'WHEN STORY PEOPLE BECOME FLESH': CHARACTER AND IDENTITY IN THE FICTIONS OF JACK HODGINS

TRENT KEOUGH

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by


Trent Keough, B.A.

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Department of English
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ABSTRACT

Criticism of the works of Jack Hodgins ranges from conventional evaluation of imagery, theme, and conflict, to debates about the genre implied by his artistic or literary style. Generalization is the common weakness of most of the exegeses of Hodgins' fiction.

Hodgins' writings, as a group, offer a contemporary example of psychological realism. Instead of assuming, as the traditional realist would, that the Vancouver Islander is a complex multi-dimensional amalgamation of various persons, Hodgins describes him or her as one-dimensional. Single dimensionality does not, however, limit the psychological complexity of the individual character. Through an examination of the identity crisis Hodgins posits that within the many roles a character plays there lies but one identity.

To read the works of Jack Hodgins is to witness the development and destruction of character identity. Characters gather a sense of meaningful existence from their own single-dimensionality only after moving from one or more of four possible states of personal being.

i) The individual who has no sense of identity.

ii) The individual who wants another/other sense of identity.

iii) The individual who loses a sense of identity.

iv) The individual forced to search for a sense of identity.

Hodgins' success lies in his ability to create sympathetic characters whose lives are nothing out of the ordinary in their own milieu. However, his works to date -- Spit Delaney's Island (1976), The Invention Of The World (1977), The Resurrection Of Joseph Bourne (1979), The Barclay Family Theatre (1981), and The Honorary Patron (1987) -- do not sustain intriguing psychological complexity in the rudimentary problems of living Hodgins explores. Hodgins' repetitive ideology is given priority over the presentation of distinct character psychology.

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ABBREVIATION KEY

SDI	Spit Delaney's Island. Toronto: Macmillan, 1983.
IOTW	The Invention Of The World. Toronto: Macmillan, 1986.
ROJB	The Resurrection Of Joseph Bourne. Toronto: Macmillan, 1980.
BFT	The Barclay Family Theatre. Toronto: Macmillan, 1983.

INTRODUCTION

Twentieth century realistic novels often begin with a dispossessed figure, an individual lost within self and alienated from society, then move to describe a personal quest for meaningful and self-satisfying existence. The modern "identity crisis" is a label for emotional and psychological dislocation.

Such famous literary figures as Saul Bellow's Moses Herzog and Henry James' Isabel Archer present various aspects of the individual mind tormented by an overwhelming sense of personal ignorance. Herzog's epistles and ravings eventually bring him to a sense of mental stability. Archer's psychological predicament is entirely different. Her identity crisis is masked by a false independence and presented in the favorite Jamesian context of the ambiguous American in Europe.

The psychological evaluations in Herzog and The Portrait Of A Lady are respectively concerned with the protagonist's loss of identity and the nature of identity. The mental meanderings of the central characters and the authors' implied psychoanalyses are the central ideological focus while the social causes of the crises and the psychology of evaluation are given marginal significance.

However, contemporary psychological realism makes a concentrated effort to root exploration of the mind in a

social context. This means that the causality of the identity crisis is approached as an instigator of a universally recognizable experience not merely one from a set time and locus. Some realists, then, are not so much interested in portraying the identity crisis as they are in fictionally actualizing its causes.

Jack Hodgins' works explore the reasons why specific characters undergo emotional and psychological trauma. Spit Delaney's Island (1976), The Invention Of The World (1977), The Resurrection Of Joseph Bourne (1979), and The Barclay Family Theatre (1981), present characters in four distinct states of being.

> i) Individuals who have no sense of identity.
>
> ii) Individuals who want another/other sense of identity.
>
> iii) Individuals who lose their sense of identity.
>
> iv) Individuals forced to search for a sense of identity.

In outlining these basic states Hodgins develops an implicit catalogue of social and personal sources of identity. Each identifying influence has inherent challenges and weaknesses, and such characteristics are made visible by Hodgins' emphasis upon the identity crisis as a universally recognizable phenomenon, not an isolated individual experience. There is a supposition underneath Hodgins' governing ideology

that you cannot remove individual psychological experience from the context of social history.

Identity in the writings of Jack Hodgins moves from the seemingly straightforward definition-by-naming to complex psychological evaluation. But individual sense of being is always connected to a dominant thematic focus. In all of Hodgins' works, identity imparts moral stance and the potential for spiritual and social redemption.

But as was previously suggested, within the four basic patterns that Hodgins develops he distinguishes between only two categories of individual identification. Individual identity originates from influences of social and/or personal design. Social identifiers such as name, sex, marriage, family, and religion, have a definite connection to orthodox communal ideology, lore, and fiction. Personal identifiers, most often denoted by examples of pejorative evaluation and/or counter-identity, have parallel social manifestations such as racism and counter-cultural radicalism, but expressly concern themselves with internal (personal) and external (social) psychological evaluations of individuals, groups, or self.

Personal identification through the socially recognizable influences of name, sex, marriage, and family, demands a critical understanding of myriad pressures, catalysts, and artistic deceptions. Sex, for example, signals a physical distinctiveness, is an indicator of sexual attraction, outlines

limits of conventional action/occupation, and arouses reader expectation pertaining to traditional novel roles.

Hodgins counters, deconstructs, all the conventional expectations towards sex as a social identifier. He even brings the distinction between male and female into question. In "The Sumo Revisions" (BFT), Jacob Weins wonders about the Kabuki actor's sex and that of the caretaker person. Hodgins upholds simple one-dimensional perceptions of females as sex-objects, nymphomaniacs, mothers, healers/nurturers, destroyers, and emotional weaklings, by suggesting that one-dimensionality is the common weakness of human beings. As Hodgins deconstructs one-dimensionality for its inability to provide a perfect sense of individual existence, he defamiliarizes the reader's impression of it by "imploding" the multi-dimensionality of modern realism.

By presenting one-dimensional characters Hodgins challenges the standard presentation of the true-to-life psyche. He inspires the reader to re-examine the burdensome assumption of psychological pluralism in conventional realism. Hodgins writes as if single-dimensionality can portray a psychological complexity and honest slice-of-life overlooked by artists placing too much emphasis upon the potential diversity of the individual mind.

Hodgins suggests that modern realism is infected with an unrealistically complex view of the ordinary human being. The Hodgins character does not shift identities when necessity

makes his or her own personality/identity ineffectual. For example, the man-poet or philosopher forced to survive as a provider-figure would merely suppress certain characteristics of his identity not change personality. "Implosion" of social identifiers such as name, sex, marriage, and family, presents Hodgins' advocacy of one-dimensionality as the identifying force of any particular character. Whether or not a woman will establish her identity through her role as a sex-object, mother or healer/nurturer, depends upon her environment, personal history, and psychology. Lenore Miles in "Other People's Troubles" (SDI), has a social role as healer/nurturer. Despite the fact that Hodgins deconstructs her function by showing her vulnerability, he nonetheless leaves her in a very real but one-dimensional role. It is from this role that she attains her sense of identity.

It is because most ordinary human beings lack the reflexive powers of self-psychoanalytic evaluation that one role, one identifying force, is all that is necessary or even desired in life. Gladdy Roote in "More Than Conquerors" (BFT) likes to be lusted after. Reef, the "portable prick" of "Spit Delaney's Island," has one social function in relation to Phemie Porter. Similarly, George Smith of "The Trench Dwellers" (SDI) is the manic worker devoted to materialism. He is not interested in playing the role of husband for his first wife and there is no evidence to suggest he will succeed in a second marriage. In The

Resurrection Of Joseph Bourne, Joseph Bourne seeks to hide from his identity as prophet. He is neither a radio announcer, derelict, nor fool, so a symbol of divinity comes to clear his mind, kick-start his conscience, and re-assure him of his true self.

Multi-dimensionality enters a novel's characterization when the author is attempting to create a central individual who is universally recognizable. But Hodgins is writing about Vancouver Island and its people. His large number of characters enable him to give a multi-dimensional perspective from the amalgamation of single views. A community of individuals unites in fictional form to impart the qualities of Vancouver's Islander.

Even though Hodgins' characters are often one-dimensional, the complexity he presents in their lives counteracts any suggestion that they are type-characters. Complexity is not monopolized by a variety of perspectives but can also be expressed in the illumination of fundamental psychological existence. The strength of the sympathetic contract Hodgins creates between the reader seeking multi-dimensionality and his one-dimensional characters is a testimony to this.

Religion as a social signifier of identification is not subjected to the same deconstructive and/or implosive process as name, sex, marriage, and family. Hodgins takes a more conventional approach to religion in Spit Delaney's Island, The Invention Of The World, The Resurrection Of Joseph

Bourne, and The Barclay Family Theatre. He attacks examples of selfishness and introversion.

Religious belief is central in determining individual identity because it reflects moral stance. But religion must not be considered in the narrow terms of the simple man-God relationship. Religion can be a faith or devotion to something other than a God.

Orthodox and innovative religious doctrines are attacked in Hodgins' writings through his rationalistic approach to human spirituality. He juxtaposes fanaticism, the worshipping of a human rather than a God-being, with a faith in One -- universal God. Materialism and belief in matter, the things of this world, are set against a faith in the spiritual nature of mankind. The con-man's lure of earthy personal paradise is paralleled by an advocacy of communion and fellowship in community. Hodgins proposes a fundamental Christian ethic extended almost beyond recognition by his neologic principles. He rationalizes Christianity to the extent that God's presence or being is necessary only for man's creation. Hodgins bastardizes Christian ethics while voicing false promises of peace and happiness. God's being, His here and now relevance, cannot be removed from Christianity if it is to remain Christian.

Obvious identifiers within the social milieu must be understood in relation to their presence within the individual human mind. Pejorative evaluation and yearning for counter-

being, the desire to be other than self, mark the innate psychological context of the critical discussion of identity. Name, sex, marriage, family, and religion, can be thought of outside the individual psyche, through the abilities of the intrusive or omniscient narrator. Pejorative evaluation and counter-identity, however, demand a personal context. If such judgements are to be textually relevant they must have a locus within the ideology being explored. For example, in The Invention Of The World, Maggie Kyle wants to "rise up," to be something other than up- or down-island woman. One of the local distinctions Hodgins makes is that between up-island's crude over-activeness and down-island's stagnant haughtiness. Jacob Weins in "The Sumo Revisions" evaluates Eleanor's beau, Conrad, as being a fool. By placing Conrad in a similar category as himself, Weins removes the pejorative quality associated with his charge, but not its truth.

Pejorative evaluation develops from a false sense of our own self-righteousness and demands consistent downgrading of others. Self-elevation, either indirectly, through prejudiced judgements upon race or directly through condemnation of one's own failings, sets the limits of personal identity. Hodgins uses recognition of fool-status, that which designates fool qualities, and evaluation of ethnic and/or occupational traits to identify his characters. Evaluation based upon the presence or absence of intellect/talent, morality, and physical attributes/abilities is common in Hodgins' writings.

Hodgins' pejorative evaluation ranges from a sarcastic and satirical exposition of British imperialism to the revelation of a hierarchy among the immigrants it encouraged to populate Vancouver Island. The qualities that make Irishmen Irish and "bohunks" "bohunk" are presented to demonstrate the truth and fallacy of ethnic stereotyping.

The inescapable truths that Hodgins presents in certain racial prejudices and personal evaluations suggest the importance individual experience plays in the construction of conventional ideology. Social norms are not always pale representations of ancient, once found truths. Hodgins makes truth relative to individual experience and knowledge.

By postulating the differences among individuals, and their societies, Hodgins prepares the reader for the presentation of identity through counter-culture. Individuals unable to reconcile themselves to society's classification of individual types often attempt to establish a counter-world, a world in which otherness of self, place, and being is possible. The counter-world seeks to reflect the ideological opposite of conventional society. Its counter-lore, an ideology illuminating the weaknesses of the contemporary world-lore, is supposed to have a greater comprehensiveness and more spiritual or moral significance.

Counter-identity is that which is sought by those unsatisfied with their current state of existence. Personal examination either reveals deficiencies in self-identity or

the identity demanded by society. The counter-culture commune is Hodgins' most obvious example of a group in search of a counter-identity. Those possessing an unarticulated wish for otherness are not unlike those involved in Hodgins' frequently presented communes or colonies.

An individual's sense of identity evolves from the interaction of social influences and personal evaluations. The nature of society and the capacity of personal intelligence, are of course, the central defining factors. Hodgins' society is an image of Vancouver Island's. His characters arise from this setting. Each has a particular self to be, become, or search for. Being is an evolutionary process in Hodgins' writing. The Hodgins reader witnesses characters attaining a sense of self, affirming personal notions of self, or seeking to be self.

Characters can play many roles but only have one identity in Hodgins' world. Some, like Maggie Kyle-Maclean-Powers, play their set parts and eventually attain a sense of self. Others, like Gladdy Roote, are themselves, and play roles of fleeting possibility. Maggie, at the end of <u>The Invention Of The World</u>, is a symbol of human healing, loving, and fellowship. Gladdy is still a "she-woman" when "More Than Conquerors" ends. She is a woman who knows herself through sexual intercourse but shows signs of insight beyond her basic existence.

> But [Gladdy] couldn't leave Carl like that, when his mind was thrashing about, when he might not be able to stomach it. He didn't know that you couldn't conquer [death] by fearing it, any more than you could by daring it or by tempting it or by accepting it. (156)

Gladdy has the potential to be a female seer like Phemie Porter, but seer is her temporary role, not identity. Identity and role are clearly distinguished in all of Hodgins' works.

Determination of character identity is not overly difficult in the works of Jack Hodgins. He leaves little room for questioning about what his "people" are. The challenge for the reader is determining what each has the potential to be, is, or become, and how each belongs to Vancouver Island's world ... and the earth's.

CHAPTER ONE

THE TRUTH OF FALLACY: IDENTITY IN DECONSTRUCTION

Jack Hodgins' characters are ordinary men, women, and children.[1] But "ordinary" suggests a specific social standard not a normalcy of universal significance. The term "Islander," for example, designates an individual from a specific type of environment; yet, one can hardly consider a cannibal from some South Sea island normal in the context of Vancouver Island society. But islanders are not so different. Every individual's identity originates from a particular socio-political environment. In fact, name, sex, marriage, and family serve as the basic influences of identification in most human lives.

Spit Delaney's Island (1976), The Invention Of The World (1977), The Resurrection of Joseph Bourne (1979), and The Barclay Family Theatre (1981) show that the traditional, universal powers of influence in the establishment of identity, are being replaced and challenged in contemporary life. Hodgins' characters represent ordinary Vancouver Islanders who "undergo

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[1]See Geoff Hancock, "An Interview With Jack Hodgins," Canadian Fiction Magazine 32/33 (1979-1980): 57. In this interview Hodgins states: "'But these people are not peculiar. I'm not aware of them as having special problems.'" In a review of The Barclay Family Theatre, George Woodcock presents a similar opinion: "The people in these stories are nothing out of the ordinary, except in comic ways" ("Fantasy Island," Saturday Night (October 1981): 60).

strange dislocations, visions, and transformations."[2] Hodgins is specifically interested in portraying the Vancouver Island identity in a universal context. His exploration of name, sex, marriage, and family deconstructs prevailing sociological myths to reveal human interaction in a local setting.

Within a process of deconstruction Hodgins establishes the real truth underlying certain social perceptions or popular beliefs pertaining to identity. He portrays individuals gathering a sense of self from identity's fundamental forces. Hodgins does, however, suggest the danger and limits that each source of identification poses for the individual by "imploding" modern realism's propensity to deny one-dimensional characters.

Identity is deconstructed through an attack upon the denotative and connotative meanings of name, sexual distinction, sexuality, marriage, and family. The Vancouver Islander's potential identity is related through the presentation of characters who challenge the contrived multi-dimensional existence advanced by modern realism. In Hodgins' works, a woman for example, plays many roles but has only one identity. She can be a healer/nurturer, trickster, whore, manipulator, mother, sexual destroyer, or wife.

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[2]Allan Pitchard, "Jack Hodgins' Island: A Big Enough Country," University of Toronto Quarterly 55 (Fall 1985): 34.

But Hodgins never characterizes his people as chameleons changing with life predicaments. Roles temporarily gloss true identity when particular situations arise. To suggest that individuals have one or more personal identities governing their lives is to attribute to them a greater complexity than exists.

Hodgins' characters, from the most unintellectual to the extremely psychologically evaluating and challenging, search for one self-defining role in life. The role itself becomes an identity when an individual makes it his or her own by gaining a satisfactory and completing sense of self-worth from it. Hodgins posits that most people are too busy attempting to be what they think they are, instead of seeing what they are in relation to what they would become.

Four distinct sociological characteristics influence the development of individual identity in Hodgins' writing: sexual distinction, sexuality, marriage, and family. Each characteristic produces a variety of mythological truths. Through a process of deconstruction Hodgins forces the reader to acknowledge sources of false, limiting, or self-depreciating identification, and their deceptive roles in human relations.

Hodgins challenges the conventional wisdom of twentieth-century realism. Instead of creating characters with infinite potentials or multi-dimensional psyches, his are men, women, and children set within a mirage of one-dimensional simplicity.

Hodgins' characters' psychological complexity does not evolve from the number of characteristics influencing identity but the manner in which an individual is defined by a single one.

The irony of Hodgins' deconstructive process is, of course, that in showing how individuals are defined by any one of name, sexual distinction, sexuality, marriage, or family, he inextricably states that alone none can be satisfactory for producing an individual sense of self-worth. He does not attempt to resolve the problem of identity for his characters or the reader. But if identity is as Hodgins describes it, an evolving process, his problematic discussion of its ontology merely describes the innate problem of finding self-hood as a universal experience.

Drawing attention to the commonality of limited psychological existence is more realistic than insinuating a complexity which can turn the voice of an idiot into that of a prophet. To do so, would be to imitate an artistic convention not real life. The complexity of Hodgins' psychological realism originates from his depicting limited minds struggling to interpret and manipulate the world -- not from the questions of a psychologically appraising novelist.

Hodgins' deconstruction begins with the presentation of the modern identity crisis. His characters find the stability of their lives to be their source of greatest happiness or unhappiness. By having the complacency of his characters

disrupted Hodgins introduces various challenges to personal conceptions of identity.

Spit Delaney, for instance, is a man too comfortable in his routine. In "Separating" (SDI), Spit's devotion to work makes him an apathetic father and husband. Stella and the children are financial dependents who give a legitimacy to his obsession with the steam engine. Spit Delaney identifies himself not with family but with his occupation.

Gerry Mack of the ever-growing Macken clan would gladly accept an obsession that would remove him from the circle of family living. George Smith, one of the Immediate Family's Mackens in "The Trench Dwellers" is a man very much like Spit Delaney. Smith's obsession with work causes him to lose the love of his wife. Unlike Delaney, who takes excessive pride in his work and who loves his Old Number One, George Smith is a representative of society's males not yet matured or so advanced in monetary and material hoarding to have succumbed to a "machine-lust," a devotion to that which originally enables men to live productive lives.

> George told [Gerry] he'd cleared over fifteen hundred dollars last month, working in the pulp and paper mill, most of it from overtime ... It was overtime, he said, that made it possible for him to buy this here little baby they were leaning on. He pushed down the front fender of the sports car and rocked it gently with great fondness ... But George told him if he got overtime in the next few months he intended to buy ...
>
> ...

> 'He's got a real dandy this time,' [Nora] said. 'He's not going to want to spend so much time at his precious pulp mill when he's got this one waiting at home.[3]

George Smith purchases things for himself. He will use the "truck and camper" he intends to buy as status symbols (78). Unlike Slim Potts, who collects and pampers various machines in The Resurrection Of Joseph Bourne, or Spit Delaney, who hoards money and spare automobile parts, George Smith is preoccupied with himself. After he becomes totally obsessed with the things belonging to himself he will transfer his devotion to that which gives the sense of gratification, work. Endearment with work, the means of gaining fulfillment of desires, eventually transforms itself into an obsession. Spit Delaney labours for neither possessions nor money nor family. He is the end product of a process outlined through the lives of George Smith and Slim Potts. Spit Delaney's identity crisis saves him from becoming symbolic of modern man as an extension of machine.

Hodgins uses the identity crisis to destroy such negative self-projections as Spit's. As part of Old Number One, Spit Delaney loses his humanity. To present the psychological turmoil of Spit's "dark night of the soul" Hodgins creates a voice that invades Spit's consciousness with questions of previously unthought significance: "Where is the dividing

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[3] "The Trench Dwellers" 77, 78; 82.

line?" ("Separating" 7, 8, 9). The internal voice is a foreshadowing of Spit's unconscious recognition of the threat posed to his existence by society's moral laxity and technological advancement. He becomes conscious of his fear because his life as machine operator has more identifiable significance for him than that as family man.

As Spit feels his sanity being threatened by the uncontrolled voice, he loses Old Number One to Ottawa's National Museum; and, subsequently, his wife and family because of his preoccupation with the ill-fated locomotive. Bothered by new questions about life, without the stability of family or work, Spit has an identity crisis.

> Well that was because I knew who I was back in those days, or thought I did. I hadn't been hit by all the big questions yet, or lost everything in the world that mattered, or had the chance to find out how some women think.
>
> ("Spit Delaney's Island" 178, SDI)

Spit's experience seems a common twentieth-century phenomenon. In contemporary life, trade skills and professions are quickly being made obsolete. Post-industrial society is defining its own worker-identity. Technology is replacing craftsmanship and challenging the "working" man's sense of occupational identity. Hence, through the character of Spit Delaney, Hodgins has produced a reasonable facsimile of the problems facing modern man.

But the assault on identity is not always from unexpected social forces. Dennis Macken and his fellow farmers are infuriated by magic mushroom pickers. "The Plague Children" (BFT) is a modern pastoral warning the elderly establishment that social sovereignty will be usurped by an incessant youthful intrusion.[4]

Partaking of the magic mushroom is a popular counter-culture vice in today's society and Hodgins uses it to juxtapose two forms of introversion. The youths pick for money and for the induced physical euphoria that mushroom consumption brings. Like all lotus-introverts, those trapped by the limits of physical stimulation, they are psychologically fixated on the body; however, the hobby farmers of Waterville focus on the rejuvenating land so that they might hide their own physical decline. Natural fertility becomes a shelter for human frailty. Youths, unaware that their bodies will decline, represent that which Watervillians choose not to acknowledge.

> Macken leans back on his pillow and pulls the covers up to his neck. 'Who are you?" he says ...
>
> The youth dances like a boxer across

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[4]My interpretation of "The Plague Children" is somewhat different than that presented by Ann Mandel ("The Barclay Family Theatre" Fiddlehead (1982): 87). Mandel describes a "battle ... between youthful arrogant opportunism and property protection" and only indirectly suggests the qualities of the pastoral: "a battle between life and the invasions of time."

> the floor to Macken. 'That don't matter,' he says. 'But who are you?'
>
> For a moment Macken doesn't know. His name is a foreign sound that people used against him years ago. He can't recall it now. If this stranger should ask him his age, however, that is a different matter. Macken suddenly knows that he is old. 'Get out,' he says, too weak to put any force in the words. 'Get out.'
>
> ("The Plague Children" 273)

Spit Delaney and Dennis Macken fear the loss of what they feel gives them life. Their individualities are invaded by malaises that they are incapable of counteracting. The result of their identity crises is that each has a heightened awareness of individuality. Like Delaney and Macken, Maggie Kyle, Barclay Philip Desmond, Jenny Chambers, and many others, they search for an elusive identity. Whether self-identification causes a crisis in middle age or is a concern carried forth from childhood, individual characters need a sense of personal distinctiveness or exclusiveness. How a feeling of independence or sovereignty is attained will depend upon the nature of the individual and his or her society.

Traditional bases for interaction between the individual and society, and among individuals, such as name, sex, marriage, and family, all possess identifying qualities. These factors have trans-social significance when related to the question of who a specific individual is.

In most cultures, the naming takes place before the child has the power of voicing reasoned opinion or an awareness

of the larger society into which he has been born. Popular culture has the legendary ape-man stammering his first words, "Me Tarzan ... You ... Jane." In human relations people seldom separate name from particular qualities. Rarely is the question, "Who is that?", met with a straightforward denominative answer. "Who?", requesting the exact nominal function of naming, inevitably entails nuances of "What?". "What?" conveys evidence of moral or spiritual significance.

Names have a similar function in literature. Only, very often the denominative "who" has overt and hidden signifiers. An adjective accompanying name is an obvious example of communicating moral or spiritual stance. Such perceptions might result from authentic character traits or individual perception. Names are not used for their nominal qualifications only. They are used to pique audience interest through thematic allusion or to directly convey personality traits.

The nominal and defining quality of naming is lost in Hodgins' novels. Names have their allusive significations, but individual characters are not aware of this.[5] Webster

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[5]Allan Pritchard, "Jack Hodgins' Island: A Big Enough Country," University of Toronto Quarterly 55 (Fall 1985): 33, 35, 36. Pritchard examines the significance of some of the names in Hodgins' works.

> Spit's nickname not only signifies his contempt for people but also links him with the sandspits and beaches where he is frequently to be found, trying to

Treherne is not aware of the literary significance of his name, nor is Spit Delaney of the "contempt" his signifies. Strabo Becker, the Larkins, and Mrs. Starbuck, also possess names of allusive literary significance. In "Three Women of The Country" (SDI), the self-righteous consciousness through which the initial portion of the story is narrated is at least, by name, four people. To herself, she was still Milly Baldwin when she was married to Mr. Left. After his untimely death she becomes Mrs. Wright. Mrs. Starbuck addresses her not as Mrs. Wright or as Milly but as Millicent (27, 36). If name reflects identity, then, who is Mrs. Wright? Somewhere between the extremes of Wright and Left lies the essence of Milly Baldwin.

> establish the limits of his own identity and seeking the boundary between illusion and reality. (33)
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> In "At The Foot Of The Hill, Birdie's School," the name Webster Treherne suggests the great seventeenth-century Christian Platonist, Thomas Treherne, who is appropriately associated with the character's exceptional goodness and innocence; this is combined with a contrasting allusion to the dramatist John Webster, who had the same century's most powerful vision of man's corruption and evil ... (35).
>
> Likewise in a story in the more recent Barclay Family Theatre, "Mr Pernouski's Dream," a character representing idealistic as opposed to materialistic values is associated with the great medieval mystic and neoplatonist, Meister Eckhart. (35-36)

Maggie and Lily also have problems knowing who they are by name alone. Maggie was the daughter of Christina Barclay-Maclean-Pernouski ("Mr. Pernouski's Dream" 87, BFT). Born Margaret Patricia Maclean, Maggie became a Kyle then a Powers (IOTW 18, 10, 334). Lily Keneally, the "Iron Bitch," was really Lily Carruthers by birth and Lily Hayworth in death (IOTW 12, 45, 272).

With a name we inherit some part of another's past. Last name carries an historical meaning that is not often reflected in first name. Surname conveys connotations of ancestry, tradition, and clan belonging. Lily receives her share of the Keneally name when she is found at the bottom of the well. Lily is no narcissist. Maggie, for the greatest portion of her life, has a name of little importance. Like Maggie, individuals who find themselves without an historical sense of self have a tendency to search for one or to create it through personal fiction; and, some might even adopt a place, group, or individual that has historical significance to them.

