and establishing Linnet's self-fashioned position of writer as a modus operandi of critical distance from the authoritative codes of family, society and politics. Sparked by her acquaintance with the large numbers of refugees gathering in Montreal, she now spends her "lunch hour writing stories about people in exile" (261). Linnet uses the "dictionaries" of Lenin and Freud as critical and analytical tools to assist her in deciphering what she "could not understand" by turning it into fiction, her "way of untangling knots" (261). Besides being theories which challenge assumptions of stability and concepts of unity--material and immaterial--Marxism and psychoanalysis provide critical tools. As such, they are both world views and methods of deconstruction of authoritative codes governing dominant paradigms of both society and the psyche. Linnet's attraction to the refugees from the horror and deprivation of war-torn Europe, was, as she admits, "straight out of the Socialist-literary landscape of my reading and my desires" (261). Linnet sees them as projections of her own escape from the prison of her childhood, as "prophets of a promised social order that was to consist of justice, equality, art, personal relations, courage, generosity" (261). The heimlich of these exiles, she sees, was "all in my head" (HT 262), a recognition of "home" as always

already absent, brought into desire and fantasy as lost object by the processes of splitting and identification known psychoanalytically as secondary narcissism, processes which are never completed, but worked through, in varying degrees and ways throughout an individual's life.²⁷

Linnet's position as writer in effect figures both her identification with the political refugees and the psychical position of the subject as exile from an originary "home." Writing about varieties of exile, that is, about that which is unheimlich, using the dictionaries of Marxism and psychoanalysis, Linnet rejects the familiar, unprobed surface of "home truths." Her writing identifies with the reverse of heimlich--the exilic position of the unfamiliar--what is unsaid in language, the "underground rivers" of language, ideology and consciousness, and that which, as the semiotic, pressures the authoritative codes of the symbolic order.

Linnet's identification with the refugees reiterates the gestures made earlier towards the limitations of gender and of marriage figured in Mrs. Ireland. "Varieties of Exile" repeats the antithesis of marriage and female interest broached in "Between Zero and One." Having now been engaged three times, Linnet knows that "conversation...was harder to find" than romance, and that, as far as men seemed to be concerned, "[i]f every woman were a situation, she was somehow always the same

situation, and what was expected from the woman--the situation--was so limited it was insulting" (HT 262). The position of married women, whom Linnet nicknames Red Queens (allusive to both the Lewis Carroll figure and the androcentric bias of Mrs. Ireland), "seemed a cruel waste of possibilities" (HT 263). However, at nineteen, Linnet speculates, "plain facts" seem dim; the material contingencies of the locked-in situations of women and marriage are still held in abeyance in hopes of "magic card games to short-circuit every sort of common sense": "I know that I wanted to marry this third man, 'but I also knew that I didn't want to be anybody's Red Queen" (HT 264). Linnet's eventual marriage to this man, however, paradoxically contributes to her emancipation; he is sent overseas. She gains a certain social immunity from the sexual curiosity of her male colleagues, and the freedom, at nineteen, not to "ask parental consent for anything or worry about being brought down on the wing" (HT 279). The image of a bird in flight links the young Linnet to Gallant's view of her own talent, as "a bird" which may alight anywhere.

In "Varieties of Exile," Linnet's recollection of the remittance man, Frank Cairns, and her designation of him as psychological refugee and exile work towards untangling the knot of identification with her father as both artist and victim of circumstances in a drama that repeats both the outlines of classical Freudian theory of subject formation

and the Marxist critique of imperialism and class domination. The remittance man, in the Freudian dictionary of Linnet's analysis, is the passive figure in an archetypal family plot which involves the specifically "male battle" (HT 267) of an Oedipal conflict. A convention of British paterfamilias, the "plot began with a fixed scene, an immutable first chapter, which described a powerful father's taking umbrage at his son's misconduct and ordering him out of the country" (HT 266). The son was banished with a fixed amount of money to be drawn on at regular intervals as the remittance, usually from the settlement the mother brought into the marriage, with no provision made for his dependants on the event of his death (HT 268). "In Youth Is Pleasure" brushes the surface of the possibility of this circumstance in Linnet's relation to her deceased father. "Who inherited the _____?" (HT 232), one of her father's old acquaintances begins to ask. This possibility, Linnet comments, "would not cross my mind again for another ten years, and then it would be a drawer quickly opened and shut before demons could escape" (HT 232).

The involvement of her father in this drama, as the victim of its patriarchal legacy of economic, social and psychological exile, is understated in Linnet's conflation of historical fact and personal experience. "I knew about them from having had one in the family," (HT 266) she

reveals, before launching into an extended definition of the remittance man as exiled from his familial inheritance, and refugee from the tyranny of the British Father: "Like all superfluous and marginal persons," Linnet asserts, "remittance men were characters in a plot" (HT 266). While in fact, as a man legally of age,

[a]ll he needed to do was eschew the remittance and tell his papa to go to hell. Even at nineteen the plot was a story I wouldn't buy. The truth came down to something just as dramatic but boring to tell: a classic struggle for dominance with two protagonists--strong father, pliant son. It was also a male battle. No son was ever sent into exile by his mother, and no one has ever heard of a remittance woman....A daughter's disgrace was long, expensive, and hard to conceal, yet no one dreamed of sending her thousands of miles away and forever: on the contrary, she became her father's unpaid servant, social secretary, dog walker, companion, sick nurse. (HT 267)

Linnet's analysis of the situation of the remittance man as the family plot of an Oedipal drama delineates, in terms of the Freudian "dictionary," the psychoanalytic formation of male and female subjects positioned by gender in relation to both the familial father and the Law of the Father signified by the symbolic order, both of which project the paterfamilias of patriarchal codes. Linnet's voice criticizes not only the institution of the remittance man and its exilic effects passed on to his offspring, but also the particularly British conflation of family pride and imperial authority in the psychological and colonial construction of both male and female subjects:

To the Canadian grandchildren the unknown grandfather was seven feet tall with a beard like George V, while the grandmother came through weepy and prissy and not very interesting. It was the father's Father, never met, never heard, who made Heaven and earth and Eve and Adam. The father in Canada seemed no more than an apostle transmitting a paternal message from the Father in England--the Father of us all. (HT 269)

Frank Cairns' socialism, like his remittance, came from England, the "plodding and grey" reform philosophies of the Webbs and the Fabians. Conversely, Linnet's Lenin dictionary makes her "Russian-minded," drawn to the "real mystery and political excitement" of central Europe (HT 274), the origin of the refugees who had fled tenures of helplessness in the shadow of the towering figures of Hitler, Mussolini and Stalin.

The last paragraph of "Varieties of Exile" illustrates confluences of the material and the immaterial as the unsaid surfaces in repetitive gestures. Sentences here serve to lay out alternating strips of discourse of the material and the immaterial declaimed by her dictionaries of Marxism and psychoanalysis. The "knot" of ideology, patriarchy, family history, psychological formation she attempts to untangle, as she reveals in the opening of this piece, by way of her fiction (HT 261). In the same paragraph, Linnet includes apparently disparate remembered events, feelings and thoughts through which runs the underground thread of the association of Frank Cairns and her father, both remittance men and both objects of loss:

Instead of enlisting I passed the St. John Ambulance first-aid certificate, which made me a useful person in case of total war. The Killed-Wounded-Missing columns of the afternoon paper were now my daily reading....I lighted ferocious autos-da-fé. Nothing could live except present time. In the ever-new present I read one day that Major Francis Cairns had died of wounds in Italy. Who remembers now the shock of the known name? It was like a flat white light. One felt apart from everyone, isolated. The field of vision drew in. Then, before one could lose consciousness, vision expanded, light and shadow moved, voices pierced through....I was happy for him that he would never need to return to the commuting train and the loneliness and be forced to relive his own past....I forgot him. He went under....Montreal had become a completely other city. I was no longer attracted to refugees. They were going through a process called "integrating." (HT 280-281)

Under the rubric of the same topic, in this paragraph Linnet then connects Frank Cairns, exile, her father and her own writing. Implicit here is the unsaid association with her own father, deceased victim of a tyranny larger than himself, who also will never again "be forced to relive his own past" (HT 280). Like the memory of her father's death, Frank Cairns "went under" (HT 281). Refugees ceased to attract Linnet's curiosity and empathy; "A refugee eating cornflakes was of no further interest" (281). In the picnic hamper (the "preposterous piece of baggage" her father had brought with him into his Canadian exile from England (HT 219)) where she stores her manuscripts, Linnet later finds and in a fireplace burns several versions of "The Socialist RM" and a novel, which she can't remember writing, about "a Scot from Aberdeen, a left-wing civil servant in Ceylon--a man from somewhere,

living elsewhere, confident that another world was entirely possible, since he had got it all down" (HT 281).