Lily, unlike Maggie who produced offspring, was a woman in possession of two family-lines but did not have children. Her connection to two pasts of corruption and manipulation might have some bearing on her infertility. Her first husband, Donal Brendan Keneally, the false prophet or magic man, impregnated Nora O'Sullivan with the seed from his turnip-sack scrotum, a bag bursting with diseased fertility.

> Soon after Keneally's departure she discovered that whatever he had planted with his enormous plough had started something growing .... Within a few days the thing that was growing in her went out of control and ate out her insides like a ravenous hyena, killing her before she had time to tell anyone about the terrible pain. (106-107)

Lily Keneally inherits a rich past from her husband. Keneally's past is full of fact, fiction, and error. Hodgins shows in The Invention Of The World that imported history with its false mythological ancestry is not the basis on which to build identity.[6] Keneally, the man of fabulous talents and sexual prowess, is of essential mythological importance in The Invention Of The World. He is symbolic of false myth, myth that weakens those who possess it as a source of spiritual sustenance. His failure as a mythological figure is suggested through his moral decadence. Keneally is infamous for his brutal strength, scrotum, magic, spiritual manipulation, and danger. No hero could die such a disreputable

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[6]Robert Lecker, "Haunted By A Glut Of Ghosts: Jack Hodgins' The Invention Of The World," Essays On Canadian Writing 20 (Winter 1980-81): 103. Lecker suggests that the conclusion of IOTW praises the fictional present as a time of mythological significance. The wedding of Maggie and Wade is a condemnation of false myth.

> This affirmation of the domestic and contemporary is a fitting end to a novel which mocks the assumption that self identity can only be found by returning to the past, to ancestral stories, or to visions of departed ghosts.

death as he does. Nothing remains of him that is in any way morally acceptable.

The only peerage that is viable in its succession in The Invention Of The World is that of Maggie and Wade Powers. Heavenly powers have touched these two, or at least they come to reflect the powers of good, compassion, love, and caring. Maggie Maclean-Kyle, united with Wade Powers, brings forth new light to her world. Their marriage-glow gives the Powers name mythological potency only after it has established itself as a righteous moral exemplar in society.

Hodgins encourages the reader to assess the moral stance of his characters. Until name has moral and spiritual significance it is meaningless. In The Resurrection Of Joseph Bourne, the citizens of Port Annie judge the escapist poet on his outward appearance. Descriptions of Bourne intimating resonances of "who and what" change after his re-awakening of social conscience and paralleled resurrection. A man who is first seen as a "weirdo" (8), an "old fool" (8), a "crazy old wild man" (11), a "senile creep" (11), a "scramble-head fool" (28), and a "screwball, a raving loopy, a cracked loopy cuckoo" (28), becomes a "Lazarus man" (54, 98), "no ordinary man" (55), a "well-known humanitarian" (85), a "famous poet" (85), a "famous person" (95), and a "miracle-worker" (154).[7]

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[7]Further descriptions that attempt to encapsulate what Bourne is can be found on the following pages in ROJB: 11, 19, 21, 25, 35, 80, 95, 185, 221, 225.

Despite Bourne's physical appearance of old age, dirt, and senility, the miraculous qualities and acts associated with him in Port Annie are of a far smaller scale than those that he previously presented to the outside world. Bourne's miracles can be accepted with some reservation, his sense of community lauded, but the gnawing problem for the spiritual survivors of Port Annie and the reader, is that Hodgins never truly explains what Bourne is, exactly: "Force of nature, instrument of God or only a common mortal with accidental talents, Joseph Bourne [is] a man to keep your eye on" (192).

Mrs. Wagonwheel of "In The Museum of Evil" is most definitely concerned with this all-encompassing "what."[8] The wagonwheel, an anachronism in modern time, is symbolic of the function its name-bearer intends for her museum.

> 'Everyone wants to believe it's a thing of the past.'
> 'What is?' [Fell] said.
> 'Evil,' she said, and nodded.
>
> ...
>
> Stepping out the back door at the end of the visit the tourists were intended to feel that the whole world, like Mrs. Wagonwheel, had long ago conquered and

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[8]Jack Hodgins, "In The Museum Of Evil," Journal of Canadian Fiction 3 (Winter 1974): 5-10.

> destroyed all evil, all illness and cruelty and death.[9]

Mrs. Wagonwheel suggests that "what" an individual is depends upon his or her state of mind. People are capable of being morally and spiritually better if they would only make a conscious effort in the present.

The implications regarding the who and what of Mrs. Wagonwheel and her museum are paralleled through the central conflict of the story. Cynthia tells Mrs. Wagonwheel of the sinning Jeremy Fell's black secrets. But this does not move Mrs. Wagonwheel to morally judge him even though it is her phone call that sends him to prison ("In The Museum Of Evil" 10). Mrs. Wagonwheel refuses to understand Fell through the desperate actions of his past. The motivation for Jeremy Fell's failing is not known. His revealing himself, exemplified in his habit of walking about naked, is a conscious concealment, not a laying bare of his individuality.[10] Mrs. Wagonwheel is not duped by his symbolic gesture of self-revelation. She counters Fell's accusation that her life is a lie, a deception, by suggesting that as a desperado he lived a lie: "But 'No,' she said when she was ready. 'Because all she told me is what you have done and not one word about what you are'" ("In The Museum Of Evil" 10). If The Resurrection

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[9]"In The Museum Of Evil" 5, 6.

[10]"In The Museum Of Evil" 7.

Of Joseph Bourne gives a glimpse of Fell's future, after jail and further wanderings, what he is is a man in need of love and communion, and a man who desperately wants to give both, but all for the wrong reasons. Fell's desire to become the economic messiah of Port Annie is absurd. Unlike Joseph Bourne or Mrs. Wagonwheel, who wish to bring new philosophies of moral and spiritual significance to society, Jeremy Fell understands personal and social redemption in terms of monetary gain.

Name has the potential to enhance or diminish; but it can never supersede the signification of that which it usually designates, sex. Hodgins presents various forms of identification through sexual stereotyping. He attempts to deconstruct myths suggesting that sex is a crucially defining factor of identification. Individuality can be successfully evaluated, measured, on the basis of masculinity or femininity alone; but, Hodgins carefully condemns the introvert's tendency to make sexuality equal identity.

The basic sex distinction, founded upon the perception of male or female qualities, can play havoc in the determination of identity. Edna Starbuck, the ineffectual mother of Searle "Richard" Starbuck in "The Women Of The Country," is according to Mrs. Wright "more man than her husband ever was" (25). Dressed in his Fat Annie Fartenburg costume, Greg Wong entices the mechanic, George Beeton, into internal comments upon his sham sexuality: "Look at the seductive way

she managed to grind those sacks of potatoes against one another. No wonder those men used to call her their tub of love, and dream of tickling those rolls of fat" (ROJB 200).

Jacob Weins is the medium through which Hodgins completely shatters the process of identification through sexual distinction. While in Japan searching for his own sense of self, having lost his fictional costume selves in the mud slide at Port Annie, Weins finds it intolerable, fascinating, and threatening, that the Kabuki actors in "The Sumo Revisions" are men playing the roles of women.

> How any male in the world could let himself be painted up like a doll and do that bent-kneed shuffle on the stage like a cringing geisha was more than he was prepared to understand. (183)
>
> ...
>
> Didn't a person have a right to know what he was looking at? With a sumo wrestler, now, there wouldn't be any doubt. (184)
>
> ...
>
> With her head bent low, she made each stroke of the comb a long slow gentle caress. With chilly goosebumps rising on his arms, was Weins supposed to believe this was really a man he was watching? (189)

Weins eventually learns that "you couldn't be sure that anyone was what he seemed" (189). His sumo wrestlers were not as naked as they appeared. For all their sound, bulk, and fury, Sumo wrestlers, as Conrad reports, "'are trained

from boyhood to hold their testicles up inside their bodies'" (241). While in Japan, Weins encounters women with men's equipment inside their clothes, men without men's "equipment" in its proper place, and leaves with his comfort in the traditional male-female sex distinction shaken.[11]

But men and women do interact on the basis of the generic sex distinction. Attraction between opposite sexes is the most archetypal relationship in society. That is why Jacob Weins fears the covering or hiding of male or female sexuality. This is the one universally identifying factor he can rely on or so he thought. Hodgins explains who Jacob Weins of "The Sumo Revisions" is through his relationship with Mabel.

> Her hair was dry and brittle from years of that reddish blonde dye, her chin that used to double only when she was looking down had taken on a permanent twin, her stomach required a girdle even inside those slacks and hidden beneath the folds of that floppy smock, but she was a woman still, and made him aware that what he was was a man. (192)

Weins understands his manhood in relation to his wife's femininity.

Weins attempts to know himself through his mate. Women often do the same thing but his very acceptance of sexuality

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[11]A more pointed example of Hodgins' concern with the male-female sex distinction is found in Weins' appraisal of a Japanese woman: "How did he know that she really was a woman? In this place you couldn't be sure it wasn't a little old man" ("The Sumo Revisions" 217).

as identity symbolically counteracts a tendency in modern realism to consider identification through sex limiting. It is Hodgins' exploration of woman as either a sexual being, sexual destroyer, healer/nurturer, trickster, or conscious manipulator, that clearly reveals his "implosion" of twentieth-century realism. For example, the women in Hodgins' works are much more straightforward, uncluttered with multiple identities, than those portrayed in Lives Of Girls And Women or Who Do You Think You Are?, by Alice Munro. Hodgins' women have a directness that appeals to reader sympathy rather than an ambiguity which encourages indifference.

April Klamp, the slightly feminine, almost mindless woman that Gerry Mack married was without a sense of individuality until she became pregnant.[12]

> She agreed with everything that Gerry Mack said and never took her eyes off his face while he spoke. It was clear to everyone that when Gerry married her what he got was not a separate person to live with but an extension of himself.
>
> ("The Trench Dwellers" 75)

Pregnancy seems to have established her as a sovereign psyche and biologically functioning woman.

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[12]Hodgins marks April's asserting herself by writing: "Though he did not know then, of course, that even the most weak-minded and agreeable wife could suddenly find a backbone and a will in herself when she became pregnant." (76)

The notion that child-bearing is an identifying aspect of female sexuality offering an insufficient sense of self-worth is suggested through the bastard children of Maggie Kyle, Dirty Della, and Netty Conroy.[13] Each woman looks to men and children for that which she is unable to find for herself. Like April Klamp, these woman find enough personal identity in reproduction and extended family to give but an incomplete sense of individuality. Dirty Della depends upon sex and motherhood to define self. Maggie and Netty continually redefine themselves in relation to some man. This act is symbolic of their lack of a sense of personal identity. Unable to find a sense of individuality in themselves, Maggie and Netty use conception as a means of attaining common social distinction and sense of individual worth. They attach to men without April's personal success. But Dirty Della is a different woman. She cannot abstain from excessive sexual relations. Dirty Della is not a nymphomaniac or possessed with a psychotic monomania, but simply uses sex as the central defining characteristic of her life.

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[13]Maggie is associated with any number of named and nameless men. Her four children, "left inside her by some ... men like thank-you notes" were Macleans (10). Forbes was fathered by the famous Danny Holland (10). The twins, Albert and Veronica, were begotten by a nameless man (10, 34). The youngest child, Carla, sired by "Old Man Schmidt," came long before Maggie's husband "Mr. Somebody Kyle," as he was known to the public, but George by real name and "Shorty" to Maggie, had died, leaving her a small fortune (34, 10).

Phemie Porter, Eleanor Barclay, and Angela Turner have varyingly more sophisticated understandings of the nature and function of sex in their lives than do Dirty Della or Netty Conroy. Phemie Porter is the most objective regarding the role of sex in her life. Eleanor Barclay is something of the "liberated woman," but cannot free herself enough to be less than preoccupied with physical being and appearance in the social context. Angela Turner, the pretty-eyed fine-figured sample of modern feminism, philosophically acknowledges sex as a self-gratifying and purposeful endeavour to be taken in moderation. Her life, however, like Eleanor Barclay's, contradicts personal philosophy.

Reef, the "portable prick," satisfies the sexual desires of the poetess Phemie Porter.[14] Phemie separates herself from her sexuality by being vulgar or blunt. She accepts Reef as a functioning sex-apparatus. As a woman, Phemie Porter refuses to be identified as the extension of a man. Eleanor (Barclay) attempts to do the same thing. Her last beau, the last in a long line of husbands and boyfriends, not only reflects her failed and failing youth, but her concern with satisfying her own sexual desire.[15] Eleanor

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[14]"Spit Delaney's Island" 186. Hodgins places considerable emphasis on Reef's sexuality: "All hair and bulging crotch ..." (182); "The kid with the hair and crotch is Reef" (184).

[15]Eleanor had any number of male friends. Among them were a Frenchman and a "farm-machine salesman from Arkansas" (210, 211). But she was attracted to Conrad because of his penis. (cont'd)

tolerates child-like Conrad because of the services he renders. But underneath her objective concern for self-gratification lies the fault that she is a society woman.

> This woman was convinced there were unseen photographers snapping secret pictures of her wherever she went. The world was not only a stage, it was also a series of backdrops for those picture hounds who couldn't resist when they saw a mature woman of considerable beauty and class.
>
> ("The Sumo Revisions" 199-200)

Similar to Phemie Porter and the sexually matured Maggie Powers, Angela Turner saw the sexual self as but one part of the whole.

> No they didn't need to let this pretty figure fool them ... she intended to be an independent young woman who put sex in its place -- just one small part of a woman's life -- and filled her days with thoughts of a better future, Career, money, and power. (ROJB 41)

Angela desired to be a modern woman. However, as Hodgins suggests, self-indulgence tends to make fools of us all.

> She'd found him in a neighbourhood pub somewhere. Lined up with others on a makeshift stage, he was a contestant in a wet-jockey-shorts contest .... Conrad wore pristine white .... The colours had nothing to do with whether you won or lost but something else did -- and Conrad, Eleanor said, was something else. (211)

When she finds a naked Peruvian on her bed she appears to have "gone crazy, lost all interest in anything else, [and] filled up her life with sex!" (41). Angela has not satisfied her sexual desires when the Peruvian abandons her bed for male companionship.

The Peruvian sailor has no intention of being Angela's sex-god. His leaving is a subtle refutation of the idea that man is a sex-fiend. Men and women founding relationships and knowing each other only through genital interaction are common in Hodgins' writings. The importance that characters place on sexuality depends upon their level of introversion, but to deny its prominence in establishing individuality is incorrect. Phemie Porter's attitude toward sex is much too vulgar and introverted. She refuses to be identified as an extension of a man but her use of the "portable prick" is symbolic of sexual selfishness. Eleanor is very much like her. But Angela, regardless of her failing, has the potential to use sex and her own sexuality in a less selfish and more loving manner. Even total sexual introversion, like that exhibited by Eleanor and Phemie, is less insulting and self-diminishing than the life of a sex-introvert, the individual who defines self through sexual acts, relations, and capability.

Reef and Conrad are somewhat more civilized versions of Morgan and Carl. "After The Season" (SDI) portrays Morgan as the instinctual and lecherous apeman (160). Carl Roote of "More Than Conquerors" is an upright hairy man with

"horny paws" (103). But Hallie Crane and Gladdy Roote accept their men as they are. Gladdy is aroused by Carl's "long-boned thick hairy hands .... Animal shaminal, they could have their gentlemen with manners. She liked to be lusted after" (122). Hallie Crane, although questioning her own involvement in Morgan's game-playing and the ritual of their seasonal mating, returns to his cabin after Hamilton Grey's death. The difference between Hallie and Gladdy is that the latter accepts herself as a woman, as an individual, on the grounds of sex alone: "With Carl around there was never any question of what she was" (122). Hallie has problems admitting her own sexuality and explains her predicament to the introverted Grey in terms of the Proserpina-Pluto myth.[16]

> 'Anyway, that's what I feel like. Only I don't get six and six. I get three months ... of normal living with people treating me like a human being. Then along comes October and he starts dragging me down.'
>
> ...
>
> 'Pulling me down into his hell with him. Clawing at me and slobbering and pulling me down, living in slime.'
>
> Mr. Grey walked out onto the log .... 'If I remember the story right, the girl didn't mind it so much. She got so she kind of liked old Pluto.' (165)

Through the relationships between Gladdy and Carle, Morgan and Hallie, Hodgins deconstructs two sociological

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[16]"After The Season" 164-65.

assumptions that have the inherent capacity to become myths through their continued popular and literary uses. First, as a Texas car salesman's wife tells Maggie, men attempt to use sex to manipulate women. To hold such a belief a person must assume sex is of high importance to the female. The female then, is identified through sex.

> [Maggie] was barraged by a series of men determined to cheer her up with the only thing they had to offer, sex. One of them, a fat red-faced car salesman from Texas, snuck down through the bush ... but his leather-skinned wife followed him down and told her that what he had was a case of the clap, which nobody needed. Men offered you sex, the woman said, the way you offer a whining bitch a bone; as if it was all that was necessary to start your tail wagging, or at least to shut you up. (291)

Rita Rentalla of The Resurrection Of Joseph Bourne has a similar appraisal of men: "A lot of weak-kneed romantics, with one-track minds, their brains were all down in their groins" (143). In "More Than Conquerors," Gladdy Roote attains her sense of identity from sexuality. Carl cannot manipulate her with sex; but if he should attempt it, Gladdy's identity would be re-affirmed and her own sense of being heightened not suppressed. Sexual relations would make her more aware of her own desires.

The second assumption being deconstructed is that of the male syndrome known as the virgin-whore complex. Freudian psychology has popularized analysis of the male and female

senses of sexuality. From it we get the notion that men desire women to be both virgins and whores. Traditionally it has been expressed regarding the male's views of marriage partners. He wants to marry the virgin but live with the sexually desiring, pleasure giving, whore or slut. However, in Hodgins' writing it is Hallie Crane, a woman not a man, who has problems reconciling the self who willingly participates in the mating ritual with the inhibited, hesitant virgin-self that is not a willing sex partner.

Sex-introverts like Carl and Gladdy live more limited lives than Eleanor and Phemie, the sexuality-introverts. The former live their lives with a constant emphasis on sex while the latter, engage in sex only for selfish gain. But these two levels of introversion are of lesser severity than full introversion. Hamilton Grey lives his life, as he sees it, within and about himself. He is alone in the world as he sees the world. What gratification he encounters in life is self-provided. Unlike Phemie Porter, who is an introvert in regards to her sexuality and not all aspects of her life, Grey shuns touching of spirit or a sense of communion in pain.

Morgan and Hallie reflect a warmth of body comfort and communion that Grey fails to recognize.[17] The urge of

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[17]Hamilton Grey's lack of a family, lack of a mate, proves his failing to consider the necessity of reproduction and the warmth it often brings to human beings. Instinct, for Grey, was that which helped to preserve himself: "He told them instincts were enough for the individual's survival

instinctual reproduction and self-gratification is better than total isolation. Similarly, Carl and Gladdy Roote are also characters who praise a life of touching. Carl trusts the feelings of desire he has for Gladdy.[18] If he loses her, he loses his flesh-mound to worship.

On its lowest, most primitive and functional level, sexual intercourse is a reproductive act. By believing in sex or being preoccupied with sex, an individual is thereby focusing upon the force of creation or procreation. Then, despite Carl's moral, intellectual, and spiritual shortcomings, he does worship a dynamic force. Carrie Payne cannot bear her pain, cannot overcome her own self-centred wish for Anna's resurrection, and by fixating on her worships decay, death. Carl's is the better life of the two in this particular instance, but compared to other individuals he is a primitive rooted in instinct.

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but all wrong for society" (157).

[18]Carl equates love with his sexuality. His is the narrow love of sex; but, that is not to suggest that it is worthless: "He said he'd rather they cut off his privates than take [Gladdy] from him" (142). Gladdy's unnamed illness, potentially fatal, makes Carl hope against hope for Anna's resurrection. Sex for him is a means of keeping Gladdy and his love alive: "'But there's got to be something! ... 'Because if I lose her! Because if I goddam lose her!'" -- I will have to re-define myself in relation to some other woman, or cease to exist (158).

Introverts denying sexuality, sex-introverts living life for sex, and sexuality-introverts who lead a sex life of masturbation have no greater sense of identity through sexuality than those who attempt to suppress it.

Sexual repression is often caused by social mores. Kit O'Donnell suppresses her sexuality because of societal expectation regarding the actions of a teacher. Hodgins presents this woman with an overpowering sense of latent sexuality: "Skinny as a two-by-four but still that bathing suit drew the eyes. Two little pieces of rag. She twisted in the skinny body as if there was another her, inside, separate. And tossed her hair" ("More Than Conquerors" 173). Kit's sexual escape comes from posing nude for Eli. Here she can release her sexuality for more appreciative eyes: "She put fingers, hot as electric bars on [Carl's] hand. 'I've got to teach in this town,' she said, and slid her eyes to one side. 'I asked him not to display, not this time, not here'" (144).

Cora Manson is denied her sense of female sexuality because of the stigma attached to being fat. Fat people have any number of problems in Hodgins' writings, but the

most obvious is that of being isolated.[19] Cora eats because she is sexually frustrated.

> She stood on her aching feet all day in her bake shop, staring at the gooey pieces of cream-covered cakes ... thinking of all the men she'd never had: approximately one half of the population of the earth. She'd reached the age of forty and not a man in the world had shown a spark of interest in her .... she'd confided to Maggie that she could think of nothing else so long as she was in her shop. (IOTW 8-9)

Jack Hodgins presents males and females as the objects of each other's desire. Reef, the nameless Peruvian, Conrad, Raimey, Gladdy, and Hallie, are sex objects. Angela Turner, Phemie Porter, Larry Bowman, Gladdy Roote, and Hallie Crane, recognized their own desires.[20] The degree of recognition depends upon the individual. But Hodgins does not stop deconstructing and "imploding" woman's identity at a simple exploration of female sex-types. A woman can be any number

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[19]The problems of Hodgins' fat people are easily identified. Birdie in "At The Foot Of The Hill, Birdie's School" is a sex-introvert (140). The fat Texan in IOTW has the clap (291). Cynthia Fell of ROJB is fat and dry and drains the life from her husband Jeremy (52). Mr. Pernouski is an individualist who neglects family considerations. A nameless fat woman in "More Than Conquerors" represents the voice of prejudicial stereotyping (135). "The Plague Children" has a fat male vandal (261). No one can fail to recognize the problems of Fat Annie Fartenburg and Big Glad Littlestone.

[20]No discussion has been offered of Larry Bowman and Raimey because such connections have an axiomatic quality to anyone who has read ROJB.

of individuals but it is certain she will choose to identify herself by a single defining characteristic. Sex-introvert and sexuality-introvert are only two of her possible identities that Hodgins implodes.

Woman is also the healer-nurturer, trickster, and conscious manipulator. In truth, a woman can be one or more types of person depending upon the situation, but certainty of her female status lies in the recognition of innate female characteristics. Despite her manly qualities Mrs. Starbuck is definitely a woman. She gave birth to Richard. Mrs. Starbuck does, however, lack certain identifying characteristics that Hodgins associates with her sex.

Edna Starbuck nurtures a child within her womb. She offers Searle what emotional and spiritual nourishment her intellect and predicament allow. But, neither is satisfactory for the upbringing of her child. This relationship between mother and son presents Hodgins deconstructing the myth of mother as nurturer.

Within a woman a child develops and is born. For the young male, mother heals and comforts. Consciously or unconsciously, he will look for these qualities in a mate. Hodgins exploits the archetypal pattern of woman as nurturer so that he might show its popularity and fallibility. Mrs. Starbuck physically nurtures Richard but does little to stop the pains inflicted by his father's callousness and her own ineffectuality. The mother of Donal Brendan Keaneally

attempts to sexually satisfy the "police force of Galway" after she is instructed through rape that she "could bestow pleasure" (70). Her sexual relations after the rape are symbolic of her selfless, though simple-minded self-sacrifice, but every sexual encounter after the first compounds the initial violation. Keneally is the seed nurtured by such inhospitable loving. Her reasons for not living to emotionally and physically nurture Keneally are similar to Starbuck's maternal abandonment of Richard. Each woman is the victim of male aggression.[21] If woman can be nurturer, so, too, can man be destroyer.

The natural mother of Keneally and Edna Starbuck are inefficient nurturers of their sons. Both women fail to

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[21]Keneally's mother was the victim of brutal aggression.

> A tall square-headed police officer ... knocked out two of her front teeth when she indicated a reluctance to lie down by the river bank and throw her skirt up over her head for him .... With gaps in her mouth bleeding and her arm nearly wrenched from its socket ... if the original officer hadn't misunderstood the nature of her generosity and knocked out all that were left of her teeth. (70)

Mrs. Starbuck was married to a "mean little bastard who would just as soon hit her as put his arm around her" (57). He was not incapable of threatening to kill her: "He swung on her and raised the hand that held the razor" (60). Roydon Starbuck is like Sandy Melville who brutalized his wife Emma ("Other People's Troubles" 127) and the nameless policemen who rape the simple-minded mother of Keneally. They prey upon the weak.

produce normal offspring. Woman, then, is not necessarily the fertile earth-mother, or, if she is, not all of her creation can be perfect. But the myth of woman as healer-nurturer presents her as a little saviour for humanity. Neither Keneally's natural mother nor Edna Starbuck offer any form of redemption.

Christ was sacrificed for "other people's troubles." In the story supposing a similar theological conception, "Other People's Troubles," and in "Ladies and Gentlemen, the Fabulous Barclay Sisters!" (BFT), Hodgins "implodes" one of the predominant Christ-myths of modern society -- woman as little Christ, as little-healer. Lenore Miles and Lenora Barclay Desmond bring loaves of bread to the suffering.[22] Lenora comforts the victims of "tragedy or even sickness" ("Ladies and Gentlemen ..." 282). Lenore takes her son, (Duke) Barclay Miles, to visit a brutalized wife so that he

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[22]The bread ritual has obvious connections to the communion rite of certain religious denominations. Lenore and Lenora bring healing to the spiritually wounded. Barclay Desmond recounts his mother's willingness to go to others in need: "But my mother grabbed a couple of loaves of bread from the drawer and managed to arrive at the stricken house before anyone else, ready to dig in and work" (283). Lenore Miles goes through a ritual of laying bread on the doorstep of another when seeking to give help in a family dispute (126). We do not know if she does this when she goes to comfort Mrs. Baxter, the woman whose husband was killed while fighting a fire (124). Lenore first offers her help to Emma Melville -- through the bread gesture. When Lenore is listening to Emma's tale of violence it seemed that "all that mattered in the world could be found right there on the table with those loaves of bread" (128). Between the women there was nothing but the bread and Emma's pain (127).

might learn from it: "'You needed to see the kind of mean things some men will do to a woman. You wouldn't ever see it at home, but you needed to know and no amount of telling would have been good enough'" (130).

These women give freely of themselves for others, but Hodgins makes the reader aware that the nurturer-healer too needs nourishment and comfort. In "Other People's Troubles," Lenore Miles gives of her strength "'so that the weak won't have to suffer any more than they have to'" (125). When tragedy falls on her own family, in the form of an injured husband, she is unable to offer comfort (132). Albert Miles accepts her running from him as part of her fateful attitude towards life: "'Maybe she'll be down later .... Sometimes there is nothing anyone can do'" (125, 133). Duke has problems with such a philosophy. "He thought of [Lenore] running up those stairs and couldn't quite put that together with the image of her walking up to Emma Melville's front door" (133). No one came to comfort Lenore because she is thought of as a source of strength, but she too needs the buttressing of communal support to bear her life's burdens. Woman as little-Christ is, however, a socially recognized and somewhat viable female identification.