Repression of memory and its associations here is another distillation of the varieties of exile conflating her family history, her psychological formation and the artistic representation of these in her writing:

All this business of putting life through a sieve and then discarding it was another variety of exile; I knew that even then, but it seemed quite right and perfectly natural. (HT 281)

As a writer, Linnet is the "natural" inheritor of her father's exile from the "Father of us All"; she remains "unintegrated." In its delineation of her as a developing writer, "Varieties of Exile" is pivotal in the "Linnet Muir" linking narratives and, as such, is part of the kunstlerroman that this sequence also displays. Linnet's artistic "vision" apprehends a difficult conjunction of the material domain of Marxist concerns and the immaterial realm of psychoanalytic thought. The critique of subject formation implied in her writing involves the repression of the historical and psychological claims of the past, represented through remembering and repeating in her "several versions" of "The Socialist RM." Linnet's artist/father was an exile who was done in by his condition. Linnet, as writer, identifies with the exilic position as not only "inherited" but necessary for her art. But paradoxically, she also rejects this identification

with the Law of the Father. As she declares in "In Youth Is Pleasure," "'they' had got him but would not get me" (HT 235). This discarding of linguistic and social normative constraints stands for both rejection of a position of victim and maintenance of the exilic position necessary for the writer's "business of putting life through a sieve."

The imaginary father lingers in the subject's relation to the symbolic order of culture and language as the promise of unqualified love and approval; as a figure of desire, the imaginary father is always already absent. The social father, the figure of unsatisfied desire constructed by what the symbolic stands for, deflects this desire back to the child as an exchange both mediated and maintained by lack of fulfillment, by disappointment and by loss. Linnet's remembered child-self in "Voices Lost in Snow," is figured as an object in adult patterns of exchange that mark the voices that "still claim the ancient right of way through a young life." The resistance to authority of the written and the spoken word surfaces in Home Truths in "Voices Lost in Snow," where the authority of language muffles the developing child in a process of naturalization:

Observe the drift of words descending from adult to child--the fall of personal questions, observations, unnecessary instructions. Before long the listener seems blanketed. He must hear the voice as authority muffled, a hum through snow. The tone has changed--it may be coaxing, even plaintive--but the words have

barely altered. They still claim the ancient right-of-way through a young life. (HT 282)

This passage enunciates the authority of language, naturalized as an instrument of social constraint. Addressing the reader in the second person, the voice structures the passage by juxtaposing the authority of spoken words, of the said and its effect on the listener whose silence here implicates the reader in a sub-text of the unsaid. The effect of voice here is to juxtapose also the exterior, or public reality, and the affective response of the silent listener, which is both shared and supplemented by the reader. The effect of the passage is an opposition of the linguistic authority of the spoken words of this passage, their "public authority," and the unspoken affective response evoked in the silence of the listener. This configuration of adult and child, authority and resistance, recurs in Gallant's writing. As a formal device, the voice here is a trope of both linguistic authority and smothered submission, and of the spoken word as "the ancient right of way through a young person's life."

The point of view of "Voices Lost in Snow," as of all the "Linnet Muir" linking narratives, is that of the autobiographical first person. Voice in these pieces therefore figures not only the structure and the substance of the Linnet Muir sequence but also its female subject. But, as the above passage from "Voices Lost in Snow"

signifies, the voice is not monologic; the narration effects both what is said and what is unsaid, as well as the perspective of not only the adult speaker, but also the child listener. At work here also is the problematization of both the authority of language and culture--and the patriarchal authority it projects--and the authority of a single, authoritative point of view governing the literary text.

Gallant's strategy of laying out alternating strips of memory, description and analysis, a technique repeated in sentence structure and paragraphing, has the effect of laying out the threads untangled from the "knot" of what she has termed the basis of her fiction, the locked situation. This method of analysis has the effect of conjoining, but not resolving, disparate aspects of experience. The strategy also facilitates Gallant's poetics of the unsaid as the subversive pressure of what may be designated as the text's unconscious material on its surface, the grammatical ordering through language of memory, fact and imagination.

The child Linnet must negotiate the voices of adult authority and the dangerous implications of their signification for her autonomy. Language, authority and the murmur of muffled voices, the "dark riddles" of adult sexuality flash across the memory of Saturdays, "turned

into one whitish afternoon, a windless snowfall, a steep street":

Two persons descend the street, stepping carefully. The child, reminded every day to keep her hands still, gesticulates wildly--there is the flash of a red mitten. I will never overtake this pair. Their voices are lost in snow. (HT 283)

The contextual links of "Voices Lost in Snow" with the preceding "Linnet Muir" narratives are apparent in the piece's opening section in references to her father's old friend Archie McEwen, introduced in "In Youth Is Pleasure"; the inquisitive neighbour, Mr. Bainwood of "Varieties of Exile"; and the riddling and potentially dangerous male sexuality first raised in the figure of the man at Windsor Station. Linnet's father, designated as "old cock" by Archie McEwen, in this memory of her early childhood helplessness, stands for the phallic authority of not only language and culture, but also his maleness and its authority in adult relations. Structurally, the first section introduces the memory of her father as "old cock," her mother's chastisement of Linnet's repetition of this phrase to the neighbour Mr. Bainwood, who complained, the fact that her father has moved her mother to the country, and Linnet's violent reaction to the voice of authority and its unexplained and blanketed implications:

"I'm sorry" was a ritual habit with even less meaning than "old cock," "Never say that again," my mother said after [Mr. Bainwood] had gone.

"Why not?"

"Because I've just told you not to."

"What does it mean?"

"Nothing."

It must have been after yet another "nothing" that one summer's day I ran screaming around a garden, tore the heads off tulips, and--no, let another voice finish it; the only authentic voices I have belong to the dead:" ...then she ate them." (HT 283)

What follows is in two sections: the first recalls Saturday afternoons when her father would take her into Montreal on the train where Linnet would go to "the doctor, the dentist, to [her] German lesson" (HT 284). Linnet remembers his instructions to meet him back at Windsor Station on time, the big-faced boy's watch he gave her to ensure this, and her anxious fear of missing the train. Here, as elsewhere, the text intersects this memory of material "facts" with the memory of psychological effect:

I remember the No. 83 streetcar trundling downhill and myself, wondering if the watch was slow, asking strangers to tell me the hour. Inevitably--how could it have been otherwise?--after his death, which would not be long in coming, I would dream that someone important had taken a train without me. (HT 284).

The comment of the older Linnet on the psychological repetition of the dream following her father's death conflates Linnet's narrating "I" and the younger "I," whose experiences and perceptions are recovered and recast in memory.

The three sections of "Voices Lost In Snow" construct four triadic constellations: Linnet, her father and mother; Linnet, her mother and her grandmother; Linnet, her father, and his mistress; her father, her mother and her father's mistress, a former friend of her mother. Positioned in

these constellations is Linnet's mother, whose "husband had removed her to the country" (HT 285), and who spent the days in reading--"The Russians, you know, the Russians"--escaping her frozen captivity in images of heroines in nineteenth-century novels by Turgenev or Tolstoy. Her mother, Linnet's grandmother, part of this household, "did not care for dreams or for children" (HT 286). With the "square, massive figure common to both lines of her ancestry--the West of France, the North of Germany--" her grandmother had the "ability to provoke from a child behaviour convenient for adults" so that "she could make the most pointless sort of training seem a natural way of life." Linnet parenthesizes, "I think that as discipline goes this must be the most dangerous form of all" (286). The naturalization of the authority of parent over child, like the tyranny of political system and social constraint over the independence of the individual, the naturalization of any convention of the symbolic order, including gender and language, is resisted in Gallant's text by the strategies of conjunction, the intersection of history and psychology, and the operation of the unsaid to pressure the surface order of the "Linnet Muir" linking narratives. The components of Linnet's family--father, mother, grandmother--loom as powerful figures, archetypal in their significance for the unconscious material this text evokes. They exist at the intersection of Linnet's alterations of adult and

child, her public "I" and her private "I." They exist also as representations of the intersection of dream and fact and both facets of memory and imagination in these linking narratives. As figures of desire--the (m)other and the imaginary father--the social figures of father, mother and grandmother stand as powerful mediators of the symbolic order of culture and language, as voices of authority, persistent through the blanket of memory and Linnet's adult emancipation. "Voices Lost In Snow" signals both the persistence of their authority in Linnet's autobiographical narration, and, in the repetition of her gestures of protest against helplessness, the resistance of both Linnet and the text to it.