Lenora Barclay Desmond is a Lenore Miles without her pain. She helps others and in doing so is rewarded in her false hour of need. Frieda warned Lenora about being selfless: "'Don't think for a minute it's appreciated. If anything

ever happened to you they'd stay away in droves'" (283). Lenora's neighbours do appreciate her, and despite the fact that some could be sensation seekers, they nonetheless came offering assistance.[23]

Understanding woman as the nurturer-healer makes comprehending the actions of certain of Hodgins' female characters much easier. In "Three Women Of The Country," Charlene Porter plays this role when Mr. Porter injures his hand.

> He came out from under the truck holding onto his hand and biting his lip shut as if he were afraid of what he might say if he once opened up.
>
> 'You're all right,' his daughter said. She ran over to him and held the hand and muttered something to him that Mrs. Wright couldn't hear. (33)

Mrs. Bested of "Spit Delaney's Island," professes to have "magic hands": "'With these hands ... I can pull all of the pain out of your body, out of your mind'" (173). Besides being intoxicated, Mrs. Bested is attempting to uphold a false role as healer-nurturer. Mrs. Bested can be identified as the "lonely accoster," a male or female role

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[23]Despite the magnitude of Lenora's reported injuries: "You'd think it was an auction sale, or a wedding. Down either side of the driveway cars were parked in the grass" (296). Neighbours had come to the rescue bearing gifts: "The cakes, the pies, the flowers, the offers of help were all unnecessary, she said, though appreciated" (297). Grama Barclay was wary of such neighbourliness: "'Vultures ... Pretending to be good neighbours, but they're really a bunch of vultures'" (296).

that Hodgins neglects to expressly identify. Beer and loneliness make her draw attention to herself. Bested, battered and bettered by life, is in need of another's comfort. She can offer Spit no sympathy.[24] It is Phemie Porter who is his healer and nurturer. Very near the end of "Spit Delaney's Island," Spit learns of Stella's ruining his recording of Old Number One. Phemie, by lending a sympathetic ear, offered what Stella did not. In this instance, the poetess plays the role of healer/nurturer. Because of Phemie's compassion, Spit did not react violently: "But I didn't feel like that at all I felt like putting my head on her shoulder, or crying" (196).

A woman is capable of giving and of being in need of another's gifts, but she can also demand, manipulate and abuse. The Invention Of The World's Nell Keneally acts as a false comforter and nurturer. She convinces the surviving

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[24]Mrs. Bested offers Spit physical discomfort instead of spiritual consolation.

> She stands up behind the chair, digs her hands into my neck, and explores down into the shoulders. Her thick fingers slide down under my shirt, dig hard into muscles, threaten to shake me right off her chair.
>
> 'Nobody believes in love any more,' she says. (173)

Mrs. Bested's "magic hands" are hands in search of sex.

family of Liam the one-eye Burke that as a father and husband he was far more valuable to them dead than alive.

> When ... Burke went swimming in the sandy bay and never came back, she consoled Bridget Ryan and their nearly-grown children with stories of the old man's kindness and gentleness that were only approximately the truth, but convinced them somehow that without him they had gained a far greater memory-husband-and-father than anything they'd had when he was alive. (121)

Nell's deception parallels that of Keneally and shows how false myth, even though it serves a purpose, diminishes its believers. In this example, woman is not an aspiring little-Christ but a trickster.[25] Rainey and the wife of Joseph

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[25]Morris Wall gives some credence to the notion of Nell as trickster when he tells his version of the relationship she had with his brother, Christopher.

> 'I guess she got what she deserved in the end, though I can't say the same for Chris, it seems to me like she was the one ought to know better and he just sort of got sucked into it, if you follow me.
>
> And mean, you wouldn't expect Chris to fall in love with someone who turned out to be mean, but he did .... Sometimes she wouldn't show up, or she'd make him -- well, I'd rather not say some of the things. I think some things are just too private to be said ....' (186)

This would suggest that not all of Mrs. Wall's evaluation of her husband's guilt-complex is true: "'it makes me mad to see how all his life he's sort of blamed himself, as if he could have done something to stop it'" (189). Not knowing the truth of who Christopher Wall was, is in keeping with the epistemological problems Hodgins explores in IOTW. It is understandable, then, why Mrs. Wall offers a somewhat different

Bourne would have to be set against Nell. These women represent an ideal of healing and nourishment that only flickers in the real world. Raimey appears out of nowhere to resurrect Bourne as his wife often did to rejuvenate him. Neither has permanent place in the world of Port Annie.

Women manipulate in more obvious ways as well. To be able to manipulate others, Hodgins' women recognize a special bone of love, concern, or want. Wade Powers ironically typifies the vulnerable male. Before Wade and Maggie become lovers, he recognizes that "he'd practically do anything she wanted, though she didn't know it yet" (301). The implication is that she would take advantage of it; but Wade, for his part, had reason to fear her acknowledgement of his love: "Wade had had more than his share of women who'd guessed at how much he depended on them and then used that knowledge to turn his life into hell" (301). Eva McCarthy, the materialist whose passion is household goods in The Resurrection Of Joseph Bourne, and Sparkle Roote, the warped child of Carl and Gladdy, recognize that sexual favour or denial has the power to change men's minds.[26] Lenora Desmond of "The

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appraisal of her murdered brother-in-law: "'You can say what you like about the 'poetic temperament' or 'loner' or 'dreamer', what it boils down to is just plain old mean selfishness'" (189).

[26]Eva McCarthy schemes to manipulate Ian with a birthday present intended for herself.

> Eva ... was thinking of talking Ian into

Concert Stages Of Europe," and Big Glad Littlestone of "Every Day Of His Life," use verbal demands and sweet words to manipulate the males around them.[27] Gladdy Roote and April Klamp use their bodies as psychological weapons.[28]

> a little down-island trip ... he'd rather go fishing in one of the lakes ... but if she told him it was his birthday present -- a weekend in a Victoria motel -- how could he refuse? (22)

Sparkle Roote yearns for a sexual potency like that exhibited by her father. It is without question that Lucky At Love, a fine example of food-store literature, influences her life's aspirations. Sparkle and Anna reflect popular culture.

> [The] two of them had planned to become tall slender women who slunk and pouted through prize-winning dramas. Anna would get a part in a doctor series, she'd be a television nurse. Sparkle would be a bitch, a sex-goddess, a destroyer of men. (116)

[27]By "'just knowing things,'" Desmond's mother turned her hopes into declarations of world commitment ("The Concert Stages of Europe" 5). Big Glad Littlestone sets out to capture herself a husband.

> She hummed three more bars of the music to quiet herself and said, 'Glad old girl, you got a real artist sitting up on your roof right now, good as trapped, and all you have to do is play it right to have him begging.'
>
> ("Every Day Of His Life" 92)

[28]Gladdy Roote plots for her own physical protection when she uses illness to ward off attack from Carl: "The pain was worse, which served her right for conjuring it up in the first place" (125).

Hodgins' female manipulators do not turn their men's lives into hell so much as they move them from obstinacy and stoic stubbornness toward the goal of a female will. They do, on occasion, make the lives of those around them more difficult. Eva McCarthy, Big Glad Littlestone, and Gladdy Roote consciously plot against men. Of these three schemers, Gladdy Roote is the only success, and even she pays a price. Eva never gets her down-island trip and Swingler's flashing "road maps" at the end of "Every Day Of His Life" (SDI) suggest that Big Glad is still looking for a husband (97).

The power that sexuality has in influencing individual psychology should not be overestimated. Asexuality, though not the social norm, is still definable by sex in the human species. Hamilton Grey is a man though totally sexless. Hodgins shows how sexual identity must be distinguished from sexuality. Society advances on the continuance of the distinction between male and female. Sexuality is, however, but one part or aspect of individuality that has the power to define us.

Sexuality can also be the instigator of selfless giving.

Like Gladdy, April Klamp uses her body as a psychological weapon. Pregnancy gave her "back-bone and will" which she used against Gerry Mack (76). Until her pregnancy April had made no demands; and if attending Peter O'Brien's wedding would satisfy the woman "rubbing a hand over her round swollen belly" and asking it of her husband, how could Gerry Mack refuse (76)?

Sexual attraction is the prerequisite for love. Love makes individuals want to marry and have families.

Marriage, in Hodgins' world is the act of living together in selfless harmony. This is, of course, the ideal state, not the reality. Actual living together makes people the same in the spiritual and ideological contexts. Marriage means subservience, obsession, and pain, but it also produces mutual commitment, understanding, and fellowship. Who and what one person is, despite name, may very well depend upon choice of marriage partner.

In Hodgins' society selfless loving is the highest tribute one person can pay to another. When people join in marriage they openly display a desire to be tied formally and informally to each other. David Payne, the husband of Carrie in "More Than Conquerors," cannot understand his wife's religious yearning for Anna's resurrection. Eventually, his ignorance and her continued obsession weaken their marriage bond. Carrie's devotion to her insane desire, her conviction of personal wisdom, causes David to question her vulnerability and his yearning to protect her. The inner strength and cold disbelief in reality exhibited by Carrie challenge David's perception of what loving means.

> If you want to know whether you love someone, his mother used to say, then approach her from behind and see what the back of her neck does to you. That is the most vulnerable spot, or seems it, and if you love someone you will want to weep at the knowledge of how

> vulnerable she is. Why do you think a mother weeps at a wedding? It isn't the music, it isn't the happiness, it isn't even the unhappiness. It's the sight of her son's bare neck turned to her and to life as if to the executioner's axe. (119)

Sylvi Wainamoinen and Eli are juxtaposed with David and Carrie Payne in "More Than Conquerors" to suggest the major threat posed to marriage. That threat is the fact of one partner not loving the other. As David questions the love he has for his wife, and wonders if in fact he does love her, Sylvi recalls Eli's words on the wedding ring.

> She played with her wedding ring. Plain gold. A ring was a reminder that eternity was not impossible, he'd told her, that some things could go on so you couldn't tell beginnings form endings. A marriage was supposed to be like that. (126)

The ring as a symbol of love and devotion, of perfection, and of eternity, is found in many of Hodgins' works.[29] What

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[29]The ring is a wrought form of the circle. It attempts to represent union, communion, eternity, and perfection. The function of the "ring" as a symbol in IOTW has been explored by Laurence Steven ("Jack Hodgins' The Invention Of The World and Robert Browning's 'Abt Volger.'" Canadian Literature 99 (Winter 1983): 22-30); but, it is Keneally who voices its prominence in Irish and Gaelic mythology (See: Jan. C. Horner, "Irish and Biblical Myth In Jack Hodgins' The Invention Of The World," Canadian Literature 99 (Winter 1983): 6-18). He speaks of Irish culture when he says, "'In some cultures ... the circle represents enlightenment. And perfection'" (247).

Cylindrical images: circles, centres, arcs, and rings, dominate Hodgins' writings. All of his works uphold man unified, man joined to man, and it is the influence of the circle-resonance that should bring this forth for the perceptive reader.

Hodgins posits, through the symbolism of the wedding ring, is that a man and a woman once united are forever touched by each other. One influences, melds with, and transforms the other. Lily Hayworth conveys this theory when she speaks of Keneally's influence.

> 'I chose marriage. And it was a marriage that has lasted up to this minute and will go on, despite the death and the second marriage and all the rest that you know about. Those others who escaped, though maimed, like your Madmother Thomas, at least got their souls back to call their own, in whatever shape. They weren't married to him. It will take more than what's happened so far to shake me loose from the man.' (245)

Evidence of the circle-resonance in Hodgins' writings can be found in the following works:

IOTW -- vii, ix, 11, 13, 17, 28, 31, 32, 43, 45, 72, 73, 75, 78, 90, 91, 117, 121, 122, 123, 124, 130, 131, 136, 145, 166, 169, 175, 222, 236, 247, 249, 250, 265, 277, 278, 279, 280, 281, 282, 297, 298, 303, 308, 311, 312, 320, 324, 327, 339, 351, 352.

ROJB -- 16, 17, 18, 68, 103, 138, 181, 187, 198.

SDI -- "Separating": 20, 23; "Three Women Of The Country": 34, 36, 43, 47; "The Trench Dwellers": 78; "The Religion Of The Country": 112; "Other People's Troubles": 122, 123; "At The Foot Of The Hill Birdie's School": 139, 140; "After The Season": 164; "Spit Delaney's Island": 192.

BFT -- "Mr. Pernouski's Dream": 69; "More Than Conquerors": 127; "The Lepers' Squint": 161, 163, 164, 165, 170; "The Sumo Revisions": 200, 214, 231, 237, 247; "The Plague Children": 266, 267, 275; "Ladies and Gentlemen, The Fabulous Barclay Sisters!": 288, 289, 294.

Jenny Chambers' fear of marriage reflects Lily's concern. Jenny did not want a wedding ring or its social and personal implications. She feared living with a man as his legal or church married wife. The conditional living arrangement she negotiated with Slim was built upon a rejection of the formal principle of marriage.[30]

> 'But if I hear you just once mention wedding or marriage you won't see my ass for the dust.'... No weddings, she promised herself. This would be a free, modern couple. She treasured her independence too much to walk into anyone's harness. (84)

But even without the legalities of formal marriage, Slim and Jenny influence each other. Slim's children become Chamber-Potts. The title reveals societal recognition of the ties

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[30]Marriage is much more than a ceremony. Hodgins presents it as an example of various forms of knowing and unknowing. The ceremony and the wedding party promise excitement; but, the reality of marriage provides something quite different.

> ... Gloria Anderson ... hadn't a good word to say about anything to do with weddings or brides, or even with marriage itself. Being married was dull. The only excitement she could find in her own marriage, she said, was the static electricity she got when she pulled her washing out of the drier. (ROJB 174)

In "The Sumo Revisions," Jacob Weins' knowledge counteracts the familiarity suggested by Gloria Anderson: "After all these years of marriage could he claim to know how much of her was real, how much disguise" (189)? Weins lacks the contempt too familiar a "knowing" brings.

between Slim and Jenny. Society recognizes their "togetherness" even without the binding of formal ceremony.

Jenny's fear of another's "harness" is a legitimate one. Lily, once united with Keneally, is obsessed by him. Crystal Styan of "By The River" (SDI) is preyed upon by the facile optimism of her husband. Jim's ignorance about the land and the nature of pioneer life is first overshadowed by his idealism.

> 'We'll make our own world!'
>
> ...
>
> 'It's a start. Next spring we'll buy a cow. Who needs more?'
> Yes who? They survived their first winter here, though the chickens weren't so lucky. The hens got lice and started pecking at each other. By the time Styan got around to riding in to town ... a few had pecked right through the skin and exposed the innards. When he came back from town they had all frozen to death in the yard. (117)

His abandonment of the farm and Crystal suggests he recognizes reality or has found some new ideal. At the story's end, Crystal is alone but seemingly happy living life in constant expectation. But is Crystal's home, Jim's failed paradise, offering her happiness as Hodgins would provide it? Abandoned by her coyote husband, Crystal replaces him with an imaginary existence.

There is a danger in marriage that one of the partners will absorb the personality, goals, and desires, of the

other. Jim Styan replaced Crystal's aspiration for a university education with his own desire for a farm utopia, Eden. April Klamp was an extension of Gerry Mack until pregnancy brought her some sense of personal identity.[31] April's development from timid, "yes-honey" wife, to self-asserting mother depends in part on her marrying Gerry Mack.

Marriage might be a symbol of individual love and devotion within society; but, it also has the potential to destroy individual identity or enable persons to attain it. Hodgins is not one to perpetuate a romantic myth of blissful marriage. His marriage entails much more than church ceremony or legal document. When individuals are joined by rites of church marriage or common law union, and honestly give of themselves for each other's gratification, each is affected by the other. Time and re-marriage cannot erase the mark of their having lived together. Living as husband and wife is more binding than the bonds of formal or informal consent. Hodgins upholds marriage as a contract based upon living together. It is not the blessing of priest, minister, pastor, or judge.

Hodgins presents marriage without demanding its rite or ritual. "'I didn't say I was going to cancel the marriage, did I, just the wedding.'" said Jenny Chambers to Joseph Bourne (213). In Hodgins' world wedding and marriage mean

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[31]See Note #12.

two separate things. But marriage and family are inextricably linked even though one does not necessitate the presence of the other. For example, Hodgins deconstructs the myth of the man as family-head, provider. There are innumerable paternal abandonments in the Hodgins milieu.[32] The majority of the children in his works are bastards. Dirty Della and her "brood of kids, a United Nations of colours and faces" finds her mainland counterpart in the body of Netty Conroy: "She had nearly a dozen children from various fathers, some Scandinavian, two Indian, and one Chinese" (ROJB 12; "The Trench Dwellers" 85). Maggie Kyle is also the mother of fatherless children and independent self-provider.[33]

Family gives identity through relatedness: father to wife, mother to son, husband to daughter, son to sister. Blood-ties and role set the boundaries of interrelatedness. If

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[32]Apathy and hate are exhibited towards family by such male characters as James Robson and Gerry Mack. Iris commands Bella, "'Ask [James] if he's forgotten he's got a family that doesn't want to be dragged into this'" ("Invasions '79" 48). Gerry abandons his Mackenness because it takes up too much of his time, and personality: **"Macken this, and Macken that.** Gerry Mack had had enough. Why should he waste his life riding ferries to weddings and family reunions" ("The Trench Dwellers" 73)? James Robson has no family to provide for financially, and Gerry Mack is financially capable of providing for his wife and children, but they abandon family in other ways. Mr. Pernouski, like Gerry Mack, neglects his role as companion, moral example. The fallible Mrs. Eckhart states: "'I imagine you will think, for instance, about your family, and the kind of success you have been as a family man'" (97-98)!

[33]See Note #13.

family is a source of identity for males and females, why do Hodgins' women get an overly strong sense of identity from it? Big Glad Littlestone seeks to complete her family unit by "providing" it with a man to act, be, husband and father: "'Are you telling me that you want to move in, to live downstairs with me and Roger, to be part of this family?'" ("Every Day Of His Life" 96). In Maggie's family, "being related was a fence: all the good-guys were in, all the bad-guys were out" (142). In this respect, Maggie was very much like her grandmother, Mrs. Jackson Barclay: "'I'm partial to family, can't help it -- my mother was the same, if you weren't family you weren't nothing --'" (195). Mary O'Mahony's family devotion equals that of Maggie and Grandma Barclay.[34] But a woman's concern with family is not limited to the Island and its people. Brian Halligan's mother acknowledges the familiarity she has with her Irish Catholic neighbours, but indirectly charges him of abandoning her: "'Oh, they're in and out of the house all day long like a lot of magpies. But there isn't one of them that's a relative. What is a woman without family?'" (109).

The sense of identity that a woman obtains from the family unit is denied males in Hodgins' works. Identifying with a family necessitates a multi-leveled familiarity; but

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[34]Mary O'Mahony is totally devoted to her family: "Her family was all that mattered, her Paddy O'Mahony and the little kids and her house, which she kept cleaned and polished like a work of art" (IOTW 257).

more than one of Hodgins' men complains of not knowing his family. Family becomes an alienating force that the male must actively oppose and willingly succumb to, in order to produce some semblance of productive communal living.

Spit Delaney in "Separating" is forced to realize that his life is not as it seems, or, as he thinks it. While at the farm of Stella's Irish cousin on the "mountain slope above Ballinskellings Bay" Spit realizes the deception: "He couldn't believe these people belonged to him. The family he'd been dragging around all over the face of the earth was as foreign to him as the little old couple who lived in this house" (15). Wade advocates a similar philosophy when he challenges Maggie with the history of her own Jackson Barclay's adventure with hogs: "' You don't know anything, you don't even know your own family'" (142).

Spit Delaney, Maggie, and any number of others, learn that life and family provide considerable emotional and intellectual complexity.[35] Barclay Philip Desmond, in the opening story of The Barclay Family Theatre, not only echoes the words of Gerry Mack but voices some of the problems encountered by Spit Delaney, Maggie, and Wade.

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[35]James Robson lived a "complicated life" ("Invasions '79" 64). Kit O'Donnell said, "'if you started to think about all the complicated workings behind every simple part of your life you'd never be able to move'" ("More Than Conquerors" 148). Barclay Philip Desmond felt that being part "of a family was too complicated" ("The Concert Stages Of Europe" 23).

> Being part of a family was too complicated. And right there I decided I'd be a loner. No family for me ... Nobody expecting anything of me. Nobody to get me all tangled up in knots trying to guess who means what and what it is that's really going on inside anyone else. No temptations to presume I knew what someone else was thinking or feeling or hoping for.
>
> ("The Concert Stages Of Europe" 23)

Gerry (Macken) Mack, like Barclay Philip Desmond, decides to escape family. He dislikes the imposing gatherings of hundreds of the "Immediate Family."[36] Although the family is constituted of Smiths, O'Briens, Laitenens, and Mackens, the family sentinel, Aunt Nora Macken, calls "them all Mackens" (13). Nora's sense of family has taken control of her personality; but Hodgins is striving to create the sense of the Island community. Gerry Mack, probably tired of being known as a Macken, one of the Mackens, or, Aunt Nora Macken's brother's son, revolts and begins his own family line (75).

Family meant everything to Nora Macken. She was obsessed with it. April said being a "'Macken was like being part of a cub. Or a religion'" (81). In fact, being a Macken

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[36]The Macken clan grows as the story develops. The four-hundred individuals at the beginning (73) grew from: 300(73) - 350(77) - 400(84).

meant isolating the self from the world.[37] The world cannot be related through the blood ties established by marriage. When Gerry Mack changes his name to Mack he unknowingly opts for a larger non-Island family, the family of common, nameless man -- "'Hey! Mac-k.'"

As incorporated as the Macken clan is, it is as isolated as any dogmatic and segregationalist religion. Anthony Brennan suggests that Hodgins destroys the notion of family propagated by "alienated urbanites who have sentimental views about those wonderful, warm, rooted rural families which give everyone a sense of belonging."[38] In truth, Hodgins is deconstructing the myth of security and communion so generally associated with the family unit. Hodgins suggests that the sense of collective and individual conscience conveyed through family proposes the false notion that the happy nuclear family could be a microcosm of the world. Gerry Mack's taking up with Netty Conroy at the end of "The Trench Dwellers" is explained, with irony, by his Aunt Nora.

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[37]Aunt Nora is very cliquish: "'The Mackens believe in marriage,' she said. 'And in sticking together'" (81).

[38]Anthony Brennan, "Spit Delaney's Island," International Fiction Review 4 (January 1977): 89. Brennan makes this comment while referring to Gerry Mack and his rejection of Mackeness.

> In this story Gerry Mack finds the relentless attentions of his kin so overwhelming that he flies off into total isolation. All those alienated ....

> She had nearly a dozen children from various fathers ... and her name was Netty Conroy. Which meant, Aunt Nora Macken was soon able to discover after a little investigation, that she was related to more than half the people who lived in that mainland town, not to mention the countryside around it. (85)

Gerry's connection to Netty and her bastard children, all half-related to each other, signals that we might form an Immediate Family of "unrelated" men and women. The relatedness of humanity should be a strong enough source of family bonding.

Alienation and isolation in the modern world, the disruptive influences upon family life, make it imperative that individuals look to others for companionship and society. What little exploration Hodgins does of the selves of man is through a specific focus on the local. Men need the identifying characteristics of occupation and society. Contemporary man's family predicament is connected to the nature of his identity crisis. Industrialization erodes the sense of family and community. Individual expectations rise with the availability of produce and accessibility to funds. Spit Delaney, Slim Potts, George Smith, and Danny Holland define themselves in relation to occupation. Holland is primarily concerned with being the loud, vulgar, attention getting, up-Island logger that occupational stereotyping defines him as being. The rough and brutal nature of his work disallows

any sign of affection for Maggie or his son, Forbes. Without honest emotions, Holland can have no identity crisis.

When individuals lose the identity-root of family or meaningful family name they look to other sources. Barclay Philip Desmond's "search for family roots ... ended down a narrow hedged-in lane" in Ireland ("The Lepers' Squint" 166, 167, BFT). His pilgrimage had become a search for occupational, artistic identity. Desmond had "inherited" nothing from his parents that would give his name cultural meaning. As a father, the traditional bearer, transmitter, of inherited culture and peerage, he had no "'old country'" with its indigenous accent, religion and customs (186).

Without a sense of layered personal history Desmond decides to leave a legacy of words.[39] His children would not search the ruins of foreign lands for the part of self to be inherited from their father. Possibly, in some local library they might find: "That words, too, were invented perhaps to do the things that stones can do" (180). Occupation, then, is the modern equivalent to the self once established by the male's sense of ancestral history and family. Most men, however, lack the discerning eye of Desmond and their occupation, like the dominant drive of the sex-introvert, becomes their identity.

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[39]The notion of "layered history" is introduced by Mary Brennan in "The Lepers' Squint" (BFT): "'You don't have the history, the sense that everything that happens is happening on top of layers of things which have already happened'" (170).

The characters of Spit Delaney's Island, The Invention Of The World, The Resurrection of Joseph Bourne, and The Barclay Family Theatre, are only slightly interchangeable in the roles outlined by name, sex, marriage, and family. Character identity makes such comparison impossible. Shakespeare's Jacques speaks of man and his "many parts" but "parts" mean roles not identities.

As a group, John Mills, E.L. Bobak, Ian Pearson, Robert Harlow, and Ann Collins represent that critical sensibility which fails to recognize the artistic preference influencing Hodgins' development of character. Instead of seriously evaluating Hodgins' creation of individual identity they are content to make superficial criticisms.[40] Hodgins turns

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[40]Problems with Hodgins' Characters

John Mills, "The Resurrection Of Joseph Bourne," West Coast Review 15 (June 1980): 30. Hodgins, Mills says, attempts to "individuate his people by means of quasi-Dickensian vocal ticks."

E.L. Bobak, "The Resurrection Of Joseph Bourne," Dalhousie Review 59 (Autumn 1979): 575-577. Boback criticizes Hodgins' characters for their incessant and "tiresome playing" (575).

Ian Pearson, "From Low Realism To High Fantasy," Quill And Quire 49 (August 1979): 3. "The eccentrics of Port Annie are fine comic creations."

Robert Harlow, "Spruce Affectations," Books In Canada 8 (August-September 1979): 10-11. Harlow's criticism is that there is a lack of reality and far too many characters in Hodgins' work (11).

Anne Collins, "Unveiling The Fantasy Machine," Macleans (October 5, 1981): 44. Collins wrote of The Barclay Family Theatre: "Rather than transcendent, the characters are cute or eccentric."

such criticism upon itself by deconstructing one of the major presuppositions upon which it is built. He states that man is not a complex amalgamation of various beings but a complex being struggling to be himself -- despite the roles imposed on him by living.

CHAPTER TWO

FALSE PROPHESY: BEYOND CHRISTIANITY

Personal identity as defined by such categories as name, sex, marriage, or family, fails to recognize the other socially identifying influence, religion. Most often, it guides individual and social action by the morality it dictates. Religion is the central defining factor to be evaluated when establishing the moral significance of what a particular individual, group, or society, is.

But religion cannot be narrowly defined as an ideology expressing devotion to an individual, a god, or God. It can also be a worshipping of purpose or ideology, or any form of spiritual obsession. Religion is doctrine, but does not necessarily connote the sectarianism of denominational worship.

The non-sectarian quality of possessing a religious conviction is evident in the works of Jack Hodgins. David L. Jeffrey wrote about the absence of "doctrinaire

perspective" in Spit Delaney's Island and The Invention Of The World.[1] He stated that Hodgins had "touches of everything from Christian Science to Alan Watts to a kind of Christian Humanism" (76). Later, but still no closer to defining Hodgins' religion, Laurence Steven wrote tellingly of his "dual" vision of man's existence.[2] In Steven's view of Hodgins' religion, man is a "perfect spiritual being hidden within the flawed, materially-tied surface" (24). But this constitutes a description of logos not an explanation of lexis.

The closest critical evaluation comes to defining the nature of the religious conviction permeating Hodgins' works is offered by Allan Pritchard. Pritchard posits that what Hodgins proposes is similar to, but not, Christianity.

> Lying behind [Hodgins'] work is a vision of the ideal community built upon love, which is closely related to the traditional Christian ideal.
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> ...

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[1]David L. Jeffrey, "Jack Hodgins and the Island Mind," Book Forum 4 (1978): 76.

[2]Laurence Steven, "Jack Hodgins' The Invention Of The World and Robert Browning's 'Abt Vogler,'" Canadian Literature 99 (Winter 1983): 24.

> If Hodgins belonged to an earlier period the term 'Christian Platonist' might well have been attached to him ....[3]

Contrary to Jeffrey, Pritchard states that there is, indeed, a "doctrinaire perspective" operating within the body of Hodgins' writing; but Pritchard's failing is that he does not move his argument from supposition to explanation.

The elusiveness of Hodgins' religious doctrine is explainable in terms of his intentional promotion of many religious denominations and fanaticisms. He attempts to take the best qualities of all the theologies he presents and create his own doctrine. Also, while exploring the ideologies of religious sects, Hodgins' characters' speech patterns are marked by religious colloquialisms. The narrative voice tells, explains, and characterizes through religious allusion and uses the topicality of religious concerns to draw attention to social problems.

Hence, what the reader of Jack Hodgins' works, Spit Delaney's Island, The Invention Of The World, The Resurrection Of Joseph Bourne, and The Barclay Family Theatre, is confronted with is a barrage of "religiousness," originating, apparently, out of nowhere. However, in labeling or categorizing the nature of such religiousness, the critic becomes aware that Hodgins upholds a particular ideological stance. Subtle

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[3]Allan Pritchard, "Jack Hodgins' Island: A Big Enough Country," University Of Toronto Quarterly 55 (Fall 1985): 35.

nuances, and repeated images and phrases, resonate to suggest Hodgins' aesthetic vision of man's relationship to, with, and beyond, God.

In giving his work a comprehensive sampling of orthodox and innovative religious doctrines, Hodgins confuses the reader as to where he might stand ideologically. His writing lacks the snooty righteousness of English Protestantism and the guilty self-examination of French Catholicism. Hodgins is not faithful to any doctrine of recognizable name. He characterizes the followers of Jesus Christ, Guru Granth Sahib, Luther, and Joel (IOTW 12, 50). There are countless priests, Mennonites, Sikhs, a "freeze-dried Christian" (IOTW 233), Fahan monks (IOTW 320), Doukhobors, and nuns. Joseph Bourne's wife and the Porters of "Three Women Of The Country" possess mysteriously unnamed religious beliefs (ROJB 57; "Three Women Of The Country" 34).

Hodgins uses these fanaticisms and orthodox religions to uphold the ethics of the Christian Bible and the fundamental ideological foundations of his own doctrine. He uses biblical teaching and word by having his characters speak through it. Evidence of Hodgins "speaking" through the Bible ranges from the narrative report associated with Joel's end-of-the-world prognostications to direct biblical allusion or quotation.[4]

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[4]Critical recognition of biblical allusion:

Gaile McGregor, The Wacousta Syndrome: Explorations in the Canadian Landscape (Toronto: University of Toronto Press, 1985): 81.

In The Invention Of The World, for example, Keneally is spoken of in religious terms to emphasize the want of a saviour figure in society. But it is Keneally as well who represents the charlatans who offer themselves as saviours. For the residents of Carrigdhoun he is a Moses leading them on an Exodus to the Promised Land (91, 104). Keneally himself wishes to possess the qualities of "Moses and Elija and Jesus Christ" (124). But he is in fact symbolic of, as widow Donahue stated, "Ananias, father of lies" (116).

Whereas Keneally's falseness and deceit are suggested through his Ananias-like qualities, in The Resurrection Of Joseph Bourne the potential for good is presented in the Lazarus-like Joseph Bourne (54, 97). Bourne's resurrection to social conscience parallels that of the biblical Lazarus. Each man, by his life and resurrection, challenges the ideological and spiritual foundations of the society in which he lives.

Hodgins, when "speaking through the Bible," relies upon cultural recognition of biblical actions and people. He is

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Jan C. Horner, "Irish and Biblical Myth In Jack Hodgins' The Invention Of The World," Canadian Literature 99 (Winter 1983): 6-18.

J.R. (Tim) Struthers, "Thinking About Eternity," Essays On Canadian Writing 20 (Winter 1980-81): 127, 128.

under the impression, and correctly so, that Christianity has mythologized particular examples of righteousness, failing, and temptation, which individuals use as moral guides despite the fact that non-practising Christian is a common enough title today. By doing so, he intentionally moves the literary, biblical allusion, from the sphere of the scholarly researcher, into the common ground of everyday life. Few sophisticated readers could fail to recognize the parallels between Pernouski's temptation of the Eckharts and that of Satan's tempting Jesus Christ ("Mr. Pernouski's Dream" 80, 82, BFT). This biblical allusion moves the thematic concern of "Mr. Pernouski's Dream" from the psychology of an obsessed salesman to the ethical questions raised by the economics of classical liberalism's manifestation in the modern world. The reader is faced with questions about the place for God's word, His time, His community in modern society? Questions echoing the infamous line, "God is dead."

Despite Hodgins' focus upon sects or denominations, his method of speaking through the Bible, which is exemplified by his concern with church, saint, god or God, the Bible, and other pertinent qualities, isms, and doctrinal trappings of religious belief, his major thematic statement is that for the majority of the population, God "passed away" some

time ago.[5] Religious practice has become a viable alternative only for those alienated from society.

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[5]Resonances of a religious nature.

i) Religion or of Religion:
SDI: "Three Women Of The Country" -- 44, 51, 63.
"The Trench Dwellers" -- 81.
"The Religion Of The Country" -- 111.
"At The Foot of the Hill, Birdie's School" -- 137-146.
"Spit Delaney's Island" -- 174.
IOTW: 52, 93, 97, 111, 118, 119, 120, 124, 135, 167, 234, 255, 287.
ROJB: 76, 94, 101, 105, 108, 122, 169, 206, 211, 218, 231.
BFT: "More Than Conquerors" -- 110, 125, 126, 132.
"The Lepers' Squint" -- 165.
"The Sumo Revisions" -- 195-238.

ii) the Bible:
SDI: "At The Foot Of The Hill, Birdie's School" -- 146.
BFT: "The Sumo Revisions" -- 201.

iii) Church:
SDI: "The Trench Dwellers" -- 74.
IOTW -- 116, 135, 289, 296, 305, 308, 341, 345.
ROJB -- 6, 9, 200, 202, 203, 204, 217, 236.
BFT: "More Than Conquerors" -- 140.
"The Lepers' Squint" -- 173, 174.

iv) the Saint:
IOTW -- 26, 76, 77.
ROJB -- 95, 157, 212.
BFT: "Mrs. Pernouski's Dream" -- 82, 98, 99.
"The Lepers' Squint" -- 164, 169.
"Ladies And Gentlemen, the Fabulous Barclay Sisters!" -- 282.

v) God/gods/god:
SDI: "At The Foot Of The Hill, Birdie's School" -- 145.
IOTW -- viii, x, 69, 71, 72, 99, 100, 101, 111, 114, 157, 203, 266, 267, 273, 313, 331.
ROJB -- 64, 76, 115, 153, 189, 222.
BFT: "More Than Conquerors" -- 110, 116, 120, 140, 157.
"The Sumo Revisions" -- 195, 220, 228.

In "The Religion of The Country," Mother Halligan ceases to feel "like an outsider" when she decides to leave her Irish Protestant tradition and become a Catholic (113). Anna Sterner, the child-like woman who cares for the farm animals in The Invention Of The World, finds temporary solace in Joel's end-of-the-world commune. Keneally preaches the death of God to inspire men to follow him to a new world, an Eden, a world without poverty.

Mother Halligan, Anna Sterner, the residents of Carrigdhoun, and Donal Brendan Keneally are not devout or haphazard religious practitioners until they think to acquire immediate personal gain from it. Their abilities to become devout, whether developing from a sense of isolation, an alienation from family, a fearful mist, or an egocentric lust for adoration, presuppose an affinity for the act of worshipping. Similarly, in The Resurrection Of Joseph Bourne there is no church, only the boarded-up trailer. But regardless of the lack of church religion there is a latent sense of Christianity within the community of Port Annie.

Through the use of religious resonances in the local dialect, Hodgins states, if his words pertaining to Carrigdhoun can be manipulated for effect, that the "withdrawal of the church [, and church practice,] from [society has] not necessarily meant the dying out of its vocabulary or its notions from the speech and thoughts of [its] inhabitants" (111). Latent religious conviction is described through

such varyingly different words and phrases as: "God is good," "raising Cain," "God knows," "holy terror," "naked as Adam," "Father," "Christ," "God damn," "Lord-knows where," "Jesus Christ," "My God," and "Holy shit."[6]

But religion is more than a latent ideological presence in Hodgins' works. Once invigorated with religious conviction, an individual or a group can undertake various changes. It is from an exploration of fanaticism and legitimate religious devotion that Hodgins develops his religious conviction. The fundamental truths upheld by the fanatics can invariably be the same as those praised by Hodgins; but the difference between the two is his stronger emphasis on Christianity rather than ritualized action. Hodgins suggests he knows something better than the limiting traditional Christian

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[6]Examples of religion presented in the colloquial speech patterns of various characters.

SDI: "Separating" -- 14.

IOTW -- 16, 19, 28, 73, 76, 79, 83, 84, 110, 111, 115, 116 145, 157, 161, 165, 190, 192, 198, 203, 204, 205, 208, 209, 210, 211, 212, 213, 236, 265, 267, 272, 293, 299, 307, 316, 321, 331, 332, 333, 335.

ROJB -- 26, 33, 34, 39, 43, 70, 74, 76, 92, 115, 143, 148, 155, 163, 172, 184, 222, 236, 242, 244, 250, 255.

BFT: "Invasions '79" -- 55.
"Mr. Pernouski's Dream" -- 96, 98.
"More Than Conquerors" -- 117, 120, 125, 129, 142, 149, 151, 154, 156.
"The Lepers' Squint" -- 178.
"The Sumo Revisions" -- 204, 205, 210, 217, 232, 235, 241, 243, 244, 249, 252.
"The Plague Children" -- 275.

perspective. But like all false prophets, he fails to prove it to his audience.

The Hodgins religion becomes most evident when its essential Christianity is expressed through three clearly defined pairs of opposites:

i) fanaticism versus belief in one God
ii) materialism versus faith in self
iii) selling of confidence versus community

Spit Delaney's Island, The Invention Of The World, The Resurrection Of Joseph Bourne, and The Barclay Family Theatre, present Hodgins' condemnation of what he considers to be the most prominent and self-destructive religions of the modern era, fanaticism, materialism, and the selling of personal confidence. To counteract these three Hodgins offers a belief in the One God, a faith in the individual self, and fellowship in community.

In Hodgins' works fanaticism is the product of a society racked by despair. A sense of hopelessness, caused by such diverse phenomena as the identity crisis, economic failure, physical circumstance, or emotional turmoil, makes people susceptible to the lure of a fanatic posing as a saviour. Placed in such a predicament, individuals are much more willing to believe salvation is coming tomorrow at ten o'clock rather than in some after-life or too distant day of reckoning.

People want happiness, Eden on earth, and most feel hopeful of actualizing it. But when the delusion that it might be possible fades, a waning often caused by personal trauma, individuals become willing to trade their faith in a future "guaranteed delivery," God's promised salvation, for something more immediate. They place their faith in another human being.

The fanatic, a quasi-saviour with his words of wisdom and promise for the imminent future, gives credence to his ideology by exhibiting an exuberant self-consciousness and confidence that overwhelms those of lower self-esteem. But religiously following the words of another human being often means doom. Hodgins suggests that faith in a fanatic leader counters the innate wisdom and God-given potential each man possesses himself.

There are any number of religious fanaticisms in Spit Delaney's Island, The Invention Of The World, The Resurrection Of Joseph Bourne, and The Barclay Family Theatre.[7] The corruption they represent, along with obvious social delusion, ranges from monetary swindle to spiritual destruction. Webster Treherne, in "At The Foot Of The Hill, Birdie's

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[7]Fanaticisms:

IOTW -- 105, 107, 111, 124, 149, 254, 256.

ROJB -- 76, 104, 135, 204, 232.

BFT: "Mr. Pernouski's Dream" -- 89
"The Lepers' Squint" -- 176.

School," (SDI) is the product of a sect worshipping a rationalization of man's biblical, spiritual origin -- goodness. The telling act is Treherne's seeking out evil, both personal and social, to gain a sense of self-fulfillment. Mr. Pernouski attempts to convince the Eckharts to purchase a piece of land once inhabited by a "'bunch of religious fanatics from Australia that put up some shacks and a big high fence around them to keep out the world'" (89). In The Resurrection Of Joseph Bourne, Mabel Weins is horrified at the prospect of converting Port Annie into a shrine for Bourne.

> The very thought of it brought on a migraine. [She] saw religious fanatics pouring in by the millions, cripples and imbeciles and who knows what-all on their knees, preachers and evangelists and --- God help us -- priests. Someone would open up that trailer for a church again, and their Sunday mornings would be ruined by the caterwauling of hymns. (76).

The fanaticisms proposed by Mabel Weins and Mr. Pernouski are easily recognizable but it would seem, in The Invention Of The World, there is some disagreement as to what the Revelations Colony of Truth actually constitutes. Carrigdhoun's failed priest communicates religious apathy and the possibility of its farcical elevation to fanaticism, when he sets the moral example of laziness as Godliness. His method of manipulating the "Bible to prove that the way to heaven was through relaxation" is not unlike Keneally's (78, 107).

The Invention Of The World, through a loosely connected series of epithets, presents Keneally as the typical religious fanatic.[8] The resonances and truths conveyed through these descriptions and disparaging names set the limits of his potential. However, critics have not been perceptive enough, in general, to notice these subtle significations. Denis Salter writes of Keneally as an "idealized blend of myth, magic and blarney."[9] Michael Mewshaw describes him as a "black hole."[10] Francis Mansbridge writes of the "legacy of his energy."[11] Jan C. Horner says Keneally "represents unmeaning, chaos, illusion and obscurity."[12] Such glib critical evaluation is counterbalanced, however, by much more telling statements such as that by Frank Davey.

> What is Keneally? He is the stone circle, the circle of cabins, Cuchulain circling back to rebirth. He is the

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[8]Epithets describing Keneally can be found on the following pages in IOTW: 12, 58, 79, 80, 100, 108, 116, 117, 120, 121, 124, 182, 190, 195, 196, 201, 262, 267.

[9]Denis Salter, "The Invention Of The World," Dalhousie Review 57 (Autumn 1977): 586.

[10]Michael Mewshaw, "The Invention Of The World," New York Times Book Review (February 5, 1978): 32.

[11]Francis Mansbridge, "The Invention Of The World," Canadian Book Review Annual (1977): 116.

[12]Jan C. Horner, "Irish And Biblical Myth In Jack Hodgins' The Invention Of The World," 8.

> Promised Land returning upon itself, the second coming ... He is patriarchy, the Mosaic leader, the man who would be God, believing he will control history, that there will be one story, his story, that will become all his people's stories .... Keneally is the past compelling the present ... He is Europe shaping North America in its own closed patterns, the epic, the pastoral, the quest romance, the **return** to the garden.
>
> Keneally is the bearer of archetypes, the critic who argues that stories are made of other stories. He is the story-teller who offers an old story ...[13]

Like Davey, Allan Pritchard is obviously conscious of what is actually written in The Invention Of The World.[14] Unlike George Woodcock, who takes partial hints of the nature of Keneally's being, possibly those such as "madman-devil" (58), "devilish brat" (80), "fiery-eyed leader" (117), "superman or devil" (195), and so forth, and thereby determines the greatest weakness of the novel to be its unnecessary demonic qualities, Pritchard withholds such a judgement for a more textually sound choice.[15] Pritchard's evaluation of Keneally suggests that evil is a narrowness of mind, an

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[13]Frank Davey, "Disbelieving Story: A Reading Of The Invention Of The World," in Present Tense, ed. John Moss (NC Press, 1985): 42, 43.

[14]Allan Pritchard, "West Of The Great Divide: Man And Nature In The Literature Of British Columbia," Canadian Literature 102 (Autumn 1984): 36-53.

[15]George Woodcock, "Novels From Near And Far," Canadian Literature 73 (Summer 1977): 91.

obsession with self-service, rather that a visual action or symbol representing the arch-villain Satan: "But [Keneally] is in fact a 'messiah-monster,' a figure of egotistical materialism, who exploits his followers through slavery and fear."[16]

To propose Satan-like qualities for Keneally is to give him more earthly power than he justly deserves. The "monster" is a creation of the human mind which ultimately reveals our own weaknesses and failures. Keneally is a "great giant of a man" (100) but a "trickster," "magician," a "madman" (190), and "a creep" (196). He is a human being, not an incarnate devil. Jan C. Horner's suggestion that "once Keneally is expelled from Carrigdhoun he ceases to be supernatural and becomes merely manipulative" is given credence by the recognition of Grania Flynn upon Keneally's return.[17]

> But she knew, after looking once into the eyes of the returned Keneally, that in the years of his absence the trickster child in him had been nurtured into a meanness, the unnatural strength of him had developed into a danger, the immense

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[16]Allan Pritchard, "West Of The Great Divide: Man And Nature In The Literature Of British Columbia," 46. Pritchard's use of the term "messiah-monster" merely acknowledges his awareness of the desire for a saviour-figure in modern society. Traditionally, "Evil" has never been interested in the possession of things, except perhaps souls. Materials, money -- things -- are not evil in themselves. To suggest Keneally is Evil or its embodiment is nothing less than puritanical.

[17]Jan C. Horner 7.

> knowledge of him had twisted itself into a cynicism. The fiery glow in his eyes was more the light of a fanaticism than of the god-qualities in his bull-father she'd seen in her shed all those years before (105).

In truth, Keneally's worldly beginnings are conveyed in his fanatic zeal for self-elevation. But the time between the initiation and decline of the Revelations Colony of Truth provides for something different. Fanaticism develops into doctrine, a religion of belief. As Lily Hayworth suggests, at the novel's end, during Keneally's reign there was no narrow "religious fanaticism" in the Colony (256). God had no place in Keneally's world; he had destroyed Him years earlier.

> So the religion of the place, what [Keneally] taught [the Colony], preached in his sermons ... [Lily] discovered, reflected what most of the world believed anyhow, even if they didn't know it: 'All the gods we need are in matter,' he said, 'in earth and wood and stones. All the mind we need is in our bodies, a magnificent brain. All the hope we need is in our hands, the ability to work. All the worship we offer is to ourselves' (254-55).

Keneally's colony failed because its inhabitants had not undertaken a spiritual journey or exodus to parallel their physical one. In an interview conducted by Geoff Hancock, Jack Hodgins indirectly comments upon Irish complacency

rather than British oppression when he suggests why this and other utopias fail.[18]

> "It's a fact that Vancouver Island seems to have attracted romantic idealists from the beginning. They have been defeated, not because their dreams weren't worth going after, but because they brought with them old values. The materialistic trappings and the selfish pursuits. You can't just change your location and expect the world to change. The people who came running here to set up a utopian society could just as well have stayed at home and changed the way they thought and felt about things, about themselves."[19]

Keneally's Irishmen brought with them their historical sense of subservience and a newly acquired sense of obedience.

> Keneally ... told them ... the only people who could follow him were those who were willing to accept him as leader and devote all their energies to serving him. Daniel Doherty the blacksmith stepped forward from the gathering crowd in the road and told him they'd line up once a day, every man of them, and kiss his rear end if only he'd take them off this godforsaken mountain (130).

The Irish immigrants to Keneally's promised land were as much victims of their own stasis and stupidity as they were of Keneally's trickery and manipulation.

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[18]Geoff Hancock, "An Interview With Jack Hodgins," Canadian Fiction Magazine 32/33 (1979/80): 49-50.

[19]Geoff Hancock, "An Interview With Jack Hodgins," 49.

Keneally's followers' stupidity and willful submission stem from a lack of proper religious belief. They had no faith in a single supreme God. Had they been followers of Hodgins' religious doctrine and understood its full implications, Keneally would never have gone among them.

Hodgins' religious doctrine begins with the belief that there is but one God. It is the only "doctrinaire perspective" that he leaves unscathed in three, possibly four, works. The notion is presented by an aboriginal Indian in The Invention Of The World, an East Indian in The Resurrection Of Joseph Bourne, and a Finnish artist in The Barclay Family Theatre's "More Than Conquerors." As well, the philosophy that accompanies the Finn's belief that there is One God, can be connected to that of the more prophetic artist, Joseph Bourne.

In The Invention Of The World, a maritime Indian had "taken it upon himself to convince the One Spirit" that the failings of the band's chief were not so great as to deny him entry into the "happy hunting ground" (94). The notion of one supreme deity is further illustrated by Kamaljit Manku in The Resurrection Of Joseph Bourne. Manku taught his grandchildren: "'Eko Ankar, God is One'" (189). The most explicit example of the belief in a single deity comes from "More Than Conquerors." Eli Wainamoinen's silent chanting, with a rhetorical affect not unlike the maritime and East Indian God-namings, hails God as One, the alpha of life.

> Only One
> Life of us all
> open my eyes
> only to perfection
> mine
> and theirs. (129)

Eli's thinking of God as the God, as Number One, should be a sufficient hint to re-call Spit Delaney and his obsession with Old Number One. In Spit's case, work and material hoarding have become his god.

However, Wainamoinen's yearning to see perfection parallels some of the philosophy of Joseph Bourne. Bourne suggests that love is "an attempt to see what God must see -- with His perfect vision'" (222). God is perfection, One; and, from this basic assumption of universal significance and appeal, one which deconstructs narrow Catholic, Jewish, Protestant, or Evangelical visions of God's religious presence, Hodgins builds his view of God and Man.

Spit Delaney's Island introduces man as the reflection of a perfect God. In "Three Women Of The Country," Charlene and Mr. Porter are of the faith that "all people no matter what they did," are "made in the image of God" (41). Through the Porters, Hodgins presents a definition of man that he consciously upholds in his other works.

> [Mr. Porter] taught [Charlene] all she needed to know, a definition of man: God is Truth and Love, and man his perfect reflection. His perfect idea. Each lesson was different but eventually came around to ... that every human

> being is a spiritually perfect idea, incapable of sickness or inhumanity or fear. (44)

In "At The Foot Of The Hill, Birdie's School," a contemporary manifestation of Jesus Christ, Webster Treherne, leaves a mountain "paradise" in search of true humanity armed only with the knowledge gathered from instruction by the Old Man.

> ... Webster Treherne was good. The Old Man had seen to that, had told him from the first that the image of a perfect God can't help but be good, was destined by definition to be humane, healthy, and immortal. (142)

On the highly allegorical level, the Old Man is representative of popular culture's old-man God. The notion of God and man as conception and reflection, essence and idea, brings a crucial aspect of Hodgins' theology forward.

Hodgins uses the Bible to substantiate the basic theory from which he derives his doctrine. Strabo Becker, in challenging Lily Hayworth's vision of life, comments upon the biblical invention of humanity.

> A strange story, [Becker] said, if you'd read it. It has two beginnings. The first, a single chapter, would have us all made in the image of God, perfect spiritual creatures. Then someone else came along, started it all over again, and had us all made out of clay. (IOTW 244)

The Bible is the doctrinal basis from which Hodgins creates his religious view of the world. He uses the Bible to give credibility to his own variation of Christianity. Hodgins is not interested in man as a fallen creature doomed to failure and self-deceit. This is predominantly a romantic view of Christianity. In such a world, God decrees and man merely designs. Man relies upon a God-presence intervening in his world. But, in Hodgins' theology, God once designed and man now decrees for his own existence.

Control over the body, man's "bad machine," exhibits the practicality of Hodgins' rationalistic view of religion.[20]

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[20]To focus upon the loss or challenge to control, either physical, spiritual, or emotional, presupposes its existence.

i) explicit supposition of control:
ROJB -- 21.
BFT: "The Concert Stages Of Europe" -- 11.

ii) losing control:
SDI: "Separating" -- 3, 8.
BFT: "Invasions '79" -- 30.
"More Than Conquerors" -- 118.

iii) without control:
SDI: "Separating" -- 13, 22.
"Three Women Of The Country" -- 61.
IOTW -- 107, 125, 138, 280.
ROJB -- 21, 29, 45, 83, 136, 171, 173, 178, 238, 244, 248, 257.
BFT: "The Concert Stages Of Europe" -- 11.
"Invasions '79" -- 35.
"The Plague Children" -- 269.
"Ladies and Gentlemen the Fabulous Barclay Sisters" -- 295, 298.

iv) taking control:
IOTW -- 262.
BFT: "Mr. Pernouski's Dream" -- 92.

Man in control of his own mortality, capable of resurrecting and rejuvenating himself, challenges the God of orthodox religious belief.[21] But man as idea, as Webster Treherne suggests, "can't help but be good" physically and spiritually: "In a universe where all space is taken up with an infinite God of Love there is no room for hatred or harm. An idea cannot be hurt" (143).

Hamilton Grey, the introvert in "After The Season," represents the power Hodgins associates with the human mind in its opposite extreme. Grey's isolation from humanity, his selfishness, cancels his own recognition: "'Man has one thing -- mind -- that makes everything possible'" (158). Even Jerry Quirke, the limbless magician in The Invention Of The world, sees the power possessed by the "concentrated exercise of the human will" (75).

The self-confidence Hodgins recognizes in potentially fanatic leaders is not totally destructive. Humanity needs

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Control over the physical body is exhibited indirectly by Bourne, through philosophy and action. Webster Treherne, Mrs. Wagonwheel (of "In The Museum Of Evil"), and Charlene Porter, have similar philosophies as well. Although, it is Webster who has the most in common with Bourne.

[21]Concern with defeating death and decay:

SDI: "At The Foot Of The Hill, Birdie's School" -- 165.
ROJB -- 32, 35, 155, 186.
BFT: "More Than Conquerors" -- 114, 241.
"The Sumo Revisions" -- 231.

"In The Museum Of Evil": 8, 9.

faith in itself. More importantly, as Hodgins suggests through an expressed faith in One God, mankind needs a reason for activating the potential it possesses. Belief in Hodgins' One-God doctrine would destroy the lure of fanaticism. No earthy saviour is necessary in a society where every person has the power for self-redemption, immortality, and the ability to find happiness.