The third section of "Voices Lost In Snow" focusses on a particular Saturday Linnet spends with her father in Montreal, and the addition of another potentially powerful figure to the tyrannical dimensions of this narrative's structure and situation. With Linnet's mother removed to the country, Linnet's father takes her to visit her godmother in Montreal. Once a friend of her mother, "Georgie" Henderson, made responsible by ritual for the spiritual upbringing of Linnet, is now "a rival" (HT 287). Georgie Henderson, expecting her father's visit, is surprised at Linnet's presence when she opens her apartment door. Linnet sits in the "hot, pale" living room where there was nothing to do and nothing for children and is

reminded of the spot on the white sofa she had scuffed once before. Prodded to recite, she remains silent. In retrospect, the adult Linnet sees that this behaviour was a "close adaptation of how my mother could be," and that she had clammed up out of loyalty to the "the absent one" (HT 291). The conversation between her father and her godmother touches on implications of Linnet's recent brush with tuberculosis, and the questionable switching of doctors from one to a new one, French, known to Linnet as "Uncle Raoul." The removal of her mother and grandmother to the country becomes a complexity of possible motivations, with a corresponding complexity of consequences, including the estrangement of her parents. These conjectures conjoin with remembered facts towards the untying of the situation of the sexual triangle, and the position of Linnet in the possible substitution of one parental triad for another:

Once he understood that I had grazed the edge of tuberculosis, he made his decision to remove us all to the country, which he had been wanting a reason to do for some time. He was, I think, attempting to isolate his wife, but by taking her out of the city he exposed her to a danger that, being English, he had never dreamed of: this was the heart-stopping cry of the steam train at night, sweeping across a frozen river, clattering on the ties of a wooden bridge. From our separate rooms my mother and I heard the unrivalled summons, the long, urgent, uniquely North American beckoning. She would follow and so would I, but separately, years and desires and destinations apart. (HT 289)

"A serious element of danger," devoid of "feeling for cause and effect" (HT 218), her mother in this passage is a focus

of Linnet's identification with the positioning of women according to authoritative codes made to seem "a natural way of life" (HT 286). The passage is also one more illustration of the conjunction of fact, speculation and analysis that mark Linnet's autobiographical narration.

But Linnet's text also identifies strongly with the father. While Linnet's move for independence echoes, in retrospect, her mother's, her text mimics the language of the "old cock," his artistic vocation, and the physical malady that precipitates his early death. While Linnet's tuberculosis was what Dr. Raoul terms a brush with danger, "a leaf escaping a spider web" (HT 289), her father's body, on that Saturday afternoon as they walked away from Georgie Henderson's apartment was already "colonized by an enemy prepared to destroy what it fed upon" (HT 292).

In retrospect, Linnet looks at that afternoon, and the way Georgie Henderson and her father had "played their cards" with each other, with herself as the object of exchange in the "dark riddle" of the circuit of adult relations of their authority and sexual desire:

I saw only one move that Saturday: my father placed a card face up on the table and watched to see what Georgie made of it. She shrugged, let it rest....He took the card back and dropped his hand, and their long intermittent game came to an end. The card must have been the eight of clubs--"a female child." (HT 294)

Another lost voice in Linnet's childhood is recovered in "The Doctor," which both remembers the circumstances

which propelled her into a convent boarding school and repeats the gestures made previously in the Linnet Muir sequence towards the problematization of memory, and the conjunction of history and psychology in the figuration of the female subject. In this autobiographical segment, Linnet clearly inscribes herself as a historical subject, shaped by the influence and destinies of family, society and culture. Applying to herself at the age of three or four the metaphor of war, as she applies to her emancipation at the age of nineteen the metaphor of revolution, Linnet says of the period she narrates here, "I had been around about the length of your average major war" (HT 296).

The doctor, who is the friend of the family introduced as "Uncle Raoul" in the previous narrative, is developed here as a figure aligned with both camps of the two separate worlds of Montreal, "French and Catholic" and "English and Protestant" (HT 305). As part of the unusual "overlapping in one room" of her parents' home, the two cultures mixed in a way that was "as unlikely, as unnatural to the Montreal climate as a school of tropical fish" (305). This cultivation of exotic company among a small group in English Montreal drew "explorers" who recognized each other "on sight," cutting through sociological barricades of class, language, religion, and profession (HT 306). This confusion of opposites foregrounded in Linnet's

memory of the period provides another representation of the space "between zero and one"; the binaries of fact and imagination, of right and wrong, which are authoritative codes naturalized as absolutes, dissolved into "dark riddles" of behaviour motivation and event, of causality, and of versions of "truth."

Linnet's memory of Dr. Chauchard, or "Uncle Raoul," the medical doctor as a figure of the material, a man of science, evokes the late nineteenth-century image of a narrative painting delineating the positivist hierarchy of doctor, patient, and family, an icon of the authority of the doctor and the lives of individuals:

[I]n "The Doctor" a cast of four enacts a more complex statement of Christian submission or Christian pessimism, depending on the beholder: God's Will is manifested in a dying child, Helpless Materialism in a baffled physician, and afflicted Humanity in the stricken parents. (HT 295)

Linnet's attention to this visual narrative as enacting a "more complex statement" than a surface reading would allow brings into question, via the doctor's authority in a culture that privileges positivism's emphasis on the material, the authority of "Uncle Raoul," and by extension, the social codes which permitted his influence over her life.

But Chauchard, the man of science, is also the man who sits in the tangle of culture and undercurrent of desire in

her parents' living room on Saturday nights, "an entwining that was surely not of people's feet: in those days everyone sat straight" (HT 302):

Perhaps desires and secrets and second thoughts
threading from person to person, from bachelor to
married woman, from mother of none to somebody's
father, formed a cat's cradle--matted, invisible and
quite dangerous. (HT 302-303)

Chauchard, whose advanced scientific methods included ultraviolet radiation, scotched Linnet's frôler à phtisie (HT 288). He also gave her "children's stories from nineteenth-century France," stories in which oppressed and punished children "kept stumbling" over "right and wrong" (HT 300). In these books which "had been his mother's" and which she must have let him have "for a favoured patient who did not understand the courtesy" (300), Linnet would "paste inside the front cover the plate [her] father had designed for [her]" (300), bearing the lines which stamped confusion into the discourse meant to shape younger readers according to the absolute opposites of right and wrong:

Time, Time which none can bind
While flowing fast leaves love
behind. (HT 301)

The paradox of time as both endless and transitory, as both absolute and provisional, as both abstract and concrete is a salient feature of Gallant's poetics. It is incorporated, as her writing demonstrates, in the intersections of these binaries her work elicits,

problematizing the space "between zero and one." The paradox is also a structural feature of Gallant's writing, and highly evident in the "Linnet Muir" sequence in which narrative sections, paragraphs and sentences alternate and splice the binaries of fact and imagination to create a representation of "what happened" that is spatial in its conflation of the past and the present and the material and the immaterial as facets of memory, a problematic contingency of the discourses of history, psychology, society, culture and language.

But Chauchard is also the man who precipitates the incarceration of Linnet at the Jansenist convent, memories of which would persist as boredom, misery, deprivation and abandonment:

I owe him irradiation to the marrow and other sources of confusion: it was he who gave my mother the name of a convent where Jansenist discipline still had a foot on the neck of the twentieth century and where, as an added enchantment, I was certain not to hear a word of English. He never dreamed, I am sure, that I would be packed off there as a boarder from the age of four.
(HT 299)

Exactly why she was packed off at the age of four remains one of the "sources of confusion" Linnet's autobiographical narration is working through in her remembering of events and repetition of constellations. It may have had to do with the "matter of Mrs. Erskine's French" and an "Ursuline lisp" which fascinated Linnet's mother Charlotte. It may have had to do with an unrequited attraction of Mrs.

Erskine for Dr. Chauchard (HT 314) and her succession of innocent male companions who accompanied them, making a trio in the Saturday night living room:

For a long time I would turn over like samples of dress material the reasons why I was sent off to a school where by all the rules of the world we lived in I did not belong. A sample that nearly matches is my mother's desire to tease Mrs. Erskine, perhaps to overtake her through me: if she had been unique in her generation, then I would be in mine. (HT 309-310)

The figure of Mrs. Erskine elicits an unexpected identification by Linnet. like Linnet, unique in her generation, Mrs. Erskine is a survivor. The latter has persisted through two husbands, one asinine, the other alcoholic. She persists also in spite of an unrequited love for Chauchard, which she displaces in her unconventional seduction of a young male companion in the snow at her country house, one of the "minnesingers" who made a triangle of herself and Dr. Chauchard on the living room Saturday nights of Linnet's memory. In the mysterious relations that govern the causality of Linnet's childhood, Mrs. Erskine emerges as a figure of "raffish nerve," another god-mother, an archetype, perhaps, of Linnet's own unique emancipation: "she, who had been through all this and escaped with nothing worse than a lisp, had the sun, the snow, the wrap of fur, the bright sky, the risk. There

is a raffish kind of nerve to her, the only nerve that matters" (HT 315).

Later, at twenty, reading Chauchard's death notices in a Montreal newspaper, Linnet discovers three official versions of Chauchard: "the first was a jumble of family names and syntax"; the second obituary "had been published by the medical association"; the "third notice was an earthquake," announcing "the irreparable loss of...the poet R.E. Chauchard" (HT 313); the effect on Linnet is like "the collapse of the cities we build over the past to cover seams and cracks we cannot account for" (313). One of Chauchard's works was "Progress," a diary in which he recorded, among his "long thoughts about Mozart--people like that," his analyses of individuals he designated with capital letters. Failing to recognize the figures of her mother, Mrs. Erskine, or herself in these delineations, Linnet transfers R.E. Chauchard's "Progress" to her own ruminations about the tangle of A,B,C and D her narrative has not attempted to unravel (HT 315).

Was there some secret connection between Linnet's mother Charlotte and "Uncle Raoul" that lay entwined in the tangle of desire and language and cultural longing with the dogs and the young female child listening on the living room floor on Saturday nights in her parents' living room?

Was Mrs. Erskine a rival of Charlotte's mother for the affections and estimation of Chauchard? Was Linnet, the female child, again a medium of exchange, this time a wild card in the secret confusing game of adult sexuality and its irrational and dangerous manifestations? Linnet's text invites the reader's speculative response as it puts into its discourse of the unsaid the possibilities of motivation and effect in a confusing chain of relations between A,B,C,D,E and F. But logic, the harmony of reason and mathematical certainty is impossible: the significance of "A and F? Nothing" (HT 315). What remains as truth is the autobiographical voice of the poet, R.E. Chauchard; his "Progress," she is "sure," is his "real voice, the voice that transcends this or that language" (HT 316). Dr. Chauchard, with his mélange of positivism and romance, science and poetry, comes to represent the many-sided psychoanalytical figure that is a trope for Gallant's own writing. The mixture of positivism and romance, fact and imagination, and material and immaterial marks both the style and the substance of the "Linnet Muir" linking narratives in this autobiographical analysis of the "confusion of sources" which persist in memory.

The last narrative of the sequence, "Truth With a Capital T," confirms Linnet's "real voice," putting the

"confusion of sources," and their distillation, selection and repression, into discourse. The present in Linnet's narrative is derived from its remembering and repeating through gesture past events--historical and psychological--in childhood, adolescence and early adulthood. Gallant's text problematizes the linear chronology and factuality of conventional autobiographical writing, as well as putting into its discourse the figuration of a female subject constructed by both material, that is, historical forces, and immaterial, that is, psychological structures. In this figuration, the female subject is split also in her relation to the lost objects of the mother and father whose occurrence in the syntagmatic chronology of the "Linnet Muir" linking narratives is encountered through the "I"'s reconstructions of both event and affect. In psychoanalytic terms, the mother, Charlotte, and the father, Angus, metonymically stand for the lost objects of desire--the (m)other and the imaginary father. Linnet's desire for and identification with these lost objects and their social constructions is ambivalent. Mother as "a serious element of danger" and father as victim of British patriarchy's Law of the Father (which both Linnet and Charlotte resist in their separate escapes from its conventions) are what is being "worked through" in the Linnet Muir text. Attendant

on this identification is, as Karen Smythe has explored, the anxiety raised by the psychic loss of and abandonment by the primary objects and its repetition in the social parents. The structure and the style of the Linnet Muir linking narratives figures the conjunction of psychic and social displacement effected by the trauma of loss and abandonment.

In this last narrative, the "I" narrator remembers herself as a young woman of twenty-one having moved beyond the limitations of the engineering office to The Lantern, a Montreal newspaper where she now works as a junior reporter. This narrative conjoins two distinct events: Linnet's duties as caption-writer for photographs published by The Lantern, overseen by an editor-in-chief, Mr. Watchmaster; and her assignment to interview a woman who turns out to be her godmother, "Georgie" Henderson. The effect of this conjunction is to bring into alignment a "confusion of sources," to problematize what authority regards as truth. The title of this last piece, "Truth With A Capital T," is put, therefore, into ironic juxtaposition with both its structure and its content, which valorize the multivocal and the many-sided when it comes to versions of truth; memory of the historical events of the captions and the interview is accompanied and subverted by the

repetition of psychological response and its issues in the female subject inscribed as Linnet Muir.

No longer a "Miss Muir, but a Mrs. Blanchard," Linnet is "learning that women's autonomy is like a small inheritance paid out a penny at a time" (HT 318), the remittance of the patriarchal constructions of the symbolic order. The "emancipation" she intended to effect in her return to Montreal is contingent upon more than escape from the wardens of one's childhood, and their representations as parental authority and educational institutions which project the Law of the Father. The victory over Fascism, she idealizes at this time, will be followed by a "sunburst of revolution" (318), in politics, society and language, which will overturn the inequities and imbalances authorizing the ideology of those who trod and the trodden on sanctioned by the "capitalist press" (318):

[I]n a journal I kept I scrupulously noted everything that came into my head about [women's autonomy], and about God, and about politics. I took it for granted that our victory over Fascism would be followed by a sunburst of revolution...."Whatever happens," I wrote, "it will be the Truth, nothing halfhearted, the Truth with a capital T." (318)

What may be read as a process of bildung, that is, of intellectual formation, is formalized by this last narrative's problematization of the writing of Truth; it establishes a link with Gallant's introductory disclosures of her writing self as a "mensonge qui dit la vérité," and,

in its deconstruction of assumptions of commensurability between image and word, that is, of signifier and signified, it vocalizes the "true voice" of the infinite relativity and conditionality of signification in both language and memory; truth is always already not only spelt with a small "t" but also signifies a lie, that is, a version of itself. When something is remembered, something is forgotten.

Earlier narratives in the "Linnet Muir" group narrativize a bildung which is both historical and psychoanalytic in its focus on the inscription of Linnet's subjectivity in relation to the lost objects, psychic and historical, of her mother and father; this last narrative continues the figuration of the female subject as doubly inscribed by history and the psyche in relation to the phallic authority of culture and extends this inscription to language. Her "longed for independence" runs up against the attitude that she is "one of the god-damned women" who but for the war would never have been hired (HT 317). The bastion encompasses the newspaper's editorial authority which imposes limitations on language: emanating "[f]rom behind frosted glass doors, as from a leaking intellectual bath, flow instructions about style, spelling, caution, libel, brevity, and something called 'the ground rules'" (HT 320). Behind these doors also "lurks a fear" of "female mischief" performed on the sacrosanctity of responsible

newspaper writing (320-321). Mr. Watchmaster, the figure who stands behind the frosted glass door, assumes that caption writing is a simple matter of following "the ground rules": "Boy eats bun as bear looks on" (HT 318). Significantly, Linnet learns that truth is not a simple matter of matching words to images.²⁸

Indeed, she discovers, the "Truth with a Capital T" of responsible journalism is elastic, "mostly a matter of elongation" (HT 318), and can be stretched, for example, by the addition of adjectives. Linnet's discovery, and its significance for the poetics, and the epistemology that inscribes her text, is that the gap between signifier and signified, caption and image, is manipulable and infinite. Indeed, truth is spelt with a small "t" of the relative, and can only give versions of "what happened." In her memory of caption-writing and its limitations, both linguistic and ideological, Linnet's text traces the complexity of discourse--indeed, the randomness of truth--in readers' responses, linguistic rules, editorial bias; in short, the entire gamut of ideological possibilities operating as the semiotic in the space of the sign.