Underneath Hodgins' advocacy of the power of the human mind is a faith in the individual self. Obviously, a spiritually perfect idea should have faith in itself. To state this, Hodgins uses Charlene Porter: "'Christ didn't come to start up a church or make himself into a hero. He came to show what we could do for ourselves if we'd just recognize what we are'" ("Three Women Of The Country" 51). Hodgins posits that the danger in recognizing our own potential lies in the fact that we have a tendency to elevate the self to Godhood. Most fanaticisms eventually hail their leaders as gods. For example, Dairmund Evans, the bar-keep in The Invention Of The World, states Keneally refused to drink because it weakened his dependency upon himself.

> 'And even though he wasn't a drinking man -- he told [Dairmund Evans] if you started to rely on drink, who knows what you might rely on next, and a man shouldn't put his faith into anything else but himself ....' (197)

Keneally is the actualization of Hodgins' greatest theological fears. Keneally honestly believes that: "'All the worship

we offer is to ourselves'" (255). He is symbolic of man's worshipping self. Self-love is definitely not a means of showing gratitude to the One-God for life, intellect, and potential.

Jack Hodgins is a neologist unable to remove Christianity completely from his theological equation.[22] One explanation of this is that he realizes how incomprehensible religious conviction becomes without the narrowing confines of doctrinal perspective. Hodgins cannot propose a universal teaching without imitating a Christian norm. An equally plausible but more complex explanation is that Hodgins manipulates Christianity to cover a view of the world demanded by his choice of artistic genre.

There has been considerable debate as to how much of Hodgins' work is "magic" and how much is "realism."[23] Hodgins, when asked about the subject of "magic realism,"

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[22]Oxford English Dictionary vol. 7 (Oxford: Clarendon Press, 1978): 89. "One who introduces or adopts new (rationalistic) views in theology; a neologist."

[23]Critics showing a specific concern with Magic Realism in Hodgins' works:

Geoff Hancock, "Magic Realism, or, the Future of Fiction," Canadian Fiction Magazine 24/25 (Spring/Summer 1977): 4-6.

... "Magic or Realism: The Marvellous In Canadian Fiction," The Canadian Forum 65 (March 1986); 23-35.

W.J. Keith, Canadian Literature In English, Longman Literature in English Series (London: Longman, 1985): 6, 157, 176.

said, "'What may appeal like 'magic' realism to someone else is just 'pure' realism to me.'"[24]

> But what exactly is Magic Realism? Part of the problem of definition is that the subject is wider than literature, but a few features can be identified: exaggerated comic effects; hyperbole treated as fact; liberation from a boring world; dramatic settings treated as extraordinary; a labyrinthian awareness of other books that highlights concerns of other writers; the use of fantasy to cast assumption on the nature of reality; an absurd re-creation of 'history;' a parody of government and politicians; unusual perceptions based on biased or distorted points of view; a meta-fictional awareness of the process of fiction-making; a reminder of the mysteriousness of the literary imagination at work; a collective sense of folkloric past; a concern with the structures of fiction and the implications for readers of books, be those books of history, fact, or fiction.[25]

The preceding, Geoff Hancock's characterization of Magic Realism, develops from an historical investigation. Hancock postulates that Andre Breton, purveyor of surrealism and the other world of the occult, author of L'Art Magique (1957), brought forth "three basic concepts, central to Magic Realism."

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[24]"An Interview With Jack Hodgins," 57.

[25]Geoff Hancock, "Magic Or Realism: The Marvellous in Canadian Fiction," The Canadian Forum 65 (March 1986): 28.

> i) 'that the outer world was subject to the mind'
>
> ii) 'that the world was a book of symbols suggesting another reality'
>
> iii) 'that man is a microcosm of the universe containing all its knowledge.'[26]

It would seem highly probable that Hodgins' faith in the human mind could indeed arise from the ideological concerns of Magic Realism. It would have to be stipulated, however, that there is considerable emphasis in Hodgins' work on "unknowing" and on an open desire not to know.[27] Hodgins, while making himself a prophetic narrator, challenges the notion of man as a microcosm of universal knowledge.

It is difficult to reconcile Hodgins' rationalization of man's unlimited potential with his presentation of sympathetic characters yearning for ignorance, outside the context of determining his religious conviction. Belief in a patriarchal God-figure limits individual efficacy. At the least, it removes the onus for action and struggle from the individual.

Faith in our own ignorance, echoed in the evangelical cry "I am Sinner, lord!", is one manifestation of the repetitive

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[26]"Magic Or Realism ..." 29.

[27]Examples of better not: knowing, hearing, seeing.

SDI: "Spit Delaney's Island" -- 187
IOTW -- 82, 231.
ROJB -- 114.
BFT: "Invasions '79" -- 53.
"More Than Conquerors" -- 115.

but incipient conclusion that mankind is challenging God with art and science. A romantic view of man remaining somewhat unsoiled, simple, looking to a benevolent father-God throughout time, is the single challenge to Hodgins' rationalization of religion. Indirectly, Hodgins questions whether mankind must forever remain in spiritual infancy.

> [In Carrigdhoun] the villagers said that though they had as healthy a respect for learning as anyone else in the world, there was a limit to how much knowledge was good for you and Keneally had ... passed it. (82)

In the same book Maggie Kyle returned from a failed island pilgrimage resolved that the organizers "knew too much for their own good" (231).

The belief, as Spit Delaney voices it in "Spit Delaney's Island," that "some things you're better off not knowing" is a definite rejection of Hodgins' religion (197). But it explains, in part, why people are willing to place faith in material possessions and matter rather than in their own spiritual essence.

Ignorance is the food of fanaticism. Individuals unable to witness their own powers fall victims to those offering earthy paradises. Unable to see beyond the here and now, limited by the confines of their own intellects, the victims of fanaticism look for the earthy good-life. Ignorance forces people to seek a "Promised Land."

Hodgins states: "'As long as people search for their utopias in a physical geography they're bound to be disappointed.'"[28] Keneally uses "matter," the physical offerings of the new land of plenty, to bribe and coerce his people into submission. But the earthy paradise demands faith in matter. The tools of the physical world are "earth and wood and stones" and man's mind and body. Hodgins eliminates the possibility of an earthy paradise because he removes any faith in place. No worldly environment, then, could present the materials necessary for creating an Eden.

In The Resurrection Of Joseph Bourne, Hodgins deliberately destroys any belief in matter and personal or social materialism.[29] Upon his return to public life after his resurrection, Bourne takes exception to an exclaimed, "'Welcome home!'" (138). It is while making a comment on belonging that he foreshadows Port Annie's destruction.

> ''Welcome home,' that woman said, as if I'd actually belonged here once .... Our roots grow somewhere else ... and that's

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[28]"An Interview With Jack Hodgins," 50.

[29]Pritchard, "West Of The Great Divide ..." 45.

Other commentaries on materialism in Hodgins' works can be found in:

David L. Jeffrey, "A Crust For The Critics," Canadian Literature 84 (December-January 1979-80): 35.

Rupert Schieder, "Setting Out Into The Unknown," Canadian Forum 65 (December-January 1979-80): 35.

> a fact. Our real roots grow upward, no one could ever find a home on this mountainside .... We aren't trees, that anchor themselves in the earth.' (138)

Roots that grow toward the heavens have a universal soil; roots that grow in the earth are isolated. Bourne suggests that mankind take sustenance from a fertile essence that is not limited by the physical environment, and is common to all. Whereas land masses are disjointed, separate, and isolated, a single sky encircles the entire world. Such interpretation is strengthened when one considers Bourne's words to Bowman regarding the Squatters' resistance to impending eviction.

> 'I've told them to try sinking their roots into something a little more solid than a piece of earth, but nobody listens to me ... those good old invisible things that can't be stolen or disappear ... What our grandparents used to call the things of soul.' (221)

Bourne is advocating a faith in a common, non-sectarian religious belief. Man must recognize his spiritual essence, the nature of his own spirituality, and reject the lure of materialism.

Bourne's philosophy that roots must extend into the heavens for continued life is brought more fully to light in relation to the demise of Fat Annie Fartenburg and the destruction of Port Annie. Annie was the source of the Town's spiritual life; yet, she was nothing but flesh and

blood to those who praised her. Angela Turner might have been an aspiring feminist but she saw this clearly enough: "'Fat Annie has always meant the same to everyone. Flesh. Something you could get your hands on, flesh and earth and good old solid matter'" (194). When Weins barged into Annie's room with the "air smell[ing] of rotting vegetation" he could not understand what she was supposed to be: "What Jacob Weins thought for a minute he was looking at was a dry white shriveled parsnip .... A Shriveled parsnip head and tiny legs that didn't reach the floor" (236). When Annie was so disastrously revealed to the public she was thought to be a "gnarled root" (238). What Weins did was extract the town's root from the mountainside. Once the myth-root was destroyed there could be no future for Port Annie. The Fat Annie mytheme supported the town and the fantastic environment in which it was set; once the myth was destroyed it was only fitting that the town disappear as well: "Here and there in the mess upended trees had their crowns buried in earth, their roots clawing upward for sky, as if they'd decided to take their life from another source" (245).

Social obsession with matter is also reflected in overt materialism. The Resurrection Of Joseph Bourne's Eva McCarthy and Slim Potts reflect manic desires to possess, collect. Obsession with material possessions is also presented by Keneally, and, George Smith in "The Trench Dwellers." However, it is Jacob Weins who conveys the bastardization of

religion as economic theory which often underlines the rationalization for this material obsessiveness.

In redecorating the failed church in The Resurrection Of Joseph Bourne, Jacob Weins juxtaposes the ideology of classical liberal economic theory with the fundamental tenets of Christianity. Weins is capable of supplanting Christian ethics with a contradictorary ideology because he is convinced he is working God's will.

> How could making a fuss over a wonderful act of Providence be in questionable taste? Far from it, couldn't those softheaded religious people see that if God hadn't wanted them to make a million dollars out of this and put them on the map at the same time, He would never have directed Joseph Bourne to Port Annie in the first place. (76)

Weins covers the biblical quotation: "For he that loveth not his brother / abideth in death. / I John 3:14," with his own dictum of individualism and hope for future prospects (203).

> Grab your chance
> Don't think too small
> The Future's coming
> With fortunes for all. (203)

When George Beeton challenges Weins' actions concerning the treatment of the church, Weins is at his theological best.

> 'A church? A church? And when was the last time anybody wanted into this church? Letting a piece of real estate sit around like this is a mortal sin as far as I'm concerned. I'm delivering it from the evil of stagnation ... God

> helps those who help themselves and that's exactly what I'm doing, helping myself.' (204)

Weins believed that taking hold of such an opportunity was only the willful submission to the indirect and direct drives of a God-given greed. Converting an unused church into a cultural centre was nothing to

> ... be ashamed of, he even believed that greed was a healthy thing. The Creator of this world made people greedy so that they could get ahead, he told himself, and gave Jacob Weins all this extra energy so that he could go around setting free this greed that everybody else was trying to keep hidden so unnaturally. (211)

It is the second, and final biblical quotation that Weins covers which tells the most in relation to the novel's overall epistemological significance. "For whatsoever is born of God / overcometh the world. / I John 5:4" (206) is a verse that proffers salvation and rejoicing in another life, not the present. He covers this quotation with his own vision of salvation: "When opportunity knocks on your door / will you answer the call / or hide your head in the sands of lethargy?" (206). Weins is in no way interested in the salvation of Christian after-life. His monetary vision wants dollar-green (or bronze) euphoria in the immediate future. Weins attempts to manipulate people and theology to gratify his own selfish wants. He highlights one of the

major weaknesses of Port Annie: introversion. Introversion is totally opposite to the Christian ethic.

Jacob Weins is an introvert. Like the day-dreaming Larry Bowman and the isolated Jenny Chambers, Weins seeks to be the centre of attraction: "All he wanted was to be a little appreciated, a little celebrated, not too much to ask" (211). His yearning for fame and celebration, for some form of social worship, echoes Keneally's desires, and is evident in his wearing of different costumes -- also, in his love of having his picture taken. One minute Weins is the Thunderbird of Indian lore (42), the next Captain Vancouver of popular culture (86), at another point he dreams of himself in the garb of an artistic Elizabethan (96); he might appear as Deiter Fartenburg the local legend (135), become the Spanish explorer who first found Port Annie of old (55), don Depression rags and hint at the town's poverty (157), or become his less celebrated self in the regal robes of mayorship (158). Weins is always trying to sell himself for something other than himself. It is his doing this that brings his true personality to the forefront.

Jacob Weins is a bumbling, idiotic, "confidence" or con-man. He is forever attempting to produce the "big swindle." Like the true confidence man, Weins understands something of human nature; but his knowledge is severely limited to the town of Port Annie. He has no idea of how a tourist thinks. However, the confidence man preys upon

dreams of fame, fortune, and enterprise.[30] His dream is to "take/con" his victim. Through offering the gullible one the possible realization of his or her dream the confidence man usually fulfills his own. His dream is always to "con." Weins knows how this system of confidence and "taking" operates. In marking the weaknesses of the most prominent personalities of the town Weins concludes with an explication of his role and the acknowledgement of his greed.

> Everyone had dreams, just like himself. All he had to do was promise to make their dreams come true and his own would naturally follow. And about time .... he was sick and tired of having to watch the pennies while everyone spent money like water. (209)

Weins' greed on the local level is represented universally through the wide-smiling, smooth-talking, Damon West. West is a confidence man without question. His flashing teeth suggest a falseness and the potential to devour (161). On the night of the public assembly, the teeth that "were nearly blinding" in the "artificial light" of the hall parted to speak of dreams: "'A dream come true is what I'm here to announce, ladies and gentlemen ... Everyone's dream, not just the dream of the merchants or the Mill management ... Everyone'" (160).

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[30]The dream demarcating the Confidence man:

ROJB -- 172, 209.
BFT: "Mr. Pernouski's Dream" -- 71, 82.

In "Mr. Pernouski's Dream," Pernouski is a successful confidence man who persuades people to need what they do not, to desire what they had only fleetingly thought of.

> Mr. Pernouski decided to risk a confidence and to tell Mr. Eckhart his special dream. He saw all the rest of the world made up of broken-hearted people, he said, whose own dreams had failed them. Millions and millions out there ... all living amongst the ruins of plans that had come to nothing -- wars and dead civilizations and outdated languages and old-fashioned buildings and meaningless religions. All of them, he said, dreamed of a place where they could start over again ... he saw himself as a person whose job it was to make all of those dreams come true. (81)

Pernouski does not realize that no Eden exists or can exist on this earth. His enjoyment comes from conning people into believing they have found heaven-on-earth.

Yet, more subtle confidence men haunt Hodgins' works. In The Invention Of The World, Wade Powers, with his fake fort and accosting teeth (23, 24), parallels Keneally's role in the section entitled, "The Eden Swindle." Powers and Keneally con those around them for personal gain. But the confidence man is an outgrowth of a society governed by a religion of economics. Only in a society upholding individual concerns over communal ones could such individuals ever exist.

The unstated thesis that life is profit is presented in the common and partially truthful life-philosophies of Wade Powers' family. The Powers life-philosophy posits: "Life

is too short, there's too much to do ... life is for living, standing still is dying" (138). But the Powers family madly worked for its own benefit, never stopping to think or feel. If they were not working, not attempting to profit from physical exertion, "there was a frantic guilty look in their eyes" (343). This sense of "rushing forth," of being somehow lost in gainful pursuit, is evident in other of Hodgins' works as well.[31] Mr. Pernouski firmly believed that life is a competition (84). His son, however, felt his greatest satisfaction when he helped people find what they were looking for. Like Powers, he rejected competition but was willing to make a legitimate effort on another's behalf. Powers' fort offers only contempt for others.

Economics motivates the majority of society. At the least, it is recognizable as a functioning ideological alternative to the communion and social responsibility advocated by Christianity. Hodgins presents liberal economic policy as the cause of modern introversion. He uses latent Christianity to propose a religious doctrine that would elevate man to an ultimate state of goodness and perfection. His body and action would be fitting reflections of a spiritual perfection. It is by focusing upon a spiritual state that

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[31]Examples of rushing forth:

SDI: "Separating" -- 4, 14.
"The Trench Dwellers" -- 77, 78.
"The Religion Of The County" -- 104.
"After The Season" -- 166.

Hodgins intends to counteract the economic undermining of "Christian" society.

To compensate for the improbability of individuals realizing the innate spiritual potential of being human, and recognizing a paradise in ideological commitment, Hodgins develops the theme of communion versus isolation.[32] The mystery that Jenny Chambers creates at the end of The Resurrection Of Joseph Bourne presents the marvellous hope that men might live in compassion and fellowship. It is no coincidence that Hodgins closes with a picture of the most universal communal activity known to man, the dance. The communion in social dancing is symbolic of the "link" that Bourne said "ran from soul to soul" (261). Hodgins believes

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[32]Concern with communion:

SDI: "Separating" -- 15.
"After The Season" -- 164-165.
"Spit Delaney's Island" -- 187.
IOTW -- 161.
ROJB -- 220, 222, 261.
BFT: "Mr. Penouski's Dream" -- 84.

Concern with isolation:

SDI: "After The Season" -- 163-164.
IOTW -- 79, 114, 142, 236.

Critical evaluation of islanding and its isolation:

Allan Pritchard, "Jack Hodgins' Island ..." 29, 33.

David L. Jeffrey, "Jack Hodgins And The Island Mind," 70-76.

Anthony Brennan, "Spit Delaney's island," International Fiction Review 4 (January 1977): 89.

that humanity is "'linked together by invisible threads that tie souls to souls in every part of the universe.'"[33]

The sense of communion in suffering that the residents of Port Annie experience after the mud slide becomes a fellowship of rejoicing in the dance. Extension of human sympathy, the opposite of selfish introversion, like the vague sort of caring exhibited by Pernouski's son, brings a seemingly disjointed world together ("Mr. Pernouski's Dream" 94).

Hodgins wants the world united in a common sympathy. He is "'fascinated with space that separates people, that keeps them from overlapping.'"[34] In "Separating," the troubled consciousness of Spit Delaney has a similar preoccupation.

> If we can't touch, in our minds, how can I know you are there? How can I know who you are? If two people can't overlap, just a little, how the hell can they be sure of a god-damn thing? (15)

In Spit Delaney's Island, The Invention Of The World, The Resurrection Of Joseph Bourne, and The Barclay Family Theatre, Hodgins proposes a rationalistic religious doctrine but does not wish to gain followers so much as he desires to inspire human sympathy and compassion. Looking as God would

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[33]"An Interview With Jack Hodgins," 41.

[34]"An Interview With Jack Hodgins," 35.

look with His perfect vision is a pompous way of saying, extend sympathy, abide by the Golden Rule, or, another version of Kant's Categorical Imperative.

Jack Hodgins never forces the reader to confront his rationalization of religion. He is too busy creating Christian affirmations of society. He uses the Christian affinity for the notion of God's society living in brotherhood to release himself from the task of presenting a religious doctrine outside the realm of conventionality.

Regardless of Hodgins' failure to create an ideology separate from orthodox religious doctrines, he does reveal the significance of moral stance in relation to identity. Who a specific character is depends upon his or her spiritual motivation. Hodgins describes the ideal motivation as that governed by the ideals of Spirituality, Community, and Selflessness. He offers characters experiencing peace, harmony, and love: the necessities for man's earthy paradise.

CHAPTER THREE

IDENTIFICATION BY PEJORATIVE EVALUATION

Jack Hodgins deconstructs various myths pertaining to the establishment of individual identity through the traditionally identifying influences of name, sex, marriage, and family. Yet, underneath the surface of his didactic social criticism lies an affirmation of popular but prejudiced judgements upon race and occupation. Hodgins presents the small kernels of truth from which stereotypical evaluations and characterizations originate.

Pejorative identification is both socially and psychologically revealing. Identification through evaluation can either be external or internal, but the recognizable social stigma of diminutive name-calling always has its internal rationalization. Racial prejudice and occupational or ethnic stereotyping develop from the individual's innate desire for self-elevation.

Hodgins presents the psychological origins of occupational and ethnic stereotyping through several characters projecting a fool-label, the naming of self or another as "fool." Reader recognition of the individual propensity or affinity to pejoratively evaluate the self-worth of others is essential if Hodgins is to justify his presentation of occupational and racial prejudice. In Spit Delaney's Island, The Invention

Of The World, The Resurrection Of Joseph Bourne, and The Barclay Family Theatre, the pejorative connotations of "fool," explored at the individual, internal level, reveal the basic psychological milieu that governs a society voicing various forms of judgemental contempt or external evaluation. In Hodgins' writing racial and occupational prejudices are manifestations of individual insecurity.

Evaluation through occupational or ethnic stereotyping is a social phenomenon that has a definite individual appeal. Evaluation of self or others either reveals a humility and recognition of failing or an unfounded confidence in personal ability and individuality. The truth it conveys depends upon the nature of its verbal existence. By presenting individual judgements that become socially accepted as stereotypical beliefs, Hodgins gives limited credibility to both. His major concern, however, is to present external or internal evaluation as an important factor in the establishment of individual identity.

The social manifestation of the individual psyche's desire to evaluate the self-worth or social worth of self and others is much more obvious, at times, than that reflecting the subtleties of character psychology. To present the innate desire to judge others, or to evaluate in general, Hodgins relies upon the reader's recognition of the repetitive quality of utterances.

There is in Hodgins' writing a refined psychological evaluation signaled by word use and function. This identifying analysis is more important to individual psyche than dominant thematic concerns or authorial didactic purpose. In fact, psychological evaluation of character's word use has the potential to reveal identifying commentaries of a judgemental or reflexive nature. Individuals tend to use words like numbers. Specific but personalized meanings are often attached to vague signifiers. Charlie Reynolds presents this problem when thinking of using a synonym to identify Joseph Bourne (ROJB 93).

Hodgins also attempts to identify individuals by idiomatic expression. "Cripes," "Holy toledo," "er," and any number of other "vocal ticks" are to be found in his writings.[1] But such verbal mimeticism is effective as an identifying force only on the level of aural recognition. The true psychological texture of Hodgins' works does not rely upon his ventriloquist abilities but his capacity to reveal psychic landscape through the single utterance. In this manner, the word must be examined in the specific context of

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[1]Hodgins' concern with portraying idiomatic language is central in his writing: '"I feel compelled to get the way people talk exactly right in my fiction.'" (Geoff Hancock, "An Interview With Jack Hodgins," Canadian Fiction Magazine 32/33 (1979-80): 36; 33-63).

its use and interpreted as a text with inherent connotative and denotative significance rather than an arbitrary sign.[2]

As a connotative and denotative text "fool" has widespread use as a personal and social identifier in Hodgins' writings. Repetition makes its discussion necessary because its meaning changes with each particular use. Individual meaning fluctuates but critical analysis reveals that there are seven distinct meanings being employed. Six of the seven have particular identifying qualities. These are not qualifications founded upon limiting distinctions of sex, family, marriage, occupation or ethnic origin. These identifying significations are,

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[2]M.M. Bakhtin, The Dialogic Imagination, trans. C. Emerson and M. Holquist, ed. Michael Holquist (Austin: University of Texas Press, 1981): 428. The distinction between context and text is described by Bakhtin's explanation of heteroglossia.

> The base condition governing the operation of meaning in any utterance. It is that which insures the primacy of context over text. At any given time, in any given place, there will be a set of conditions -- social, historical, meteorological, physiological -- that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions; all utterances are heteroglot in that they are functions of a matrix of forces practically impossible to recoup, and therefore impossible to resolve. Heteroglossia is as close a conceptualization as is possible of that locus where centripetal and centrifugal forces collide; as such, it is that which a systematic linguistics must always suppress.

however, crucial for the understanding of how "fool" gives individuals a sense of self.

Colloquial use of "fool" does little to present the psychological state of its user. Its major advantage is that it hints at local language use of standard forms. "Fooling," as used by Christie Jimmy and Jacob Weins, signifies economy of effort and focused attention. Christie, the voice of the Fat Annie Fartenburg myth in The Resurrection Of Joseph Bourne, had no intention of building a fake Indian village; "his job at the mill kept him busy enough, why should he want to start fooling around with tourists?" (74). Weins attempts to bring the public meeting to order by stating: "'Let's get this show on the road and no fooling either ... come on, let's get this show on the road" (159).

Indirectly, "fooling" relates to both these men. Christie Jimmy spins a tale of such fantastic quality that the reader is bemused and entertained by its dimensions only as long as he speaks. Weins' ability to captivate his audience lasts until they see his trickery for what it really is, which is usually upon its introduction. Christie and Weins demand directed attention to their endeavours and each seeks to receive maximum reward for minimum personal effort.

However, it is in evaluating the charge of "fool" that the identifying qualities of the remaining six significations become evident. The critic must be aware of honest stupidity or ignorance, vanity or narcissism, and individual recognition

of fool status. The "empty-headed person" or "windbag" must be distinguished from the person made a fool of or the individual who acts like a fool having suffered temporary loss of reason.[3] The most prominent significance of "fool" in Hodgins' works is that denoting the idiot.[4] This is a "person so deficient in mental or intellectual faculty as to be incapable of ordinary acts of reasoning or rational conduct."[5] But critical analysis proves the truth of such evaluations will depend upon who makes the charge and the nature of the appraised individual.

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[3]The Oxford English Dictionary Vol IV (Oxford: University Press, 1961): 398.

[4]The fool as idiot.

ROJB: 3, 6*, 8, 18, 21, 28, 48, 79, 80, 96, 102*, 112*, 139, 145, 162, 164, 179, 198, 202*, 221, 225, 235*, 243, 244.

IOTW: 30, 63*, 78*, 121*, 140, 142*, 156, 187, 190, 207, 256, 303*, 309, 331*, 334*.

SDI: "Separating" -- 4, 59.
"By The River" -- 116.
"After The Season" -- 160*.
"Spit Delaney's Island" -- 188*.

BFT: "Invasions '79" -- 47, 66, 91.
"Mr. Pernouski's Dream" -- 91, 97.
"More Than Conquerors" -- 104*, 109, 127, 151*.
"The Sumo Revisions" -- 183, 203, 206, 207*, 214*, 231*, 253, 254, 255*, 259*.

[5]The Oxford English Dictionary Vol V (Oxford: University Press, 197): 21.

The charge of idiocy produces self-elevation by suggesting the limited intelligence of another. Ironically, those who define others in such a fashion often point out personal weakness. Mrs. Starbuck charges the doctor who diagnosed Searle as being "an old fool and too old to know anything" ("Three Women Of The Country" 59). Jim Styan manipulated Crystal with "questions that implied an answer so obvious only a fool would think to doubt --" and she did not question his idiotic answers ("By The River" 116). Crystal and Mrs. Starbuck have no sense of being fools themselves, but weak-minded individuals they certainly are. They are not like Spit Delaney, who has a sense of his own inability to refuse Phemie Porter: "Burn up your gas, sit in your cab, take up your time, then spit in your eye to show what a fool you are" ("Spit Delaney's Island" 188). Maggie has a similar evaluation of self when she realizes how the Kooks feel about her: "There was a feeling there of some kind, it mattered to them that she was acting the fool, it mattered" (63).

Evaluation of one character as a fool by another tends to reduce reader sympathy for the self-appointed judge, whereas, a recognition of personal failing, foolishness, or idiotic behaviour signals intellectual and spiritual growth that must be praised.[6] Jacob Weins, in The Resurrection Of Joseph Bourne, can be seen as a foolish clown figure. As a

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[6]See Note #4 for instances, marked by asterisk, where individuals knowingly see themselves as the fool-idiot.