As soon as she realizes that she is paid "about half the salary men were earning," Linnet's response to the fascist culture of The Lantern office and the editorial eye of Mr. Watchmaster is the "escape dodge," a tactic of both evading and subverting authority that, she says, "would

serve one way or another all [my] life" (HT 322). A way of spending as much time as possible away from the office, the "escape dodges" included interviews, which gave one the opportunity to "get out and ride around in taxis and waste hours in hotel lobbies reading the new American magazines" (HT 324). "Once," she reveals, "I was sent to interview my own godmother":

Nobody knew I knew her, and I didn't say. She was president of a committee that sent bundles to prisoners-of-war. The committee was launching an appeal for funds; that was the reason for the interview. I took down her name as if I had never heard it before: Miss Edna May Henderson. My parents had called her "Georgie," though I don't know why. (HT 324)

Her godmother's apartment, in which the now old woman has "spent most of her life" and which was "a block of granite designed to look like a fortress," was "part of an imperial convallation[sic] that wound around the globe, designed to impress on the minds of indigenous populations that the builders had come to stay" (HT 325-326).²⁹ Linnet's subversive "escape dodge" effects the conjunction of authoritative spaces, those of the newspaper office and the godmother's apartment, presided over by Mr. Watchmaster and Edna May Henderson, respectively. The conjunction allows her the opportunity to evade the authority of the newspaper office and, ironically, to confront the authority of a personal historical and psychological connection with the woman who had "once renounced in [Linnet's] name, 'the

devil and all his works, the vain pomp and glory of the world, with all covetous desires of the same, and carnal desires of the flesh' " (HT 325). "Georgie" Henderson, once her father's mistress and possibly very nearly her stepmother, connected to Linnet through the most intimate rituals of the flesh and the spirit, now the remainder of both mother and father, ignores, with her "particular Canadian catechism," the "claims on feeling" evoked by Linnet's reappearance in her now somewhat déclassé living room, dingy white and overheated.

The evocation of unheimlich, the strangely familiar, in these authoritative spaces subverted by Linnet's intrusion as "god-damned woman" and unwanted female child ("I have four godchildren," her godmother tells Linnet during the interview, "all...boys. I never liked girls") (HT 328) reiterates the intersection of the historical and the personal that marks Gallant's writing. The conjunction of cultural authority inscribed, both historically and psychologically, is a reflexive figuration of Gallant's assertion, in the "Introduction" to Home Truths, about the relation of memory and truth. The space inscribed by the newspaper office configures Gallant's problematization of culture and language; the space inscribed by her godmother's apartment configures Gallant's considerations of the relativity of truth in psychological discourse of memory and the claims of the past "on feeling."

The godmother, relay of what Kristeva calls God/Law, fixes Linnet in an old hierarchy of Anglo-Montreal cultural and personal conventions:

Georgie...let me in, took my coat, and indicated with a brusque gesture, as if I did not know any English, the mat where I was to leave my wet snow boots. It had not occurred to me to bring shoes. Padding into her drawing room on stockinged feet, I saw the flash photograph her memory would file as further evidence of Muir incompetence; for I believe to this day that she recognized me at once. I was the final product, the last living specimen of a strain of people whose imprudence, lack of foresight, and refusal to take anything seriously had left one generation after another unprepared and stranded, obliged to build life from the ground up, fashioning new materials every time. (HT 326)

The "flash photograph" Linnet perceives as her godmother's response is later "filed" in remembrance along with the "true account" of Edna May Henderson's committee of volunteers for the war effort, an act of separation which "put us at a final remove from each other" (HT 329).

"Truth," in "that world," the cultural psychological space of her godmother, remained unspoken, and undefined:

"[h]ints and reminders flutter to the ground in overheated winter rooms, lie stunned for a season, [and] are reborn as everlasting grudges" (329). Although, in retrospect, Linnet admits, "I see, now, that I was seamless, and as smooth as brass; that I gave her no opening" (329), the final paragraph, in its account of the empty legacy left by her godmother upon her death, which left "the godsons mentioned in her will...standing...before a cupboard containing

nothing" (HT 330), marks the site of desire repeated throughout the "Linnet Muir" linking narratives. Linnet's silence locates the unsaid as the "home truths" of memory, le mensonge qui dit la vérité.

Georgie Henderson's only material legacy is her aged dog, claimed by no one:

Nobody spoke up for the one legacy the trustees would have relinquished: a dog named Minnie, who was by then the equivalent of one hundred and nineteen years old in human time, and who persisted so unreasonably in her right to outlive the rest of us that she had to be put down without mercy. (HT 330)

This dog, female, one may suppose by its name, has been the object of Georgie's maternal care for all of its one hundred and nineteen human years. Like the child Linnet, the dog "Minnie" is persistent in "her right" to survive. The conjunction of dogs and children is repeated at several earlier locations in the "Linnet Muir" sequence. In "In Youth Is Pleasure," Linnet's search for the reason she was left from the age of four at the mercy of a series of boarding schools, posits

I suspect that it was something like sending a dog to a trainer (they were passionate in their concern for animals, especially dogs), but I am not certain it ever brought me to heel. (HT 236)

In "The Doctor," Linnet's presence at her parents' Saturday night soirées prompted guests to ask about her bedtime, but her "father sat back in a deep, chintz-covered chair and said hardly anything except an occasional 'Down' to his

dogs" (HT 303). On these same evenings, the "child" and "a couple of dogs created a sort of tangle in the middle of the room":

There came a point like convergent lines finally meeting where orders to dogs and instructions to children were given in the same voice. The only difference was that a dog got "Down, damn it," and, of course, no one ever swore at me. (HT 305)

The narrative lines of child and dog converge in the final paragraph of "Truth With a Capital T." As "objects" subject to the whim of authority, they persist in survival. Linnet survives the institutional prisons of her childhood, symbolic of the inscriptions of culture to which her father succumbs. But as "object" dehumanized in its convergence with the position of the dog, Linnet is an unheimlich figure, an object jettisoned in early loss and abandonment and later reiterated in the godmother's rejection as "object." Linnet Muir figures thus an identification with the refugee "jettisoned" from the home culture, exiled as the unheimlich of the other.³⁰ The repeated gestures aligning child and dog in the "Linnet Muir" linking narratives signal the operation of the unsaid in locations which signal the repression of anxiety to do with the loss of and abandonment by the guardians of psyche and flesh, and at the same time, having survived "them."

Linnet survives the legacy of identifications bound up with abandonment--her father's death, her mother's escape,

her godmother's denial--which figure the psychic space effected in Linnet Muir's autobiography, in its repeated gestures towards the lost object, or what is "exterminated" by the limitations of culture and language. In the exilic condition of Linnet Muir--constructed by the voice of the text's retrospective "I"--is an identification with figures of the Holocaust.

With specific reference to the effect on her of first the photographs, and then the information that began accumulating about the Holocaust at the end of World War Two, Gallant herself has said, "I never lost interest in what had happened, the why of it, I mean. Nothing I ever read satisfied me" (Hancock 40). In the same interview, she speculates on the point of view of survivors who "would probably not be able to tell us anything, except for the description of life at point zero" (Hancock 39). Gallant's comment begins to address the agency of repression in the survivor's experience. In Home Truths, adults are "survivors" of the prison of childhood both in the psychic split from the lost object and in the exilic conditions imposed on the female subject by institutions which project the phallic authority of culture and language. The "Linnet Muir" sequence in particular is an articulation of the agency of repression, desire, identification as the "memory" of what is said in written discourse, both in its

non-linear, syntagmatic structure and in the altering conjunctions of history and psychology in its narration.