"pompous fool" (79), and a "fat fool" (80), and a "silly fool" (86), Weins is but a source of humour, an idiot who measures civilization through the quantity of its fast-food restaurants. Yet, in "The Sumo Revisions," Weins is humanized; he leaves his caricature state and becomes a reflection of ordinary man.[7] Weins correctly identifies Conrad as a typical fool.[8] He suspects that he too has played this role in the past and present.[9] He sympathizes with Conrad's

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[7]W.J. Keith, Canadian Literature in English (London: Longman, 1985): 177. Keith has a similar opinion of Jacob Weins.

> Mayor Wiens, an absurd figure in the previous book, is presented in "The Sumo Revisions" as a far more rounded character in a story ....

Keith's spelling of Weins as "Wiens" is a common error.

[8]Weins recognizes Conrad as a fool: "... no one seemed to care abut this anything except what this fool would come out with next" (203). Weins: "'Don't be a fool, put on your shirt'" (253). Weins' internal thought: "Would the damn fool jump?" (254).

[9]Weins suspects that he too is a fool: "Free of that restraining hand, and those eyes, they could laugh at the fool in the corner. Or was it fools? ... he suspected it was fools" (206-207). His own recognition stems from his suicide attempt.

> The way that woman resisted floating reminded him of himself at the bottom of that lake in Oregon. All he could think of to do down there was to dig himself into the sand and hold on .... Everything in him ached to float to the surface; his hair lifted like seaweed, the cords in his throat stood out like ropes ...

jumping into the moat: "A fool going in he was bound to be more of a fool coming out .... Had he looked this much of a fool himself perhaps?" (255). Weins can understand Conrad because of his own suicide attempt: "If nothing else, he could afford to feel some --- what? compassion? -- for this fool, having once been there himself" (259). In recognizing his own foolishness and that of another, Weins cannot be a real fool. At times he might seem to don the motley garb, but he must be examined as a bumbling confidence man rather than the village idiot.

Hodgins' fools are never so much stupid as they are ignorant. Well-endowed Conrad has no sense of manhood.[10] He is motivated by his own ignorance of what constitutes a sense of masculinity.

> 'You take your first cigarette and you think, Is **this it**? You smash up your first car. You get pissed. You shoot a beautiful moose. You go behind the bushes with Knockers McKecknie, and even while you're zipping up your pants you still don't know for sure. It isn't fair. They should send you out into the mountains for a month in the dead of winter, stark naked, and when you come back with a cougar's eyeball between

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> even his eyes felt as if they would pop out and leave him behind. (193)

[10]Conrad's lack of a sense of manhood is exhibited in his yearning for a rite of passage (203, 205) and his fascination with the vulgar chokerman (203, 204). The number of descriptions describing him as a little boy do nothing to increase his stature (202, 254, 255).

> your teeth, they should give you a certificate to hang on the wall that says **you are a man now, so stop torturing yourself.'**
>
> ("The Sumo Revisions" 205)

Primitive rites of passage have no place in our era. Conrad as machoman is advertising his insecurity. The disco-chains and bop have somehow failed to influence him, but he is the contemporary Macho-cool equivalent in his "skintight jeans" with thumb-hooks.[11] Conrad has no idea of who he is and because of this, focuses upon his own body. His hands continually work his "dark hair until it stood out in tufts all over his head" (202). He took to "pumping iron" to increase others' awareness of his presence. "He never missed a chance to rip off his shirt" (252). He makes people notice him through voice, gesture, and action.

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[11]Conrad as macho-jeaned man reminds one of Larry Bowman's spree as a fashion doll.

> Larry Bowman bought high-heeled boots that added inches to his height and reflected the sky in their shiny black toes; a lacy white full-sleeved shirt with no buttons to do up over his chest, just laces, and a leather jerkin to hang open; pants so tight in the hips he could feel every muscle in his buttocks move while he walked, and bottoms so wide and loose they shipped around his ankles like a skirt. All he needed now was a whip, the clerk suggested with a wink. (119)

Conrad is an introvert, the product of an overly self-conscious society.

The idiot signification must be distinguished from that conveying the meaning: to fool someone. Wade's fort is symbolic of his role as swindler: "'They read the little brochure that tells them it's a replica and still they think its genuine. Like magic, it fools them'" (160). But "fool," conveying the meaning "to dupe," does not always necessitate the interaction of victim and confidence man. Barclay Philip Desmond swiftly judges Richy Ryder's calming words as a ploy to dupe him into a false naturalness: "And he wasn't fooling me with his 'You won't be nervous either ... I would throw up all over the piano" ("The Concert Stages Of Europe" 16). Spit Delaney sees Phemie Porter's method of getting him to drive her and Reef up into the countryside: "I know what she is after, she didn't fool me" (186).

Whether or not those who seek to manipulate want confidence, time, or money, at certain instances the willing victims of such assaults realize their own potential as fools. Desmond and Delaney internally recognize the implications of succumbing to another. Wade Powers, like the scheming but unsuccessful Jacob Weins, con-vinces those of lesser knowledge. "Fools" for him conveys an act of conscious selfishness. Delaney and Desmond display insight and personal understanding of others through their use of "fool."

Both the individual who manipulates and those aware of being duped sustain a certain level of humiliation. Desmond and Spit permit themselves to be duped but consciously each has recognized the failing and made a personal choice of it. Therefore, they benefit more from their experience than the individuals seeking gain. Wade Powers humiliates those unaware of the reason for feeling any such emotion. Hence, the humiliation is turned upon himself because of the tourists' permanent ignorance. The true confidence man revels in the thought of his victims knowing of his embezzlement.

"Fool," signifying humiliation, has three specific levels of existence in Hodgins' writings. The first is that of self-humiliation. In this particular case, the self-examining character realizes that through selfish action, thought, or intention, he or she is socially recognizable as an idiot. The self then becomes a source of social humour through stupidity.

Angela Turner senses the burning of shame and sees herself as a fool for permitting herself to feel and think that the Peruvian was her sex-god.

> Her face burned as she imagined him telling his friends what a stroke of luck he'd fallen upon ... and what a fool she'd been to think he'd intended to stay ... Her red face was burning with both shame and rage -- to be dumped ... when she'd made such a fool of herself over him ... (40)

Unlike Angela Turner, who recognizes her failing after the act, Maggie Kyle is forewarned by Julius Champney that fear of Holland's humiliating himself is really a disguise for her fear of his making her appear a fool: "'If you were only worried,' Julius said, 'that this Holland will make a fool of himself, you wouldn't be getting yourself so worked up'" (55). However, it is Barclay Philip Desmond who offers the most explicit definition of the fool signification conveyed through humiliation. In recounting the advice of his mother and father Desmond also introduces the second level of humiliation.

> If my mother thought the worst crime was making fools of other people, my father thought the worst crime was making a fool of yourself. To him, drawing attention to yourself was virtually daring fate to drop you on your face, and bring you down to size.

("Ladies and Gentlemen, the Fabulous Barclay Sisters!" 288-89)

Humiliation of others, intentional or unintentional, calls for two distinct psychologies. Unintentional humilation could be the result of ignorance or personal failing; but its opposite demands conscious planning. A desire to inflict humiliation on others for emotional rather than monetary gain is not prominent in Hodgins' works. Mrs. Eckhart, of "Mr. Pernouski's Dream," intentionally humiliates the salesman by refusing to make a purchase from him. Pernouski's physical, moral, and emotional humilation at the story's end is countered

by the self-gratifying refusal of the Eckharts to call others to his assistance.

In "Invasions '79," (BFT) James Robson's emotional decadence is presented to the reader through his ability to parody others, but especially his mother: "He had always been able to mimic [Bella] in a way that made her look like a fool" (37). Bella's awareness of her son's lack of true emotional feeling is only suggested. By ostracizing his mother, James continually breaks the link of traditional emotional bonding. It is little wonder that he almost openly cries when attempting to vent the frustration he encounters in presenting his love (47-48). Unless Marta enjoys being the source of another's humour, James has no means of communicating with her.

Unintentional humiliation of others brings shame and guilt to those involved. Those who are stung with shame subject its harbinger to various forms of emotional and physical torment. Often, the most cruel punishment is to impose an acknowledgement of blame even if the individual was under the influence of other social forces.

Papa Magnani tells Jacob Weins that despite his good intentions for creating a literary shrine, such an act would make the residents of Port Annie look foolish: "'If you go through with such a ridiculous scheme, you will make all of us look like fools'" (ROJB 76). His words are similar to those of Julius Champney when referring to the death wish of

Lily Hayworth: "'You're letting that old woman make fools of you all ...'" (IOTW 298). Lily and Weins have their moral convictions for acting as they do and neither has the ulterior desire to make fools of others.

However, personal motive is not always so clear as to remove room for doubting the reasons behind action. Frieda accused Barclay Philip Desmond of making fools of his relatives, mother, and neighbours: "'You! Do you see, you little creep, do you see what a fool you've made of ... of everyone?'" ("Ladies and Gentlemen, the Fabulous Barclay Sisters!" 297). Barclay's intent, though not explicitly known to himself, is to do exactly this. A similar problem of establishing motivation occurs in Conrad's disturbance at the restaurant of Soseki-san. Conrad wants to focus attention upon himself. He jeers at Weins and Hiroshi and challenges them by asking the retired sumo to show him the ritualized movements. The intention of Conrad, the introvert, is to take attention from Soseki-san not to directly insult him as Hiroshi suggests.

> 'You are insulting him. He is not stupid, he can guess what you want, you are trying to make him look foolish, he thinks, instead of respecting his position as owner of this restaurant where we are guests.'
>
> ("Sumo Revisions" 252-53)

Problems in establishing individual motivation hint at the seventh and final signification of fool. The fool is also the individual motivated for the wrong reasons. Such

fool-status comes when individuals have or seem to jeopardize rationality by behaving irrationally.

Lily Hayworth suggests the most obvious example of wasteful action when she records Keneally's abuse of things: "'There's nothing more foolish than a human being with all he's got to work with wasting his fury on inanimate objects that don't even know he's alive'" (249). Wade Powers accounts for his following Maggie across the world in search of Keneally's mythological homeland in that he too is affected as Maggie: "'I'm as foolish as you are'" (310). Wade suggests that they lack the proper motivation for such a trip and search.

There are any number of individuals who question the motives behind their actions. George Beeton was shocked at his own foolish belief that following the disguised Greg Wong would bring him a meeting with Fartenburg (200). Angela Turner "did a foolish thing," or so she thought, when she showed her feelings to Larry Bowman (171). Mr. Pernouski, in a rush to meet the challenge of a sale, did not think of the property in relation to the Eckharts or about going down the slope. He later recognized his foolishness on both counts.

Individuals identify themselves as fools because of personal evaluation in immediate hindsight. Action and motivation tend to be of equal stupidity but one can see how the latter could be of little importance in regard to the magnitude of the act.

In establishing the identifying quality of the fool signification the critic must be wary of its particular use. The environment of the word's utterance, vocal, psychological, and physical, is of utmost importance. Evaluating identification sometimes necessitates a humility only reflexive thought can embody. Outlining personal weaknesses encourages reader acceptance of character evaluation. Therefore, the critic must be familiar with a character's use of the word "fool" plus the other identifying forces of influence, before a legitimate appraisal of one or another signification can occur.

Exploration of the characteristics falling under the label of "fool" suggests Hodgins' awareness of the individual's willingness to judge. It must be recognized, however, that Hodgins' use of "fool" also reflects local language customs. It is obvious Hodgins writes to present the individual in a social context. Therefore, by focusing upon the individual Islander's pejorative evaluation of self and others, he prepares the reader for its social manifestations. Evaluation through occupation or ethnic stereotyping is generally considered a social phenomenon, but very few consider its origin.

Some individuals have to contend with disabling prejudices that do not necessarily limit life aspirations but definitely demonstrate the inequality of personal worth in society. In Hodgins' works such characters are defined by the larger society or dominant group because of the disreputable actions, words, and thoughts of a few unrepresentative samples. The

nature of such evaluation is that it often carries a local truth which leads to the production of an inappropriate generalization.

Occupational stereotyping is one means of establishing a sense of exclusiveness within a social context. But occupational characteristics can be locally specific or universally recognizable in their social significance. For example, the ambulance-chasing lawyer, mole-faced bureaucrat, or the knife-happy doctor are not to be found in Hodgins' works. His occupational stereotypes are native to Vancouver Island. But within Hodgins' categorization of occupations there can be a melding of the local logger with the universally appealing teacher.

Hodgins realizes that not all of his readers will be willing or able to sympathize with his logger types. The teacher, then, a professional very few have not encountered personally in modern North American culture, becomes a character whose alienating qualities represent a universal equivalent to the unfamiliar up-island logger. A far greater number of people have experiences with teachers than academics. But the academic is real, has a legitimate occupation, and cannot be socially ignored. Loggers might seem strange or foreign to some, but so are academics to others.

In Hodgins' fictionalized world, young boys yearning for manhood and social acceptance by peers race to become loggers.

> Boys a year out of high school ... got themselves sagging beer bellies and sway backs and sunburnt throats. They swaggered in their work clothes like kids who'd just discovered a basement dress-up trunk: hard hat, torn T-shirt or undershirt, jeans too large and held up by regulation wide braces, caulk boats.[12]

Along with their desired occupation these boys accept the physical and moral dangers of the life it entails.[13] Once accepted, the logger's life involves little choice. Work clothes and socializing are hardly unnecessary. But there is a social stigma attached to being a logger.[14] Wade

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[12]The Invention Of The World, 21.

[13]One must remember the woman as healer. Lenore Miles comforts Mrs. Baxter who "lost" her husband to a forest fire (124). Lenora Desmond seeks out tragedies to offer consolation. When she married, Lenora was aware of the logger's hazardous lifestyle.

> My father had no answer to that. He'd known since before his marriage that though my mother would put up with being married to a logger, expecting every day to be made a widow, she wouldn't ....
>
> ("The Concert Stages of Europe" 3)

[14]Local stereotyping, as will be explored shortly, has its universal connectives. As examples, I might offer you the typical boy according to Lenore Miles: "'Never mind,' she said. 'I guess I should know by now that the only things boys think of by themselves is food and trouble and usually they're the same thing'" (125); and, the typical teenage female as seen by Carle Roote: "'Was a friend of our kid's. A nice enough girl. Quiet, too, until the two of them got alone in a bedroom with a radio. Then watch out'" (115). Slim Potts' daughter, Regina, is the typical teenage girl in ROJB: "... they were all yelling, except Regina who was sixteen and of course superior to everyone

Powers, a so-called gentleman logger, participates in the Logger's Sports, the time of praise for their occupational skills and individual talents, but has no desire to actually be a logger. They act in a manner unbecoming down-island society. The omniscient narrator indirectly conveys the down-island sensibility in evaluating the representative action of Danny Holland, logger, and his Zulu, in the opening of The Invention Of The World: "... you could always count on a good show when the up-island people were in town. Straight out of the bush, they didn't know any better, half of them were crazy" (4). Hodgins' loggers might be untamed people; but stereotyping all loggers because of Holland is wrong. Even Spit Delaney carries the torch of logger-prejudice. He thinks of Stella's former fiancé as a "flat-assed logger" offering a "dinky little diamond ring" ("Separating" 7). Danny Holland tries to live up to his ignoble reputation; yet, Mr. Desmond, the father of Barclay in "The Concert Stages Of Europe," and the stoic Albert Miles of "Other People's Troubles," are not loud, drunken, or vulgar men, but are by occupation, loggers.

Up-island men are not the only subjects of down-island evaluation. Lily Hayworth supposes logging-camp women lack discretion and the power of self-reflection. The underlining

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else in the house ..." (47).

presupposition is that they live a life close to that of shameless harlots.

> Lily Hayworth knew a backwoods person when she saw one .... Logging-camp people had a mark on them .... In the kind of place [Maggie] came from, in the logging camp or wherever it was they probably spilled their guts to each other every day, over morning coffee. (253)

Wade recognizes Maggie as a type as well. But Maggie breaks with tradition by refusing to be what circumstances and others dictate she could be.

> In the old days, when she was content to live the kind of life her circumstances had defined for her, there'd been no risk. A cheap and vulgar girl, by some standards, she'd grown into a type [Wade] recognized. There were plenty like her around, in every settlement, in every camp, it was a pattern. Content, they grew into certain types of middle-aged women, hard, perhaps, and bitter and tired, but recognizable. (300)

Not all individuals succeed in breaking from a reality whose stigma is a conforming stereotyping. Maggie is an exceptional person in this regard. By exploring the discrepancy between actuality and stereotype, Hodgins reveals one aspect of the nature of local existence and hints at the fallacy and/or truth behind social generalization.

Not all of Hodgins' men are stereotypical loggers. Some are stereotypical academics and teachers, or mill workers, and vagabonds. The logger-type is used because it

is a means of drawing the reader's attention to the function of stereotyping in relation to local identity. But in his evaluation of the academic and teacher types Hodgins relies upon the reader's recognition of social assumptions. In keeping with his endeavour to juxtapose the universal with the local or vice versa, the mythological dimensions of the academic and teaching lifestyles are presented in local contexts. Hodgins' teachers and academics are never removed from social interaction. However, the local occupation of logger is complemented by the more generally appealing exposition of the teacher occupation and its locus.

Hodgins shows considerable insight when presenting student and parent evaluations of the teacher, and in revealing the psychological and/or intellectual limits inherent in the occupation.[15] Adults identify teachers as "know-alls." Realtors like Mr. Pernouski detest them because "they know everything" (83). But even with their massive amounts of self-confidence teachers have their personal problems. Kit O'Donnell of "More Than Conquerors" is forced to suppress her sexuality because of the social demands made upon her by occupation.

Children recognize teachers as adults totally removed from the actualities of life. Loggers' sons fail to see meaningful reasons for their social or even physical existence.

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[15]Hodgins is by profession a school teacher. No doubt his insight comes from this.

> The teachers at school obviously wanted [Barclay Desmond] to grow up and become a teacher just like them, because as far as [he] could see nothing they ever taught [him] could be of any use or interest to a single adult in the world except someone getting paid to teach it to someone else.
>
> ("The Concert Stages Of Europe" 5)

This is a problem encountered by all children who cannot reconcile the physically labouring father and/or mother with the chalk dusted teacher. Conflict arises when teachers present themselves as occupational idols and parents possess other hopes. Barclay Desmond's mother wanted him to be a pianist. Even though Mr. Desmond's parents wanted him to be a doctor or a florist, he secretly wanted Barclay to be a high-rigger ("The Concern Stages Of Europe" 3; 22). Barclay could not confront his father with his dislike for the paternal profession because Desmond "would never openly admit that this was really his goal for" the son (4).

Through the voice of the omniscient narrator Hodgins postulates that teachers, because of their constant need to assert authority and personal example, become too confident in their own wisdoms. The limbless Jerry Quirke possessed a "teacher-soul ... which liked to see students rising up from below but hated to see them soaring off above" (81). Virginia Newman posits that teachers talk too much and should "learn to teach without speaking at all'" (214). Teachers are

always telling students the facts or the truth without in-depth evaluation. In expressing ideas so young minds might grasp their meaning or meaninglessness, teachers establish themselves as idols to be worshipped. However, disappointment always shatters such youthful illusion: "'We all are disappointed,' said [the teacher, Kit O'Donnell] .... 'No one knows that better than a teacher'" ("More Than Conquerors" 152).

The academic's lack of ordinary human experience is reflected in his more socially active satellite, the teacher. Much of the criticism that Hodgins directs towards teachers is applicable to academics, but the former are not inhabitants of the mythical "ivory tower." Society, as a whole, has more involvement with teachers than academics.

Removed from life, academics can live vicariously through books and dreams.

> [Jon] spent most of the [Delaney's world tour] reading books about the countries they were passing through, and rarely has time for the real thing. It was obvious to Spit that his son was cut out for a university professor.
>
> ("Separating" 11-12)

Without a desire to dirty themselves with living, or fearful of experiencing life, academics can have about them the sour smell of innocence, naivetė.

A preference for an imaginary world as opposed to the real one can be symbolic of dissatisfaction with personal identity, job, or place. Unwilling to confront personal

reality, academics hide in the imagination of others or even themselves. Virginia Kerr, the university art professor, enacts sexual fantasies with Wade Powers (132). Kerr, the "idiot child," turns sexual relations into a game commencing with some fantasy-like question resembling: "Mirror, mirror, on ...? (132). Until Wade admits that "when she was around there was no other woman who could affect him the way she could" Kerr pretends to be the sexually uninterested, psychoanalyzing intellectual (132). Virginia Kerr's playing with words is like that of "innocent" James Robson and his obnoxious colleagues (IOTW 29, 41; "Invasions '79" 33, 35). Such child-like playing is representative of unreasonable avoidance of either individuals or actual existence.

James and Virginia have similar points of view. As a woman, Virginia separates her academic life from her physical one. Even when participating in a most basic human action she pretends to be a beauty loving in her forest garden. Ironically, James is made a part of minor international scandal and espionage by his mother and sister. Bella and Iris invade his domain and leave it in disarray. James is an emotional innocent, not a social or political one. Bella's lack of etiquette or social discretion and her ignorance of political maneuvering combine to make her a destructive force in James' life.

Choosing the life of a logger, academic, or teacher, brings with it certain problems. Words cannot physically

crush men to death, but like the logging truck out of control, they can mean disaster. The "ivory tower" academic or the "know-all" teacher is as much obsessed with work as the logger-cum-farmer father of Wade Powers. The potential for occupational hazards can depend upon the skill the academic, teacher, or logger has in separating living from work. But loggers, academics, and teachers can only be superficially known through occupational stereotyping.

Society is an amalgamation of various occupations and each has its own set of identifying qualities. But the truth and individual legitimacy of such characteristics must be understood as that of generalization, not universal fact. The truth of occupational stereotyping is that it brings to bear the need for in-depth examination of local people. It is a sign-post for truth that must be discovered in each specific example.

Categorization by occupation is one method of determining partial identity of communal members. But to focus entirely upon occupation within Hodgins' world is to ignore the identifying quality of a hierarchical social structure.

Hodgins, with an obvious desire to produce laughter through narrator sarcasm, constructs his fictional society upon a British ideal. Donal Brendan Keneally, the false mythological hero of The Invention Of The World, indirectly acknowledges British imperialism, and as an early immigrant so he should, because it is one of the major sources of New

World development. He is made acquainted with the New World English when addressed by a Chinese.

> Keneally who had been warned on the boat that the town was made up almost entirely of Englishmen, marvelled at the length to which the bastards would go, in dress and language and even in appearance in order to assume mastery over a foreign land. (92-93)

British immigrants built New World society to reflect Old World ideas of transportation, industry, and morality. With them they brought social customs and British haughtiness. Hodgins describes the transplanted British through a humorous, sarcastic, and socially awakening stereotyping.

Brian Halligan, though really an Irishman escaped into Britishness, is a transplant oozing British superiority. It is from his unreformed type that North American British originate. Halligan's English Protestantism, instead of helping him in the New World, gave him an overly strong sense of Puritan self-righteousness.

> He was terrified of being converted to vulgarism. But few people of the town who had noticed his existence at all dismissed his high-class habits as simply a poor foreigner's attempts to feel superior. Not even his carefully preserved English accent bothered anyone.
>
> ("The Religion Of The Country" 98)

"Matt Bickman, who didn't have an English accent" ignored Halligan when he ascended his "High English horse" (99).

But, it is Babe, the vivacious outdoors damsel, who expertly outlines Halligan's sensibility.

> 'The trouble with you bloody Englishmen, even today,' she said, 'is you expect to come here like colonizers and let the natives do all the dirty work while you sit around enjoying what you call 'culture.''
> She laughed at his reddening face and added: 'Foreign culture.' (106)

When Halligan becomes Babe's husband he changes chariots and seeks to reap financial glory as a working class North American. For comfort and for love, Brian Halligan chooses belonging instead of isolation.[16]

Offspring of the gentlemen frontiersmen, the real colonials, became the North American British. They retain the attitudes and culture of their forebears despite the power of idea and convention developing from within the newly settled environment. In some sense, Halligan is both a late colonial and, at first, an ineffectual frontiersman. But Hodgins never gives an explicit example of the false

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[16]The irony is Halligan accused his mother of selling out for comfort: "'Sold out is what you did. Sold out for the sake of belonging'" (113), when he himself gives up totally to the prevailing sensibility of his adopted home:

> When the news of her death was cabled to them by the parish priest he didn't bother to attend the funeral ... he had discovered an old man who might just be ready to sell a hundred-acre piece of waterfront property which was ideal for subdividing ... someone else might get there first to grab it. (144)

British, those once removed by birthplace from their original heritage. The left-over urge to be British is, however, a major concern of Hodgins. Barclay Philip Desmond is threatened with being laid at the mercy of a "private school in Victoria, where vicious teachers with English accents would beat" the delinquency out of him ("Ladies and Gentlemen ..." 282). The false aesthete, Mrs. Barnstone, possessed a "fickle," "fake-English voice," that she nurtured as well as her art (6, 62). Kit O'Donnell speaks in an over-accentuated manner. The effect, a "phony English accent," produced by some speech teacher of the Queen's English: "This was a great town for speech teachers. Kids learned to talk as if they'd been brought up in bloody Buckingham Palace" ("More Than Conquerors" 113, 114).

Desmond's fear of Victoria schools reflects an example of local or popular lore.[17] Mrs. Barnstone's voice rings out the desire for culture, national history, and established social hierarchy. Kit O'Donnell is a representative victim of a society without self-confidence. Hers is a society entangled in imported speech, social morals, and life expectations. All three are symbolic of the historical mire

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[17]The fear of the private school with vicious teachers probably has a factual foundation similar to the children's song in ROJB: "According to a song the children had once made up, the dark water of the inlet was where your nightmares came from. Nonsense, of course ..." (5). Its foundation is local lore or folk, popular belief, but has the potential to become folk-lore.

created when a native gentry established itself and began imitating what attempted to pass for authentic British culture. The landed gentry, yearning for culture and social superiority enjoyed by the false-British, frowned upon new immigrants.

In "Three Women Of The Country," Mrs. Wright is disgusted at the way Mrs. Starbuck approaches her home "waving her arms and ki-eye-ing like an immigrant" (28). She uses the immigrant as an example of insane unknowing when attempting to bring Mrs. Starbuck to Her senses: "'If you could just see yourself right now, you look like a know-nothing bohunk straight off the boat'" (37). The implication is that they, these two particular women, are so much better, more refined than new settlers.

A much clearer distinction between the local gentry and the immigrant is made evident by Lenora Barclay Desmond's aspirations for her son in the "The Concert Stages Of Europe." Mrs. Korhonen would see that Desmond was better suited to his role in life. Instead of forcing an ungifted and uninterested boy to learn piano, she would rather he be taught a practical skill, like driving a tractor.[18] Mrs. Desmond thinks that because the Korhonens are so fresh-on-the-soil, culture is of no use to them.

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[18]Mrs. Korhonen: "'Yeh! Better he learn to drive the tractor'" (8).