The "I" of Linnet Muir constructs a figuration of her past by remembering and repressing material that is glimpsed in repeated gestures towards figures of the mother and the father. Remembering involves forgetting--but what the poetics of the "Linnet Muir" linking narratives does is put the "unsaid" of the repressed material into the discourse of the text. So the text itself is a representation of the female subject that is Linnet Muir, a figuration split, like all subjects, from the lost objects of their desire. The text figures the female subject's exile in the projections of patriarchy in family, society, culture and language. Symbolized in the spaces of the newspaper office and her godmother's apartment is the psychic space of a "primal scene," a repetition of both the exilic relation of child and "Oedipal" parent, and the childhood memory in which her father dealt the card of "a female child" which was rejected. Both scenes, one psychical, the other historical, involve an inscription of Linnet as exiled, as the jettisoned object, the abject, with the unheimlich of an outsider. The dédoublement of the female subject that is Linnet Muir is figured in the conjunctions of desire for the lost object and the struggle for emancipation, conjunctions of the past and the present,

of history and psychology, of her "dictionaries" of Lenin and Freud, and of memory, dream, imagination and fact, of what is said and what is unsaid. The discursive ground of the Linnet Muir linking short narratives is comprised of the disruptive non-sequential spaces "between zero and one."

The "spaces" here work to subvert hierarchical opposition and assumptions of linear progression. The space of what is repressed circulates syntagmatically, so that it is occupied by Linnet at four, ten and twenty-one concurrently. Gallant's text, as autobiography, deconstructs the hierarchies of culture and language and assumptions of truth as residing in a "conscious" text capable of telling "what happened" in a life. Her autobiographical text emphasizes the space "between zero and one"--a space criss-crossed by the selection, distillation and repression of remembering and forgetting in both historical and psychological event, a process of working through, which persists in the present progressive, a continuous present inscribed by the discourses of history and psychoanalysis.

End Notes to Chapter Four

¹ All further references to the text will be to the 1981 original edition published by Macmillan.

² The significance of memory, imagination and history has been treated in Neil Besner's thorough scholarly critical study of Gallant's writing, The Light of Imagination (1988), and in Janet Kulyk Keefer's lucid discussion, Reading Mavis Gallant (1989). The body of scholarship on Gallant's writing continues to increase. Recent theoretical articles by Heather Murray and Barbara Godard were particularly illuminating for my purposes here. Michel Fabre's critical treatment of "Orphan's Progress," a piece from the "At Home" section of Home Truths, led to my further consideration of the "non-dit," the un-said, as central to theorizing a poetics of Gallant's writing. Karen Smythe's recent study of grief in Gallant's fiction looks at it as elegaic representations of the "loss" that is the basis of psychoanalytic views of the subject.

³ In her interview with Geoff Hancock, in response to his question as to whether she used "notebooks" to compile characters, Gallant says, "No. Memory and imagination do all the work" (Hancock 50).

⁴ Helmut Bonheim has identified the recurrence of the virtual mode in Gallant's short stories (35). According to Bonheim, the virtual mode "consists of imagined speech, of report conceivable rather than actual, or of imaginary description" (34).

⁵ Mieke Bal sees psychopoetics as "a body of language about literature, used as knowledge, characterized by a relation of information with psychoanalysis" ("Introduction: Delimiting Psychopoetics" 280). In addition, Fredric Jameson's psychopoetic study of "narrative as a socially symbolic act," assumes

the most influential and elaborate interpretive system of recent times is that of psychoanalysis, which may indeed lay claim to the distinction of being the only really new and original hermeneutic developed since the great patristic and medieval system of the four senses of scripture. So great has been the suggestiveness of the Freudian model that terms and secondary mechanisms drawn from it are to be found strewn at great distance from their original source, pressed into the service of quite unrelated systems, and not the least in the following pages. (The Political Unconscious 61-62)

⁶ A main point for the use of psychoanalysis in literary studies is that, as a theory of mind and an interpretative system, it undermines humanist assumptions of essential unity and resolved wholes. Freud's theory rests on a basic structure of the Unconscious and the Conscious; extensions of his theory see the human subject, and the text, as constructed by both what is said, and what is not said. Psychopoetics thus problematizes the human subject, language and written texts. According to Elizabeth Grosz,

[Freud's] assertion of the unconscious amounts to an anti-humanism. Meaning is structured by more than human will or intent. Psychoanalysis is the first system of knowledge (in this century at least) to recognize the implications of the ambiguity and multiplicity of meaning utilized by the unconscious (Grosz 13).

Freud's theory challenges concepts of unified and stable meaning and of absolutes in human behaviour, social structures and interpretations of historical event, and thus conceptualizes the human subject as constructed by both psychic and cultural event. Psychopoetics assumes that what is suppressed intervenes in the surface text so that stability of the latter is constantly eroded, made discontinuous, and multivalent in its signification.

It is the position of this dissertation that Gallant's texts work to formalize Freud's theory of the mind which has since been reinvested by not only post-Freudian psychoanalytic theorists such as Julia Kristeva and Jacques Lacan, but also post-structuralist literary theorists such as Mieke Bal and Fredric Jameson who draw from a variety of disciplines.

⁷ Similarly, she tells Anne-Marie Girard that her first-person stories are autobiographical: "Quelquefois, mais toujours de façon déguisée.... Dans les quatre dernières nouvelles de Home Truths, la narratrice, une jeune femme qui s'appelle Linnet Muir, si elle n'est pas exactement moi, suit tout de même mon chemin" (Girard 85). And in response to Michel Fabre's probing questions about the mother-daughter relation in the Linnet Muir stories, Gallant replies, "My relationship with my mother was more complex and difficult than I think I can describe.... I do not write about myself. Those Montreal stories were an exception. I am not exactly Linnet Muir, but I was something like her" (Fabre Interview 102).

⁸ See Julia Kristeva, "My Memory's Hyperbole," The Female Autograph, ed. Domna Stanton.

⁹ Transference is the clinical term for the effect, in the relational forces between analyst and analysand, where the latter relates to the former in ways in which he has related to "objects" (others) in the past. According to one clinical

psychoanalytic view, the "analysis gives these forces a stage on which they may play" (Caper 142). Freud's discovery of transference saw its clinical function not as interpretation per se, but as a rhetorical process of remembering, repeating and working through which would be recognized, in the analytical situation, by the analysand. See Freud, "Remembering, Repeating and Working Through" (1914). See also Julia Kristeva, "Identification and the Real," where she aligns identification and transference as the processual working through towards a position within the symbolic.

¹⁰ In "Screen Memories," Freud asserts that the memories do not emerge; they are formed as they are "remembered": "a number of motives, with no concern with historical accuracy, had a part in forming them, as well as in the selection of the memories themselves (Gay, ed. 126).

¹¹ Neil Besner concludes that the "most significant structural unity in Gallant's fiction is her stories' recurrent evocations of returns--returns via juxtaposed details, repeated phrases with opposed meanings, scenes set over against each other, characters' attitudes and situations reversed. These returns are structural figurations of Gallant's fundamental concern with time. They do not imply a cyclical repetition of history; rather, they imply subtle alteration, variations within each repetition, each return to a "locked situation" (Light of Imagination 151).

¹² My exploration of Home Truths expands Fabre's idea of the "unsaid," designating it as a poetics of the unsaid operative in Gallant's body of writing. Extending Michel Fabre's thesis, a poetics of the unsaid (effected by what Genette would call "alterations" of "mood" and "voice") which does the work of irony, appears very early in Gallant's career, as early as 1945, with her insight that language could not perform the task of explicating the photographic images of the holocaust, and further, that putting them into the structures of language may serve to legitimize them.

¹³ Paterfamilias may be defined as the androcentric ideological projection in the smallest to largest units of culture--family, government, state--which are "inherited" by the individual.

¹⁴ See Michel Fabre, "Orphan's Progress." "L'un des thèmes essentiels de la nouvelle est l'opposition entre l'intérieur et l'extérieur, entre l'affect et l'opinion publique, entre le vécu et la réalité conceptualisée par un social dont le langage devient l'instrument de contrainte normative" (58).