> 'Not on your life,' [Lenore] said. Driving a machine may have been good enough for some people, she believed, but the Barclays had been in this country for four generations and she knew there were a few things higher. (9)

The thought that immigrants, lacking the softer refinement of intellect, are fit for nothing but "bull-work" is common. Yet, this is not the final rung in the social hierarchy Hodgins develops. Immigrants distinguish themselves by ethnic origin and their abilities to find success by new social standards. Eli Wainamoinen of "More Than Conquerors" recognizes that his nationality is known on the Island for its logging abilities, or related occupations. As a Finn he knew he would be known by voice as either a "faller" or a "bunkhouse cook" (108).

> A Finnish accent, he said, was something these people expected to hear in logging camps.
>
> ...
>
> If he had been Italian ... Spanish or Hungarian or English he would have worked hard to hold onto a foreign accent. It would have been a help to an artist. But not Finnish. (108)

The correctness of Eli's appraisal of the prejudicial stereotyping of Finns is given concrete evidence when an anonymous fat woman at his opening comments: "'It's the

first time I ever heard of Finn who could paint .... They don't go in for things like this. As a rule'"[19]

Hodgins also presents the stereotypical Irishman and the typically prejudiced opinion of him. The Invention Of The World's Edward Guthrie says that there are two types of Irishman. One was the person who would "'Fight to save your hide even if he didn't know you'" (208), the fighting match for the French Canadian who would always "'treat you like the scum of the earth!'" (207). They were the "famous friendly Irish" that Brian Halligan never found in Ireland (102). While he visited, the "few he saw nodded shyly at him and glided by as silently as cats" (102). But the Irish fighter is brought vividly forth in the physical support offered Jacob Weins by "'Born in Belfast.'" He "declared himself to be behind the mayor every inch of the way and would gladly kick the teeth out of any bastard that refused to see the light" (218).

Guthrie's second type of Irish is the "'Dirty Irish'" (208). These are lazy, stinking people, who care little for anything.[20] But Guthrie qualifies his evaluation by saying,

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[19]"More Than Conquerors" 135. The irony of the fat woman's statement is brought to light by the "fact" proposed by Eli: "Back home, of course, this day would have come forty years sooner" (106).

[20]Edward Guthrie's example of the "Dirty Irish" is as follows:

'I seen one damn family, they was so

"'There's more than one kind of anything'" (208). His qualification strengthens Morris Wall's comment that the Irish he knew, quite possibly the same ones Guthrie refers to, were "'fine people, very fine people nearly all of them'" (185).

The stereotypically dirty or friendly Irish must be reconciled with the attitudes expressed by the imperialist Coleman Steele. Steele despises Keneally because he failed to recognize his role as Irishman in British society. Famine and servitude is the historical lot of the English-Irish and Steele cannot understand why Keneally and his colony would want to disrupt tradition.

> 'This is an English town, mister. Or was. The people who settled here knew what kind of life they were building, they had fine models at Home they could follow. But do you think <u>that</u> bunch paid any attention? The Indians went along with it. Why shouldn't they? And all those Chinamen they brought over to work in the mines went along with it, some of them turned into the best Englishmen of all. And there were other Irishmen who came over and weren't afraid to fit in with the scheme of things, doing the things that Irishmen are meant to do. But not old Whozzit, Keneally!' (174)

> goddam lazy, hell the old woman slopped around like a stinkin' cow and dogs upon the table to lick out the plates ... I knew one family with six boys and every one of them too lazy to cut a stick of wood for the fire ... I <u>seen</u> this, they put the goddam log in through the window the butt-end in the stove ...' (208)

The Irishmen that came to the Island either cast off their social resignation and attempted to replace the English in the economic hierarchy or kept it and continued as they did before, man-servants to a mercantile society. Those who could not believe the reflection the Island made of home, who could not see any other future but that of squalor and poverty, fell victims to despair.

If being a Finn meant something worse than being Italian, Spanish, Hungarian, or English, being Irish was worse than being Finnish.

> And being a Finn ... meant something very specific. A Finn would give you the shirt off his back, a Finn was as honest as the day is long, a Finn could drink anybody under the table and beat up half a dozen Germans and Irishmen without trying, a Finn was not afraid of work, a Finn kept a house so clean you could eat off the floors.
>
> ("The Concert Stages Of Europe" 6)

People knew who and what Finns were in Barclay Desmond's town of Waterville; or, at least he thought they did. Scandinavians were not typical Finns. Not all "bohunks" were as Desmond thought ("Three Women Of The Country" 26). Mrs. Starbuck was not as honest as the day's length nor did she show any obsession with clean floors.[21] The "'huge

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[21]Mrs. Wright establishes that Mrs. Starbuck is of Scandinavian descent: "Mrs. Wright had heard once that Edna Starbuck's parents born in Norway, which would explain her height, and perhaps even her size ..." (26).

bohunk chokerman'" that Conrad so affectionately spoke of in "The Sumo Revisions" was "'a mean and filthy man'" who physically abused others (203; 244). Maybe the Irish and the Scandinavians are not so different.

Such evaluations of ethnic groups hardly represent the Island's people. A sense of the Island personalities comes through the presentation of universal or stereotypical beliefs. Island people offer ethnic appraisals that carry some truth. The Korhonens were an exceptionally clean and able family, but not perfect.[22] "Born in Belfast" expresses his personality without sham. Jacob Weins labels Papa Magnani a "religious man," a man with some religious sensibilities, because he is Italian (76). After Weins accosts Magnani with his shrine proposal, his accusation is: "Italians were too emotional to think straight" (78). He re-states the idea of Magnani as an "emotional wrong-headed Italian" later (24). Papa Magnani is an excitable fellow.[23]

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[22]One must remember that Desmond's primary source of information is probably the ethnic speculation he hears about his "new neighbours, the Korhonens" by family and friends (6). Larry Korhonen, the male offspring of this ideal family, and the failed hero of Desmond's eye, "beat up one of the teachers, and set fire to the bus shelter" -- perfectly good anti-social behaviour (14).

[23]The occasion is Weins' shrine proposal to Magnani. Papa Magnani's explosion gains its humour from his religious conviction.

'Jesus Christ!' Papa Magnani nearly

He does, however, show considerable restraint and understanding when Mr. Manku's family attacks the Chamber-Potts.[24]

The hierarchy among immigrants, posited by Eli Wainamoinen, is evidence to the fact that colonial offspring have no monopoly on judgemental stereotyping. Mr. Magnani stereotypes Kamaljit Manku when he suggests he is calm, inexcitable. When Manku shows no interest in Magnani's excited reaction to Weins' proposed shrine he offers this unspoken opinion: "So don't get excited about it .... So maybe with your great Eastern wisdom you don't care that we have an idiot for a mayor" (77). On this point the reader would have to agree;

> exploded when he heard the scheme. Then, shocked at his own vehemence, he stuttered, apologized in every direction .... He dug his fingers into his hair ....
>
> Even after the mayor had left obviously offended, Papa Magnani's head was in danger of falling off. 'Banners! Signs! Tourists!' He stomped back through the men's changing room. 'The man is crazy!' he shouted to Mr. Manku ... (76)

[24]Magnani psychologically evaluates the Manku's attack in a calm and collected manner. He indirectly suggests that they acted foolishly.

> 'Stupid ignorant kids .... Not a brain in their heads, no manners at all, no body should pay any attention to a word they say, they don't know any better ... just the kind of thing they might pick up from listening to stupid parents or equally stupid friends at school. Stupid thoughtless words, nothing important enough to spoil a wonderful day, ...' (133)

Manku is apparently unexcitable, cool, collected, always thinking of greatness, but his family surely is not. Had Manku heard the insults of the Chamber-Potts he too might have reacted temperamentally and participated in a bloody beating of children; yet, discussing such a probability is purposeless.[25]

The truth that Hodgins presents in stereotypical generalization serves to authenticate the portrayal of his Island setting. He takes pejorative stereotypes and evidences them in such a manner that the reader is able to reject and/or accept their significance depending upon the examples provided from local society. Loud boisterous loggers, isolated academics, worldly-wise teachers, sexy tramps looking for a better life, hot-blooded Italians excited by stupid ideas, violent smelly East Indians chasing big bucks,

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[25]If Manku is the slightly wise but bumbling East Indian, and his family atypical Indians, his own children fulfill the role of stereotypically violent Punjabis -- Sikhs. He would be the atypical representative. All the Mankus are stereotyped as smelly Indians. Slim explains that the odour associated mythologically with body, is in this instance, originating from diet.

> 'They tell me when them people live in a house, the smell gets into the woodwork so bad you can't get it out no matter what you do ... It's that terrible food they eat ... made of stuff so strong it'll curl your toes.' (186)

To show the truth of some of Slim's wisdom Hodgins has Manku eating shortly after these comments are made, and the dishes were "seasoned with plenty of hot garam-malsa" (187).

Chinese businessmen worshipping mammon's law, Finns painting nudes, Florence Nightingale posing as loggers' wives but needing the comfort of others, loggers' sons knowing loggers' unspoken dreams; all of these types are given a reality.

But stereotyping is connected to another psychological process that Hodgins develops for a character to attain a sense of self. Pejorative identification, as is indirectly defined by Arthur Adamson, "promises a superior self-image, a mirror reflection of our own self-righteousness."[26] Individuals who evaluate the self-worth of others through judgemental commentaries either possess insightful glimpses of human interrelatedness and interaction, or, unconsciously outline personal desire and/or psychological deficiencies.[27]

Stereotyping is a conscious act of self-elevation or suppression of another. "Nigger" has a vicious snarl of oppression as does the droning, bovine, "bo-hunk." Such derogatory terms of reference are intended to belittle others. Children calling to "Dinks," "Pack-men," and "Canucks,"

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[26]Arthur Adamson, "Identity Through Metaphor: An Approach To The Question Of Regionalism In Canadian Literature," Studies In Canadian Literature (Spring 1980): 89. Adamson writes: "The designation of others as 'Kikes,' 'Whops,' 'Americans' promotes a superior self-image, a mirror reflection of our own self-righteousness."

[27]Adamson states that the evaluating individual "is revealing his own inner self, a self of which he is unaware, but which embodies the very identity he seeks to avoid by categorizing the other. This is the well known phenomenon of projection" (89).

do not do so for the same reasons as adults. Therefore evaluation of another's self-worth, signifying another's identity, is not simply a matter of shouting foul names. Stereotyping offers the most obvious pejorative identification of others but in the Hodgins milieu a more subtle evaluating procedure exists.

Hodgins presents the annoyingly obvious to create resonances and reverberations that entice the reader to look beyond didactic surface telling. Grey areas of indecision, motivation, and unknowing are his artistic playgrounds. So, when he presents evaluation in the form of pejorative stereotyping the critic immediately suspects its extreme opposite -- unbiased individual evaluation originating from a prophetic or wise figure. In this fashion, Hodgins juxtaposes the covert truth of stereotyping with the axiomatic truth of individual decree.

Poets are Hodgins' prophets for humanity, but individual characters and especially types, with their seemingly absurd, super-ordinary states of being, often possess one or two lines of authorially intrusive, supposedly accounted-for wisdom.

Simpletons might be bearers of wisdom, living could bring insight through experience, day-dreaming might loosen the tongue of true consciousness, and being confronted by doppelgänger could inspire recognition of truth; but evaluating wisdom uttered by implausible or underdeveloped characters, is unsuccessful yet expressly evident in Hodgins' works.

However, this is not to suggest that ordinary people, the vital centre of Hodgins' writings, cannot have glimpses of universal truth. Problems arise when Hodgins fails to make his characters ordinary.

Ordinary does not necessarily mean "normal." That is a socially definable and locally distinct state of being. "Ordinary" in the sensibility of the Hodgins milieu means revealed, obvious, unencumbered with riddle. Unknowing is not the reader's intellectual state in regards to the character's psyche and predicament. When the reader is placed in a state of ignorance, characters are not ordinary, but complex constructions of phony psychological realism. Truthful evaluation proposed by ordinary characters has an axiomatic quality or is given credence and credulity by individual sincerity, experience, and conviction.

Madmother Thomas, Eleanor Barclay, Mrs. M. Wall, and Mr. Horseman, are mini-prophets who lack persuasive character development. Unlike such individuals as Jacob Weins, Stella Delaney, and Lily Hayworth, these underdeveloped characters represent blatant authorial intrusion.

Madmother Thomas (Hattie Scully), although her madness is partially explained through the revelation of Keneally's sexual abuse and her regret of having left the Colony, is not ordinary. The reader never experiences Hattie Sculley's mind or observes her in real human interaction sufficiently enough to feel her pain. She suggests that marriage, one

form of communion, cannot displace the isolated individual: "'Even those of us who walk the isle, we're still single all our lives, you can only be one person at a time'" (16-17). She hints that each of us has various roles which we play in life.[28] Eleanor Barclay has a similar evaluation of Jacob Weins. Weins, she said, "'decided to dislike the person he used to be, and hasn't yet found the person he wants to become" ("The Sumo Revisions" 214). Eleanor is as normal as her fabulous sisters, but represents a recognizable social extrovert not a humanized character.

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[28]The roles of a woman have already been outlined. She is wife, sexual being/object, nurturer, healer, destroyer, and helpless human. But Hodgins explores other roles, identifying influences, as well. Barclay Desmond, in "The Concert Stages Of Europe," marks some of the role pressures influencing his life.

> People were always asking what you were going to be when you grew up. As if your wishes counted. In the first six years of my life the country had convinced me it wanted me to grow up and get killed fighting Germans and Japanese .... The teachers at school obviously wanted me to grow up and become just like them, ... My mother was counting on my becoming a pianist with a swallow-tail coat and standing ovations. And my father ... badly wanted me to climb into the crummy every morning with him and ride out those gravelly roads into the mountains and risk my life destroying forests. (5)

Other evidences of role-playing: "Spit Delaney's Island" -- 180, 198; IOTW -- 124, 139, 140, 256, 291; "The Concert Stages Of Europe" -- 3, 4, 5, 9, 22; "The Sumo Revisions" -- 192, 242, 250, 256.

Madmother and Eleanor agree with Mrs. M. Wall that, "'Everyone has their own life to live'" (IOTW 190). The problem is determining what path leads to true individual life. But Mrs. Wall, for her age and the era of her upbringing, appears too psychologically evaluating of her husband. More of Christopher's naughtiness towards her and less on her husband's developing guilt complex would make her an old but sensitive woman. As she is, old and clear sighted, the explanation she offers of Morris' guilt and Christopher's "poetic temperament" appears out of body (189). Old age, sensitivity, and near death cannot cover Hodgins' narrative voice.

The implied narrator, while voicing his opinions through Madmother, Eleanor, and Mrs. Wall, comes to the textual forefront in the character of Mr. Horseman. Horseman is a visible literary example of the mythological Irish double. Donal and Brendan Keneally, identical but opposite in moral extreme, become reflected in the literary invention of mythology. Barclay Philip Desmond and Jack Hodgins have a similar faith in words. But the mythic double is also the literary doppelgänger and presents direct artistic presence. Horseman posits that Wade's fort is a representation of his self-centeredness.[29] Wade, he says, has no true notion of self.

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[29]Wade created the fort and its worldly history to swindle tourists. In some sense, they come to worship him, or a symbol of his social self. Wade makes the fort an extension of himself, his double. Horseman, as Wade's opposing self, comes to tell him that he is not what he seems: "'There'd

> 'Mr. Powers,' he said, 'you're just as phoney as that museum of yours. You're your own twin, Powers, but you've hidden the true one. Buried him. Locked him up, maybe, the way you tried to lock me up.'
>
> ...
>
> 'I've got to be going. Don't you think, Powers, that it's time you took responsibility for what you really are?'" (305)

Such a convention, obviously linked to attempts at fictional cohesion, signifies trite manipulation and lack of artistic control.[30] Horseman's advice is repeated in several other voices. Hodgins does not need his ideology and wisdom to portray Wade in a psychologically convincing manner. Nor is he necessary for the reader to make the connection between the creation and swindle of the Keneally myth and that of

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be nothing in it but yourself. Or what you thought was yourself'" (159).

[30]Eleanor Barclay charges Barclay Desmond of lacking control over the tale he spins: "'You've got t know how to control it'" ("Ladies and Gentlemen ..." 298). Keith Maillard ("Raising The Curtain On The Barclay Family" Quill and Quire 47 (August 1981): 25) posits: "The standard criticism that has been levelled at Hodgins has been lack of control." He has a tendency as well to directly answer the critics in his works. Mark Abley (Review of BFT: Canadian Literature 93 (Summer 1982): 120-122) suggests the parallels between Hodgins' literary theory and that of the character Eli Wainamoinen. Others, like David L. Jeffrey ("It Out-Hodgins Hodgins: Burlesque and the Freedoms of Fiction," Essays On Canadian Writing 26 (Summer 1983): 80-84), have also considered the problems of unity in Hodgins' writings.

Kyle-Powers. Hodgins seems under the false impression that multiple parallelisms and formula writing equals unity.[31]

This itself is no new criticism of Hodgins. In October of 1979, while reviewing The Resurrection Of Joseph Bourne, George Woodcock commented upon the similarities of the physical structuring, characterization, and themes of this novel in relation to its precursor, The Invention Of The World: "[Hodgins] seems already to be settling into a kind of high grade fictional formula."[32]

If lack of reader familiarity jeopardizes the evaluating impact of Madmother Thomas, Eleanor Barclay, Mrs. M. Wall, and Mr. Horseman, the opposite must be said of Jacob Weins, Stella Delaney, and Lily Hayworth. Hayworth and Weins are central characters in their respective works. They reveal themselves by word, action, and thought. Stella is identified through her relationship with Spit. She offers a lesser degree of complexity for critical understanding because her psyche is indirectly entered through Spit's. The reader is

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[31]J.R. (Tim) Struthers, "Thinking about Eternity," Essays On Canadian Writing 20 (Winter 1980-81): 126-133. Struthers outlines Hodgins' propensity for repetitive parallelism within a single work and between works.

[32]George Woodcock, "The Resurrection Of Joseph Bourne," Saturday Night (October 1979): 70, 72.

made aware of Stella's pain primarily through action and gesture.[33]

Weins and Hayworth engage in honest and rewarding self-analysis. They evaluate personal understanding of individuality in relation to past experience and the nature of identifying relationships. Jacob Weins realizes that the individual identifying-life has many internal routes. In "The Sumo Revisions," Weins states that identity is developed through life experience: "There were other ways of being the person he'd been learning how to be for sixty-one years" (257).

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[33]Stella Delaney is known through description and through Spit's appraisal of her.

> 'You're crazy," she said. 'Get a hold of yourself.' Her eyes banged around in her head as if they'd gone out of control.
>
> ("Separating" 12-13)

> Stella was one of those women who still wore housedresses when we were married, around the house ... She wore flowered dresses to the day I left. I don't know what happened after that ... Forty years old and bony as an old nag and here she was in black pants, for crying out loud ... She always did think she could've been a lady if she'd ever been given a chance ... But I could never see her acting like that without thinking Come on lady, this is Spit sitting here, I'm the one that's seen you walking around naked ...
>
> ("Spit Delaney's Island" 177)

The forced self-examination of Weins parallels that experienced by Spit Delaney. Neither man engages in willing self-analysis. Stella's recorded words to Spit represent an adamant proposal for self-examination: "'It means why don't you start trying to find your own life in yourself instead of behaving as if it all depended on everyone else, and you got cheated of your share'" ("Spit Delaney's Island" 180). Stella's analysis of Spit is similar to Horseman's of Wade. Also, Lily Hayworth wonders about the past life of Anna Sterner in such a manner that one is again mindful of Wade and Horseman. Of Anna, Lily said, "'... maybe she's old enough to have got a good look at herself and realize that she doesn't' know who she is'" (261).

Anna's simplicity and desire for basic non-associative existence can be explained with regard to a defeating home environment and the failed expectation she experienced at Joel's end-of-the-world commune (150). Anna could be wearing a mask to cover her fear of living.[34] Charlene Porter, one

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[34]There is no evidence to suggest that Anna Sterner is retarded. She is a parent-pecked teenager who seeks warmth elsewhere. Her deceptive habit of letting her eyes run their own course hints at a simple nature that could as easily be a conscious defense.

> When Maggie went out onto the verandah the girl slid along the wall, a little closer to her, her eyes running down along the railing
>
> ...
>
> 'What is it, Anna? What's the matter?'

of the "Three Women Of The Country," also experienced the defeat of failed expectation. For her, the "real Mrs. Starbuck was hiding behind a new and ugly mask, the mask of a cheat and a criminal" (51). Mrs. Powers, Wade's mother in The Invention Of The World, could not believe he was lazy and uncaring: "'It's only an ugly mask you're wearing just to spite me .... And some day I'll find a way of ripping it off you'" (139). Mr. Porter, Charlene's father, is also aware of the masks individuals could wear for others.[35]

The evaluating capabilities and knowing demonstrated by Mr. Porter, Charlene, Mrs. Powers, Lily Hayworth, Stella Delaney, Jacob Weins, and, as well, that by, Horseman, Barclay, and Thomas, reflect sincere attempts at conveying wisdom. The evaluation of characters by themselves or by others does, however, lack a subtlety. Like the pejorative evaluation of stereotyping, positive internal or external assessment of another's individuality tends to be overt.

Hodgins parallels two levels of evaluating identification to suggest the sense of self individuals gather from judgemental contempt. Pejorative identification of occupation and

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> The eyes ran up a post and followed
> the evestrough back, her bare foot
> twisting on the verandah boards. (49)

[35]Porter is very much aware of masking on the part of his daughter: "It was what her father called her furious face, put on like a mask whenever, she didn't want to look at him" (41). He could, no doubt, recognize this face when she directed it towards others.

ethnic groupings is a social manifestation of the individual need to evaluate self. The truth conveyed through either personal or social identification of self-worth must be considered incident-specific. Establishing what "I am not" is a logical method of narrowing the possible scope of personal identification. But "what I am not" might never be truly reflected in what you actually are. Evaluating bias is the key to understanding the self-established through judgemental contempt.

CHAPTER FOUR

THE BEING WITHIN: COUNTER-IDENTITY

In the fictional world created by Jack Hodgins individual characters are moved to swift heroic action or apathetic listlessness and stasis, depending upon the clarity or confusion of their visions of life-purpose.[1] Jenny Chambers, the pink-haired stripper in The Resurrection Of Joseph Bourne, fears "getting fat and not having a purpose in her life" (24). The wedding preparations give Jenny's life a social meaning that was lost when she retired from strippping. Joseph Bourne's wife sees his life-purpose making him a moral exemplar of the "guidance of good" (58). Maggie Kyle's life in The Invention Of The World is governed by her devotion to finding a "solid base" from which she rises to a purposeful life of helping the physical and emotional wrecks created by man and nature (46). Life-purpose gives the individual a sense of "why?" in relation to personal action and motivation.

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[1]Concern with life-purpose is evident in the four Hodgins texts being discussed.
SDI -- "Separating": 6.
IOTW -- 46, 220.
ROJB -- 32, 50, 53, 58, 89, 214.
BFT -- "Invasions '79": 31.
"The Sumo Revisions": 184.

Yet, like the monomanical work ethic, life-purpose can be an instigator of a destructive obsessiveness. "Separating's" Spit Delaney is a man "committed to what he [does] for a living" (16). When Old Number One is taken from his care, work and life become meaningless. Spit lives his life in anticipation of his next day's work. Like Preserved, the romantic Crabbe brother in The Resurrection Of Joseph Bourne, Spit Delaney is a man devoted to action not a moral ideal (87). Spit and the sensitive giant are obsessed with the only things that matter to them, but things are significantly that, things.

In The Resurrection Of Joseph Bourne, Marguerite is Preserved's love object. He pursues her with great romantic fervor. Similarly, "The Sumo Revisions"'s nameless cyclist is drawn by some unexplained goal. Life-purpose can become an unfulfilling search for the unrecognizable and unattainable.[2] Julius Champney, The Invention Of The World's retired planner of towns, diagnoses Preserved Crabbe's predicament when he suggests that while in search of some vaguely defined goal,

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[2]The search for life-purpose can become an aimless wandering or a characteristic looking ahead ignorant of immediate surroundings.

Examples of too much looking ahead.
IOTW -- 115, 297.
BFT -- "The Sumo Revisions": 258.

Examples of futile searching.
IOTW -- 15, 227.
ROJB -- 98.
BFT -- "The Sumo Revisions": 259.

often "we never remember what reason we had for starting out" (277). Weins' cyclist, senselessly "seeing nothing but his far-off impossible goal," drives haplessly toward disaster ("The Sumo Revisions" 259).

Whether life-purpose is a nourishing and positive impetus encouraging self-development or a destructive and isolating obsession will depend upon the nature of the desired goal and the Weltanschauung of the individual who seeks it. In The Resurrection Of Joseph Bourne, Jeremy Fell equates monetary gain with "prosperity and progress" (53). He fails to consider the moral and spiritual dimensions of the business scheme that gives his life "purpose for the first time" (53). Fell's admirable wish for communal prosperity is belittled by his ignorance of the non-economic ingredients of a "prosperous" living.

Also, Mr. Manku's desire to be part of his adopted home, or, his attempt to make himself worthy of place, is overshadowed by allusions to comic theatre. The image of a fat brown man nervously paddling in a public pool is absurd in relation to the moderate heroism and devotion to purpose that Manku exhibits (ROJB 50).

Manku and Fell have commendable intentions, but personal action makes them appear as fools. The discrepancy between idealized living and real life exemplified by the experiences of these two men hints at Hodgins' juxtaposition of being -- and its corresponding reality of individual time and place

-- with a wish for an alternative existence such as that sought in idealized life -- counter-being. Waldermar Zacharasiewicz describes the deconstructive process outlined in the story, "At The Foot Of The Hill, Birdie's School," as Webster Treherne's encounter with a group representing "'counter-lore.'"[3] There is in the body of Hodgins' writing an identification process establishing counter-identity which revolves around the presentation of a universally recognizable wish for otherness with a dislike of personal existence.

Hodgins creates a typical world view, world-lore, with its inherent epistemological factors juxtaposed by a counter-world view, counter-lore. Each develops from a specific perception of life-purpose and serves as a medium to attain it. Counter-lore becomes a means of fulfilling worldly desires otherwise unreachable under the influence of the prevailing communal sensibility.

Counter-lore is a mixture of human practicality and aestheticism. But the governing world-lore Hodgins' works

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[3]Waldemar Zacharasiewicz, "The Invention Of A Region: The Art Of Fiction in Jack Hodgins' Stories," in Gaining Ground: European Critics On Canadian Literature, ed. Robert Kroetsch and Reingard M. Nischink, Western Canadian Literary Documents, Vol. VI (Edmonton: NeWest, 1985): 188.

Zacharasiewicz states: "One encounters several bizarre figures who are willing to teach Webster Treherne their 'counter-lore' -- for instance their negation of love."

An important distinction must be made here on the assumption that Zacharasiewicz's coinage 'counter-lore' simply means anti, opposite, contrary. In Hodgins' world counter-lore might mean opposite or opposing, but it can also mean other, or outside, in much the same way as the compound, counter-culture, often signifies.

present is inhibited by a falseness and deception arising from the cowardice of inertia. In truth, the life that counter-lore constructs is no better or potentially more accomplishable than that established through tradition; but, it is suggestive of an openness and an accountability through action that much of Hodgins' "real world" lacks. Counter-lore reflects a life of communal action, a life seeking moral and spiritual improvement, that is evident in the real world as well as the artistic one.