¹⁵ See Figuring Grief: Gallant, Munro and the Poetics of Elegy (1992). Smythe's thesis of the figuration of grief as loss and abandonment in Gallant's writing precedes my own psychopoetic approach to her linking short narratives. Smythe's study considers the thematic and structural presence of the elegiac in many of both Gallant's and Munro's short fictions. In Gallant's writing, "her fiction represents or figures this grief in a form that is self-conscious about its own language and structure" (23). Smythe's theory of "fiction elegy" includes the reader's response in figuring grief "which refers to the narrative process whereby mourning is depicted and enacted by way of a performative 'thing-act'....In her textual analysis Smythe explores various connections between representation [of grief] and consolation [which elegy works towards.]" (flyleaf).

¹⁶ Texts, like subjects, may be viewed as splitting constructions of the semiotic's a-linguistic pressure on the grammatical conventions of the symbolic:

even though it can be seen in language, the genotext is not linguistic....It is, rather a process, which tends to articulate structures which are ephemeral...and non-signifying....The genotext can thus be seen as language's underlying foundation....The phenotext is a structure....; it obeys rules of communication and presupposes a subject of enunciation and an addressee. The genotext, on the other hand, is a process; it moves through zones that have relative and transitory borders and constitutes a path that is not restricted to the two poles of univocal formation between two fully fledged subjects. (Kristeva "Revolution in Poetic Language" Moi, ed. 121).

¹⁷ "Jorinde and Joringel" is a fairy tale attributed to "Grimm" in Andrew Lang's The Green Fairy Book (1892). In the tale, Jorinde and Joringel are spiritual "twins" in love with one another. The innocent relation is severed by the abduction of Jorinde by a witch who changes her into a nightingale and keeps her in a cage in a castle with 7,000 other caged nightingale-maidens. Joringel, with the aid of a blood-red blossom holding a pearl-like dewdrop, which he first beholds in a dream, tricks the witch into revealing which of the 7,000 cages holds Jorinde, and he sets the maiden free to live with him happily ever after. The movement of this tale is from innocence to experience in which the female is objectified, at first by the agency of the daemonic and then by the agency of the symbolic order. The ordeal separates that which was originally "twinned" and conventionalizes the female position in terms of the male-female binary opposition in both the psyche and the society.

¹⁸ See Elizabeth Grosz, 28-35 on primary and secondary narcissism, especially for Lacan's rewriting of Freud's "On

Narcissism"; see also Grosz, 154-160 on Kristeva's formulation of narcissism and the female subject and its connection with her concept of the semiotic and the maternal chora. See also Freud, "On Narcissism," 545-562 in The Freud Reader, ed. Peter Gay.

¹⁹ See Freud on heimlich and unheimlich, in his "The 'Uncanny'," Strachey, ed. Freud's concept of the uncanny links it to a "factor of repression" (241) which, like his concept of the unconscious, serves to hide or suppress that which threatens the civilizing agency of the ego. Following on "Snelling's definition of the uncanny as something which ought to have remained hidden, but has come to light" (241), Freud begins his paper on "Das Unheimliche" with a chronological survey of the etymology of the term and its opposite, heimlich. Literally translated as homelike, or familiar, heimlich gradually approaches its opposite, unheimlich, the unfamiliar, in its usage. The etymological shifts of heimlich move through "familial," to "tame" (with its connotations of submission to authority), "sociness[sic]," "closeness to God" (again with connotations of compliance with the symbolic order), to "clannish," "self-contained," "secretive," "concealment" (221-224). As Freud notes, heimlich thus shades into unheimlich, and that from the "idea of 'homelike,' 'belonging to the house,' the further idea is developed of something withdrawn from the eyes of strangers, something concealed, secret" (224-226).

²⁰ In "Femininity," Freud attempts to answer the rhetorical question "What do women want?" Although he insists that biologically, both men and women are bi-sexual, he designates women, both culturally and physiologically, as "little men."

²¹ See T.S. Eliot's "The Love Song of J. Alfred Prufrock," "The Portrait of a Lady," and "Hysteria" in Collected Poems, 1909-1962.

²² Besner's reading of this piece receives it as a story ironizing male adolescent sexual initiation (Light of Imagination 128).

²³ According to Kristeva: "[t]he psychoanalytic term identification covers various stages in the process of the creation of the subject: narcissistic identification, hysterical identification, projective identification, primary identification, ego-ideal" ("Identification and the Real" 168). Although the speaking subject tends towards assimilation of the other in both symbolic (cultural) and real (pre-symbolic) terms, it is "never ideally One under the Law of the Other [Father] and [its] entire psychical adventure is made up of failed identifications" (168).

Jane Gallop holds "the Lacanian view that any identity will necessarily be alien and constraining. I do not believe in some

'new identity' which would be adequate and authentic. But I do not seek some form of liberation from identity. That would lead only to another form of paralysis--the oceanic passivity of identification. Identity must be continually assumed and called into question" (Gallop xii).

²⁴ The Carette sisters will appear later in the linking narrative sequence, "Florida" in Gallant's Across the Bridge (1993). The identification processes of the female subject, which may be discerned in connection with the floral image of the daffodil (another name for narcissus), proceed from a 1950 story, "The Flowers of Spring" (Godard 1990 78), to Flor as the female subject in Green Water Green Sky to the positioning of the female in the mother-daughter relations in "Florida" (1993).

²⁵ See Smythe, 62-73. Smythe's incisive psychopoetic analysis sees the trope of loss in Gallant's work, and the relation, in the "Linnet Muir" stories, of the narrator and the absent mother as a figuration of grief. The figuration is a way of working through this loss, which, in Lacanian psychoanalysis, amounts to the loss of the maternal object in the formation of the female subject.

²⁶ Published in 1981, Home Truths certainly pre-dates the recent exposure of hypocrisy at the Christian Brothers establishment in Newfoundland, and the sexual, emotional and physical abuse of the young inmates of that institution. However, Gallant's inclusion of this memory indicates an association, whether conscious or unconscious, of the Christian Brothers with male sexual deviance at least as early as the 1940s in Montreal. What Jane Gallop points out as the "violence of desire" (Gallop xii) may be seen to counter traditional Christian theology. Because the subject can never achieve a "puritanical, rational, unified" (xii) self free from desire, the psychological and historical motivations and behaviours of the subject will always be conditioned by lack of fulfillment. Sexuality, and its expression, as Michel Foucault demonstrates in his History of Sexuality, is both an historical condition and a trope of the projections of desire in the institutions of culture.

²⁷ See note 23 above. Kristeva asserts, "Narcissistic duplication (I repeat mummy--not yet a stabilized identification metaphor but a simple repetition) or a projective identification (I do not want to know that I hate her, so it must be she who detests me) are fragments of series which will conclude (temporarily, never completely) in a metaphorical movement of identification with the imaginary Father, which Freud calls 'primary identification' and which is the zero degree zero of the autonomy of the subject" ("Identification and the Real" 170).

²⁸ In her interview with Geoff Hancock, Gallant acknowledges that The Pegnitz Junction (1973) stories are "intensely political," the delayed result of the shock in 1945 of seeing for the first time, as a young journalist working for the Montreal Standard, photographs of German concentration camp victims and of what she subsequently assumed as the burden of her generation to discover why the holocaust happened (Hancock 39-40). At the time, she also tells interviewer Girard, she was asked to write captions for these photographs, and did so without using the adverbs and adjectives which would, in her view, be completely inadequate to represent the images assaulting the viewer:

J'ai pensé: il faut savoir tout de suite ce que s'est passé dans la tête des Allemands....Et il faut y penser sans adverbs et sans adjectives. (Girard 88)

²⁹ Gallant seems to have coined the word "convallation": There is no such noun in the OED or in the French dictionaries of Roget and Cassels. Interestingly, the OED does define the nouns "convally" and "convallamarin." Both nouns are derived from Lilium Convallium, a latinate term for the flower, lily of the vally. While "convally" refers to the sweet smelling white flower, "convallamarin" is "a bitter glucoside" obtained from the convally or lily of the valley. Based on this etymology, Gallant's coinage, "imperial convallation" evokes an paradoxical image of "bittersweet" associated with the constructions of memory represented in Linnet Muir. See OED. Vol III. Oxford: Clarendon, 1989.

³⁰ The psychic identification with the exilic condition perhaps also explains Gallant's attraction to the Dreyfus case on which she spent four years in the 1970s researching and writing a book that has not yet appeared in print. See Hancock, 65-66, for Gallant's association of Proust's Remembrance of Things Past with the Dreyfus case, and her interest in investigating the "families of the actors in that fantastic drama" (66).

Conclusion

This examination of "telling" in three linking narrative texts by women writers Anna Jameson, Sara Jeannette Duncan and Mavis Gallant concludes, in a sense, as it begins, by echoing Gérard Genette, this time in his resistance to "unity" in narrative discourse:

[I]t would be unfortunate, it seems to me, to seek "unity" at any price, and in that way to force the work's coherence--which is, of course, one of criticism's strongest temptations, one of its most ordinary (not to say most common) ones, and also the one most easy to satisfy, since all it requires is a little interpretative rhetoric. ("Afterword," Narrative Discourse 266)

The linking narratives explored in this study--Anna Jameson's Winter Studies and Summer Rambles in Canada, Sara Jeannette Duncan's The Pool In the Desert and Mavis Gallant's Home Truths--employ first-person narrators to both comply with and subvert dominant ideas of the gendered female subject. These representative texts employ first-person "voices" to tell, that is, to construct, ironic disjunctions between the authority of the speaking voice and its subversion. In their telling, these splitting "I"s speak to both reification of and resistance to gender and genre.

Linking narratives are appropriate vehicles for documenting autobiographical experience that may go against the ideological grains of public consciousness. The capacity of Canadian women's linking narratives to both reify and resist the position of the female subject marks their "amazing possibilities" in transgressing the conventional genres of both novel and short story. Linking short narratives by women offer ways of reading representations of the gendered subject whose doubled experience comprises the paradoxical move both away from and towards a symbolic whole--a paradoxical desire for what is real according to the laws of culture and language and the transgressive accommodation of difference from them.

Furthermore, these linking short narratives demonstrate a splitting image of subversion and reification in views of what is continuous and what is discontinuous with assumptions of reality that stress unity, linear progress and causality. While reifying the community of discourses within which they are written these texts also document the writing female subject's recusancy of dominant views of what is real. Jameson, Duncan and Gallant use conventions of realism according to the contexts in which they write; however, their uses of various forms of short linking narratives--letters, essays, sketches, stories,

confession, autobiography--articulate not the epistemological claims of realism, but its function as a vehicle to subvert its claims of unity, linearity and closure. The interrupted forms of such recusant narratives thus may be viewed as allegorical structures analogous to the discontinuous experience of the female subject.

Gérard Genette's narrative theory of voice and mood, Paul de Man's dédoublement--which problematizes generic distinctions between autobiography and fiction--and Julia Kristeva's psycholinguistic theory of the speaking subject as text in process and vice versa all support this study's position that these linking narratives by Jameson, Duncan and Gallant use the voice of the "I" subversively, telling the doubled position of the female subject in dominant discourses of genre and gender.

In their telling, these linking narratives effect subversions of criteria that hierarchize literary kinds according to principles of genre classification that privilege the representation of the notion of the whole. Recent criticism has focussed on the short prose forms of journal, letter, sketch and short story as gendered, that is, as representing the particularities of female experience that have been considered private and particular in relation to the public and general aesthetic criteria

assumed to be universal to mankind and therefore to male experience. Post-structuralist analysis, a discourse for which this study's theoretical approach demonstrates affinity, is compatible with the psychoanalytic concept that "the notion of the whole is a mirror-stage illusion" (Grosz 413), necessary for acceptance of the symbolic order of culture and language. The "whole," however, expresses what feminist criticism emphasizes as phallogentric and patriarchal. The symbolic order of culture and language is not fixed, but is continuously challenged by the pressure of that which resists it in the subversive and creative process that Kristeva calls the semiotic--the cracks, fractures and fissures which signify discontinuity in dominant discourses of the "whole"; there is no "perfect offering" (Cohen, "Anthem"). In their figurations of female subjectivity, linking narratives by women writers may be seen as conducive to representing challenges to dominant discourses that valorize the whole.

Jameson's Romantic "I" uses the miscellany's flexible form of linking short narratives to both reify and recuse nineteenth-century genre conventions of travel narrative and the gendered position of women in Europe and Canada. Winter Studies and Summer Rambles in Canada overtly

incorporates the influence of Romanticism both to accommodate the Romantic move away from subject/object duality towards the concept of nature as a harmonizing influence and to challenge the persistent gender positioning of women as object, thereby deconstructing the hierarchical positioning of women continued by the Romantic sensibility. The autobiographical subject represented in this desultory concatenation of linking short narratives is the female split, in Kristeva's terms, psycholinguistically and irresolvably in constructions of the gendered female "I" in the positions of wife, whose duty it was to remain private and secondary, and writer, whose necessity, then as now, is to be public and authoritative.

As the Recusant "I," first-person narration in Duncan's quartet of stories, The Pool In the Desert, figures splits not only between female desire and gender codes, but also between creative imagination and conditions of exile. The masks of all four of Duncan's first-person narrators disguise her text's subversive and recusant challenge to colonial and gender constructions of the time. Using the figure of new woman, memsahib and artist, she writes against patriarchal inscriptions of female roles and behaviour, and implicitly, through the vehicle of the "I," represents the split subjectivity engendered by these

inscriptions. Duncan's quartet also raises issues of the autobiographical in first-person narration, and issues of genre in realism and romance.

In its representation of Anglo-Indian experience, The Pool In The Desert has larger ramifications for the colonization of the female subject in the patriarchal culture of British imperialism. The linking narratives of The Pool In the Desert enunciate the female position in the colonial constructions of Anglo India; the discourse of its linking short narratives resists the structured impositions of social, literary and linguistic conventions. Duncan's choice of the short narrative form to represent this experience not only signifies her repudiation of Kipling's sketches of Anglo-India as a kind of male military club and James' portraits of females positioned falsely in the cultural constructions that inscribe them, but also signifies her recognition that form as well as image may metaphorize experience. The linking short narratives of The Pool In the Desert thus constitute an intelligent, artistically sound departure from her more usual mode of the novel and demonstrates contemporary views of the short narrative form as appropriate to challenging aesthetic and social conventions of the day.

The Remembering "I" of Gallant's linking narratives figures female subjectivity as a process of both psychology and history. While these intersections are not exclusive to Gallant's linking narratives, nor to her treatment of the female subject, this study focusses in general on the psychoanalytic conjunction of psyche and society in the three linking narrative treatments of the "family romance" in Home Truths: paterfamilias, the (m)other, and the daughter. The method of Gallant's writing conflates the historical and the psychological, formalizing her psychopoetics of the unsaid, that is, the underground river of the text's "unconscious," features of which are repeated in figures that stand for shifting versions of "home" in the identity formation of the subject. Gallant's linking narratives are tropes, figuring the female subject as both speaking and spoken by the processes of the psychical and the social.

The text of Home Truths is a working through, in its conjunction of history and psychology, of the desire and the betrayal that are features of Linnet's memory. The father's death is both a primal cause of Linnet's exile and a signal of her survival; the mother as "a serious element of danger" is also the mother as a figure of identification of the "escape" of the limitations "between zero and one."

The mixture of positivism and romance, fact and imagination marks both the style and the substance of the "Linnet Muir" linking narratives in this autobiographical analysis of the "confusion of sources" which persist in memory. Gallant's text problematizes the linear chronology and factuality of conventional autobiographical writing, as well as putting into its discourse the figuration of a female subject constructed by both material, that is, historical forces, and immaterial, that is, psychological structures. In this figuration, the female subject is split also in her relation to the lost objects of the mother and father whose repetition throughout the "Linnet Muir" linking narratives is encountered through the "I"'s reconstructions of both event and affect.

Techniques and modes such as first-person narration, ironic discrepancy, and romance and realism displayed in these three texts are limited to neither linking narratives nor writing by women. Indeed, they are features of narration in general, despite categorizations of fiction and non-fiction by prevailing generic criteria. This study of linking narratives by women demonstrates that this flexible form challenges the "unity" taken for granted as a measure of aesthetic value in narrative forms such as the

novel, short story and the essay. Language, like the subject, is a process signifying both the laws that govern it and resistance to these laws; similarly, forms of genre resist what they reify. As form, linking narratives are conducive to representing that which has occupied subservient positions in criteria based on hierarchies of gender. Linking narratives by women representing the speaking position of female subjects have the potential to subvert these criteria in relation to the symbolic order of culture and language.

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