Hodgins' counter-lore is founded upon the arbitrary supposition of six categorically exclusive ideas.

World-lore	Counter-lore
i) outside	i) edge
ii) transformation/ metamorphosis	ii) extraordinary
iii) reality/fiction	iii) another/other world
iv) dream	iv) perception
v) rising up	v) commune/colony
vi) saving-lie	vi) pilgrimage

World and counter lores are founded upon ideologies linked by contrived and logical connectives. The imposition of a visible order upon Hodgins' sub-textual or intertextual resonances illuminates his creation of a rationalization for basic psychological existence. Worldly premises, finding opposition and comparable equivalents in counter-lore, are

challenged and upheld through Hodgins' artistic presentation. He creates, re-creates, orders, and distorts, to present two presentations of human life.

Although Hodgins chooses to distinguish between two perceptions of the world he does not eliminate the possibility of one in favor of the other. He describes how the world and/or the purpose of individual life is evaluated by various characters. Hodgins criticizes the individual use of world and counter-lore philosophy; he does not suggest, by making a choice between the two, that he knows how to resolve man's fundamental psychological conundrum -- meaningful existence.

In the beginning, says Hodgins, there is purpose. It moves man to action and makes him think. He lives because some goal is always outside his locus. But very often, it is not potential actualization of the perceived goal that is removed from a particular society -- it is the individual himself.

Life predicament is a barrier between an individual and his or her life-purpose in world and counter lores. The purpose that gives individual life motive and drive is unattainable. In world-lore the domain of the goal is outside the boundary of personal experience. Counter-lore, however, presents individuals unable to attain life-purpose because of being forced to the "edge." Nothing beyond this psychological state has any personal meaning.

Individuals strive to attain the unattainable and intentionally seek out adversity because they are motivated by a belief in the possible or probable becoming the real. World-lore and counter-lore explore the fantastic and fabulous qualities of reality. Both acknowledge that the world can be something other than it seems.

Transformation and metamorphosis in the natural environment, regardless of how fleeting, suggest to the advocates of world-lore that individual spiritual resurrection or change of physical existence is entirely possible. However, in counter-lore ideology the emphasis is on the extraordinary qualities of what is considered staid reality. Everything is not as it appears. It is the counter-lore view that recognizes the greater potential for actualizing personal goals.

In a world of extraordinary possibility characters are not preoccupied with a desire to name non-mimetic conformity "fiction." Counter-lore has a definite belief in the possibility of another-world reality. Instead of striving to set limits by distinguishing "fiction" from "reality," followers of counter-lore take action.

While Hodgins' counter-lore characters physically search and attempt to perceive their desired reality, his world-lore figures dream of what they desire. Counter-lore conviction lends to the establishment of communes and colonies while world-lore encourages thoughts of escaping from "here" by rising up. As a counter-lore character crosses seas,

climbs mountains -- lives as a pilgrim with hope of finding purpose in the present, the worldly figure works comfortably and imagines he is building houses for kings or repairing Pope-mobiles. The saving-lie keeps him in society, keeps him contributing some physical if not spiritual significance, to collective interests.

World-lore posits that modern technological advances and post-industrialization have created a community of isolated and alienated persons. Individuals belong to places of residence and communities are still defined by geographic location, but there is a lack of a communal sensibility.[4] But mechanized industry is not the cause of mankind's sense of alienation and isolation. The innate futility of existence is counterbalanced by mankind's devotion to individual self. Selfishness and a sense of personal distinctiveness are necessary, positive characteristics in human life. Isolation and alienation can convey a sense of self-definition, collective purpose. The irony is that where there is isolation there can also exist community.

The Finnish logger who instructed Keneally's docile Irishmen makes no impact on either the collective or individual minds of the Colony (IOTW 177). Jems the cripple, Keneally's

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[4]The sense of being outside while within a group.
SDI -- "The Religion Of The Country": 113.
"After The Season": 166, 164.
IOTW -- 117, 123.
ROJB -- 52, 127, 206, 214.
BFT -- "Invasions '79": 35.

most loyal subject, feels outside the Colony's unity of minds (123). Mother Halligan, the Irish Protestant in "The Religion Of The Country," does not feel a sense of community until she converts to Catholicism (113).

In the Irish Catholic community of Ireland, Mother Halligan is a spiritual outsider ideologically ostracized from an entire society, not merely a social group. Individuals often find themselves outside a particular society in Hodgins' presentation of world-lore.[5] Bella Robson, in "Invasions '79," cannot understand how James lives in an alien city "full of foreign landmarks" (25). James, in Bella's eyes, is outside the realm of comforting environment and social surroundings. Mrs. Barnstone, The Resurrection Of Joseph Bourne's false poet, believes that the scandalous inferno-like cartoon entitled, "The Future," was "mailed in by some nosy outsider" (218).

The sense of individuals being outside a society can be intuited through the isolationist attitude of Mrs. Barnstone. She represents a group that has intentionally isolated itself from the larger society.[6] The inhabitants of The

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[5]The sense of being physically outside a society.
ROJB -- 81, 124.

[6]The sense of group isolation.
SDI -- "Three Women Of The Country": 26.
IOTW -- 79, 89, 174, 184, 196, 215.
ROJB -- 73, 218, 231.
BFT -- "Invasions '79": 41.
"The Plague Children": 263.

Invention Of The World's Irish community of Carrigdhoun "kept themselves ... isolated," outside the normal communal interaction of the country (79). Coleman Steele possesses a similar view of Keneally and his Colony: "'Just went their own way to hell with the rest of us'" (174).

Intentional group isolation within a social context sometimes signals a difference of moral and/or spiritual emphasis.[7] Mr. Wright, in "Three Women Of The Country," states that the Porter's religion is simply a means of being "different from other people, set apart" (34). Mr. Wright is wrong, of course, since there is no reason to believe the Porters have any wish for worldly otherness. A difference of ideological perspective, religious or otherwise, is not sufficient evidence to suggest a wish for another/other world. The reader is made more fully aware of Wright's ignorance, for example, when the conceited Brian Halligan's financial failure is explained through his refusal "to embrace the values of the people he lived amongst" (100). Halligan was displeased with his particular society, not the world as he understood it.

In the counter-world (the artistic or personally fictionalized reality) that Hodgins constructs to parallel

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[7]The sense of solitude gathered from spiritual or moral isolation.
SDI -- "Three Women Of The Country": 34.
"The Religion Of The Country": 100.
IOTW -- 145.
ROJB -- 71.

the "world norm" or "reality," individuals are not oppressed with variable forms of isolation. Their sense of being alone, alienated, is just as strong, but stems from being forced to the edge.[8] The edge is not so much a physical state -- although the beach symbolizes it for Spit Delaney and Port Annie conveys the same for Joseph Bourne -- as it is an emotional state of bewilderment. The individual is literally alone or psychologically isolated from all companionship, and identifying influences. While on the edge, the world as a particular character knows it is removed from the identification of comparable personal experience.

Spit Delaney "admits only to being a figure on the edge" ("Separating" 3). Beyond it there is nothing. No future life of purpose can be thought of. Spit's unspoken feeling of nothingness signals the intense and cataclysmic sense of loss he experiences. Maggie Kyle's sense of isolation and yearning for a place in a different society, somewhere between up- and down-island sensibilities, is reflected in the positioning of her dining room: "close to the cliff's edge," and physical location of her second-growth land which

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[8]Examples of Hodgins' concern with the figurative "edge" can be found in the following works.
SDI -- "Separating": 3, 8, 17, 18, 23.
"Three Women Of The Country": 37, 68.
"The Trench Dwellers": 108.
"The Religion Of The Country": 113.
"By The River": 115.
"At The Foot Of The Hill, Birdie's School": 141.
"After The Season": 152, 164, 165, 166.

sits on the edge of the sea, giving the impression "there [are] no real borders on her world at all" (43, 46).

Neither Maggie nor Spit knowingly chooses the forced isolation of the edge. Maggie's psyche and fundamentally righteous nature make her decline the defining title of either up- or down-island woman. The edge, however, can offer limited sanction. Joseph Bourne came to Port Annie, "A few buildings perched on the edge of" "nothingness," seeking isolation from a society demanding various types of salvation (34; 97). Raimey's resurrection of Bourne and the affirmation of community and communion at the novel's end, present Hodgins' obvious judgement upon isolation.

Individuals who find themselves on the outside or forced to the edge fight to gain a sense of composure or stability that they either once enjoyed or have always wanted to possess. Such an endeavour presupposes a belief in the possibility of correcting personal and social failure, and assumes a transformative or metamorphic world.

The world as place of potential transformation is a typical view in traditional lore. It has to be, or there would be no chance for social change. People have to believe they can change society for the better. The power of the human will and imagination makes it possible for Fat Annie Fartenburg, in The Resurrection Of Joseph Bourne, to "achieve her incredible transformation from whale" to sexy fat woman (65). Larry Bowman, because of his obsession with sex,

undergoes a fantasized "transformation from an insignificant timid librarian into a vibrant and dashing masculine hero" (117).

Annie's metamorphosis is paralleled by the transformation of the youth Spit accosts at the beach. The water which forms "beads in the hairs ... [of his naked body,] shining on goose-bumped skin," transforms him into a constellation of star-like bubbles, a fantastic creature, ready to leave the earth ("Separating" 17). Larry Bowman undergoes a transformation when he changes his style of clothes (119). "The Sumo Revisions" presents a giant wrestler converted into a "pitiful slob" by a "shirt and baggy pants" (199). Bowman's imaginative powers are equalled by the "Famous Barclay Sisters," who transform loggers into knights ("Ladies and Gentlemen, the Fabulous Barclay Sisters!" 283).

But it is not only the human mind that presents the malleability of people. The transformative and metamorphic qualities that Hodgins associates with his characters are also represented in the natural environment. It is through the use of a highly lyrical and poetic language that he presents the transformative power of light.[9] Larry Bowman, Julius Champney, and Maggie Kyle all encounter the translating power of the sun and/or light.

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[9]Moments of transformation suggested through the use of light.
IOTW -- 228, 253, 292, 350.
ROJB -- 195.
BFT -- 62, 107.

> A row of raindrops clung to the top of the doorway .... One of them, directly in line with the sun that burned so pale behind the whitened sky, suddenly flared up red, a sun itself, so bright [Larry Bowman] flinched and had to look away. (195 ROJB)

> Somewhere over Labrador the sun sank behind the plane like a pink coin dropped into a slot .... Suddenly the sun painted her face a brilliant orange: the hair, the closed eyelids ... a harsh unnatural orange, or copper perhaps .... But it lasted only a moment, her goddess state ... her eyes throbbed open and found [Julius Champney], to smile, there was no hint that she knew of her transformation. (228 IOTW)

> It was only Julius Champney ... who refused to believe any of it was possible. Nor would he believe ... that it was Maggie and Wade who stopped the battle ... that a pale warm eerie glow radiated from them all over the crowd .... (350)

> And there at the top the midsummer sun ... seemed to come at them nearly level from behind and gave the world more colour than it needed: the roadside bushes were an unnatural gold, the mountainside of rock and scrub was orange, the burnt-over timber a field of silver hairs. Looking ahead to the confusion of pink and purple mountains ... [Maggie] still wasn't high enough to really see .... (292)

Recognizing the power of transformation reflected in the earth's marking of time and seasons, human beings consciously and subconsciously, think that they have the same power. But in the lore of the counter-world metamorphosis and moments

of translation are the norm, not the exception. Counter-lore upholds a metamorphic vision of reality. Reality is a psychological sign-post for the mapping of contemporary human existence. In The Invention Of The World, the historian or caretaker-god, Strabo Becker, asks of Maggie Kyle, "'Are there laws that say a map has to conform to reality?'" (289). Maps might uphold conventional wisdom or advance a personal, impressionistic vision of existence. "Reality," as defined by world-lore, is one vision of life; "Reality," as is defined by counter-lore, provides another.

Becker insinuates that the temporality of reality makes it impossible to establish the importance or legitimacy of one of its impressions over another. Hodgins advocates the presence of another reality co-mingled with the assumptions of reality's conventional definition. His concern is with the supra-world suppressed by traditional mimeticism. He seeks to explore

> 'The reality that exists beyond the imitation reality that we are too often contented with.
>
> ...
>
> All those trees, for instance, are metaphors; the reality lies beyond them. The act of writing ... is an attempt to shine a light on ... those trees so bright that we see right through them to the reality that is constant.'[10]

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[10]Geoff Hancock, "An Interview With Jack Hodgins," Canadian Fiction Magazine 32/33 (1979-80): 47. Hodgins speaking.

Hence, it is Becker who verbalizes Hodgins' affinity for the extraordinary when he says to Lily Hayworth: "'But magic is what seems to defy the laws, or suspend them. There's nothing magic about something that was there all along, though hidden, like the underground roots of frozen trees'" (244).

Hodgins has an outlandish talent for the creation of the probable and possible while inoculating the purely fantastic with recognizable quirks of man and nature. Barclay Philip Desmond's rejection of Mary Brennan's theory of art in favour of a personal and innovative impressionism is most telling of Hodgins' own artistic impulses ("The Lepers' Squint" 171). To emphasize this personal view of the otherness of contemporary reality, Hodgins has Opal Dexter of the "Creative Writing Club," in The Resurrection Of Joseph Bourne, make the following comment upon Bourne's resurrection: You "couldn't expect a reader in this day and age to believe an old man like Bourne could actually revive .... Even if it **had** happened in real life" (62). Dexter proposes that society is in general unwilling to acknowledge mystery, the unexplainable, the naturally fantastic.[11]

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[11]In a review of BFT, Ann Mandel (Fiddlehead 134 (October 1982): 85-89) suggests that: "What is miraculous is what is natural" (86).

The transformative, metamorphic, and extraordinary views of the world create opportunities for social and individual betterment. The extra-ordinary quality of the counter-world suggests that the fleeting transformative/metamorphic light of the "real" world is always present. Temporary recognition of other-world qualities suggests an affinity or ability to see beyond the conventionalities of mimetic reality. But these symbolic moments are not universally recognizable occurrences in everyday life. In striving towards life-goals individuals must acknowledge which reality they are operating in. Tradition has established that persons distinguish between what is reality and what is fiction. Counter-lore offers individuals with an increased awareness of another/other world separate from their own. The possible existence of another reality is sometimes enough to spur them into action.

Spit Delaney, Jacob Weins, Charlene Porter, Swingler, Angela Turner, and George Beeton, question the nature of their realities.[12] Delaney thought to find the "dividing line between what is and what isn't" ("Separating 8).

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[12]Questioning the nature of reality.
SDI -- "Separating": 11, 12.
"Three Women Of The Country": 51.
"Every Day Of His Life": 87.
ROJB -- 199.
BFT -- "More Than Conquerors": 118.
"The Sumo Revisions": 189.
"Ladies and Gentlemen, The Fabulous Barclay Sisters!": 218.

Swingler's blinking eyes register his hesitation at accepting the reality of Big Glad Littlestone's existence ("Every Day Of His Life" 87). The distinction repeatedly made by Hodgins is of what is real and what is fantastic.[13]

Mrs. Starbuck "saw her whole life as a nightmare," and justly so, considering the fact that she began living a lie the day her husband denounced their retarded son ("Three Women Of The Country," 60). Similarly, The Invention Of The World is based upon the nature of the difference between reality and fiction. Lily Hayworth's story about a lying man and his invalid wife begins with the thesis that reality is defined by how you look at the world:

> [The invalid woman] ... didn't know a thing about the real world and so withdrew into what others called madness in order to avoid confronting the contradictions. (271)

The counter-lore perception of the distinction between reality and fiction is incorporated in the desire to emigrate from the present world, or, a recognition of an alternative

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[13]The distinction made between what is real and what is fantastic.
SDI -- "Three Women Of The Country": 60, 64.
"Spit Delaney's Island": 180.
IOTW -- 185, 186, 244, 246, 247, 250, 256, 258, 270, 271, 314, 322.
ROJB -- 219.
BFT -- "Invasions '79": 50.
"More Than Conquerors": 137.
"Ladies and Gentlemen, the Fabulous Barclay Sisters!": 284.

existence, better than that being experienced. Jim Styan of "By The River," excited by the prospect of becoming a self-sufficient farmer, exclaims, "'We'll make our own world!'" (117). The hitchhikers in "Spit Delaney's Island" are thought of as inhabitants from a different world by those who are fixed to the earth: "You see them passing by from their own world going somewhere ..." (187).

Individuals who possess a desire for a better, even idealized life, initially encounter less strife and emotional anguish by recognizing the existence of the other-world. In "More Than Conquerors," David Payne is rendered a powerless comforter and incapable of positive action, because of his inability to confront reality.

> I know what has happened to me and to [Carrie] and to Anna, he thought, but no amount of sitting in the damn place waiting for something to happen will ever convince me that any of it is real. (118)

Jim Styan, Mr. Manku, Jeremy Fell, and Larry Bowman, act upon their choices of alternative existence and fail either because of impracticality or personal stupidity. David Payne's wife is similar to these men. Carrie's view of another/other world brings self-destruction and challenges the love David has for her. But David Payne's denial of the world without Anna, and the Carrie he once knew, whether a permanent delusion or a temporary insulation against emotional

hurt, reflects on his inability to see beyond the limited space of here and now.

An introversion reducing the world to personal experience and knowledge is also seen in The Resurrection Of Joseph Bourne. While Jenny Chambers was in Nanaimo, a saleslady made the comment that Port Annie was totally isolated: "'Far away from the world,' meaning right ... where she happened to be standing at that minute" (99). The world for the clerk was contained within her view of it -- a personal vision of the globe spiraling out from one centre. But the introversion of a sector of society is not all that different from the saleslady's. Hodgins conveys this through Christie Jimmy's disapproval of the "out-of-towners": "Back East, of course, meant people who worked in television and believed that the country ended just outside their own city limits" (230).

By focusing upon the reality-fiction dichotomy individuals indirectly limit the potential for their own development. Faith in the belief that personal wisdom is capable of separating truth from delusion narrows the possible scope of what can exist in the world. The counter-lore vision of seeing the probability, or fact, of another/other world with its corresponding reality leaves a permanent openness in human existence. Those who believe in the "otherness" of the world might fail as often as the more introverted but it is only those yearning for counter-identity who have the chance of successfully finding the other reality.

Those in search of a counter-lore can be symbolically understood through the physical act of attempting to pierce the depth of distance with sight. Hodgins presents the desire for "otherness" either through a fixation of the eyes or a full description of someone trying to see "beyond."[14] Of course, the actual looking is presupposed by the need to see in order to accomplish personal goals.[15] What a character sees will depend upon how he or she looks.[16]

The importance of how or with what biases individuals see is made evident through Keneally's fifty ways of arriving at truth's definition, and, Jenny Chambers' response to Ian McCarthy's rationalistic attitude towards Bourne's miracles: "There were still some mysteries left, thank goodness, and

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[14]Physical movement implying an attempt to see.
SDI -- "Separating": 17.
"Three Women Of The Country": 65.
"The Trench Dwellers": 79.
"At the Foot Of The Hill, Birdie's School": 144.
"After The Season": 163.
IOTW -- 24, 57, 295.

Examples of fixed eyes.
IOTW -- 115, 297.
ROJB -- 252.
BFT -- "The Sumo Revisions": 258, 259.

[15]The need to see.
ROJB -- 229.

[16]How you perceive, know.
IOTW -- 81, 155, 274.
ROJB -- 168, 198.
BFT -- "Mr. Pernouski's Dream:: 80, 87.
"The Sumo Revisions": 219, 256.

lots of room left for new ways of looking at things" (IOTW 81; ROJB 198). Mrs. Barnstone's desire to write an epic poem containing the history of Port Annie is undercut by her limited vision.

> She had the uncomfortable feeling that though her masterpiece was recording all the action she could find, the real story was going on behind it somewhere, perhaps invisibly, or just out of range of her vision. (ROJB 229)

Jeremy Fell is forced to realize a type of failure Mrs. Barnstone only vaguely suspects. Fell displays his displeasure at not becoming a hero by keeping his "eyes on something out on the inlet" (252). He stares upon the figurative remains of his unfulfilled dream.

But not all seekers of the "other" world are doomed to fail. Wade Powers had "that look ... of someone peering through branches and leaves he is pushing aside, to get somewhere" (24). Eventually, though totally unknown to himself, he discards his selfishness and enters a new life of selflessness. Unlike Wade Powers, Edna Starbuck of "Three Women Of The Country" becomes conscious of truth in her life while attempting to pierce the darkness of night. Her attempt at depth perception precedes her decision to bring "Richard" out into society. The fate of her action is foreshadowed through the unending darkness communicated by Hodgins' description of her seeing.

> When she looked up she was surprised to see that her headlights were still on .... She strained her eyes to see into the space behind the trees but there was nothing. It was if any light that passed through gaps in the leaves uncaught had abandoned the effort and died out without reaching any goal. (65)

In denominating counter-lore's physical need to see an alternative life or society, Hodgins presents characters striving to pierce the ideological clutter that possesses them or is about them. The desire to see the outside world parallels the need to look within.

The world-lore correspondence to counter-lore's focus upon perception related to the achievement of life goals is the dream. The dream can either inspire creativity through imaginative release or reflect an indulgent fantasy of self-hood.[17] The dream also presents an individual's goals for the future, his life aspirations, but when reality exceeds desire the ability to distinguish between fact and fiction

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[17]The dream as an outlandish fantasy of self-indulgence.
IOTW -- 185, 189.
ROJB -- 46, 96, 98, 116, 119, 172, 183, 200, 212, 259.
BFT -- "More Than Conquerors": 142-43.
"The Lepers' Squint": 163, 175.
"The Sumo Revisions": 186, 227-8.

The dream as symbolic of imagination.
SDI -- "At The Foot Of The Hill, Birdie's School": 139.
ROJB -- 9, 21, 54, 95, 127, 190, 211, 216.
BFT -- "The Sumo Revisions": 198, 240.
"Ladies and Gentlemen, the Fabulous Barclay Sisters!": 297.

is shaken.[18] Literal dreams foreshadow the future, become omens of destruction, and means whereby characters interpret their world.[19]

The Invention Of The World relies heavily upon the presence of dreamscapes. Keneally's birth and upbringing are governed by the interpretation of dreams. His adoptive mother, Grania Flynn, "dreamed that the dead girl," Keneally's misused mother, directed her towards Carrigdhoun (74). The interpretation of dreams in folk tradition is generally acknowledged and Hodgins uses this to build the mythological resonances of The Invention Of The World. But the dream can

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[18]The dream as symbolic of a future time, place, or position.
SDI -- "Three Women Of The Country": 55.
"By The River": 120.
IOTW -- 91.
ROJB -- 40, 42, 52, 81, 119, 149, 256, 257.
BFT -- "Mr. Pernouski's Dream": 71, 83, 90.
"More Than Conquerors": 119, 140.
"The Sumo Revisions": 209, 235.
"The Plague Children": 166, 268, 274.

Problems arise when dreams become reality.
ROJB -- 23, 31, 32, 39, 40, 93, 118, 124, 219, 218.
BFT -- "The Concert Stages Of Europe": 4.

[19]The literal dream.
SDI -- "By The River": 118.
"At The Foot Of The Hill, Birdie's School": 145.
"Spit Delaney's Island": 176, 180, 181.
IOTW -- x, 45, 71, 74, 76, 82, 96, 103, 105, 126, 158, 185, 292.
ROJB -- 18, 22, 119, 179, 180.
BFT -- "Invasions '79": 45.
"Mr. Pernouski's Dream": 87, 99.
"More Than Conquerors": 116, 125, 126, 127.
"The Plague Children": 268.

be symbolic in itself. Such is the case of Wade's fitful sleep and strange dreaming about Mr. Horseman (158). The more Horseman presents himself to Wade the greater his unconscious desire for self-evaluation becomes.

The capacity of the dream to suggest unconscious fears is evident in other works besides The Invention Of The World. In "Invasions '79," James Robson suggests his hiding from life in the halls of academe when he says, "'Mother, I dreamed last night I was ... I dreamed I was back in Harvard. I dream this regularly'" (45). Mr. Pernouski dreams of Mrs. Eckhart taunting him with her presence, the presence of one who could not be persuaded to buy from him ("Mr. Pernouski's Dream" 87). Spit Delaney, in "Spit Delaney's Island," finds himself "dreaming the damnedest nightmares" (176). Spit uses the transformative powers of Indian mythology to suggest his unconscious desire to redefine and re-constitute self in relation to the world (181).

Spit's goal in life is to regain a sense of self, to put meaning into his existence. Mr. Eckhart fantasizes about owning a summer place but is unable to actualize it (83). In "More Than Conquerors," David Payne has a similar goal; he once looked forward to building his dream house (119). Jeremy Fell knew of George Beeton's dream to disappear "even farther north" than Port Annie (52). But the dream as a reflection of life goals can be twisted into an introversion.

Larry Bowman's dream of sexual gratification and heroics is pure self-indulgence (46, 119). Jacob Weins' desire to be the financial saviour of Port Annie causes him to act like an idiot (96, 98, 172). But dreams can also represent a commendable source of imagination. Weins' talent for dreaming up schemes invigorates the town of Port Annie with surprise and laughter ("The Sumo Revisions" 198, 240; ROJB 22). Barclay Philip Desmond is a miniature Jacob Weins in "Ladies and Gentlemen, the Fabulous Barclay Sisters!," for as Frieda (Barclay) Macken suggests, "'He's got enough imagination to dream up a way'" of exciting the community, but lacks the insight to protect his "fantasy" from falling apart (297).

When dreams meet reality characters are left in a state of astonishment. Larry Bowman spent years "dreaming about" the ideal woman and when he meets her and interacts with her, he is not "absolutely sure he ... [is] doing it and not only dreaming it" (23, 31; 32). After all the "months of fantasizing a sex life for himself he'd never dreamed that he would end up falling in love" (219). His love, Angela Turner, has a similar experience with her Peruvian. Angela spent "months of standing behind her cash register" dreaming about an ideal man, but when she meets the Peruvian sailor, even her "dreams hadn't managed to cook up such absolute perfection" (40).

Dreams do not, however, always surpass reality. If Jacob Weins, Jim Styan, and Lenora Barclay Desmond, are any examples, dreaming means failing. In "The Concert Stages Of Europe," Lenora's fantasy of living vicariously through her piano-playing son is never actualized (4). Jim Styan's hopes for building a utopia meet with disaster, and, none, not one of Jacob Weins' schemes for creating a functional tourist-trap succeeds.

In traditional lore dreaming means failing. When reality exceeds dreams it is only because of the selfishness or narrowness of their scope. For advocates of traditional lore, the goals of dreams are accessible only on the extra-worldly plane. They serve as idealistic, psychological pastorals, not blueprints for action in the immediate present.

The dream incorporates an optimistic view of the future with a recognizable assertion of its own impossibility. Hodgins' characters see the practical means of attaining their goals through the self-defeating notion of physical escape. Traditional lore, because of its innate contradictions, suggests that the dream is not part of the present reality. Hence, characters in Hodgins' works have a tendency to desire physical transportation from their immediate place.

"More Than Conquerors" uses the wish for "rising up" to reveal David Payne's need for otherness.

> Then up through the town and on up the hill. [David] would like to pass his foot right through the floor, keep right

> on going up the hill, off up the mountain,
> into nowhere, into somewhere else. (141)

David Payne is very much like Maggie Kyle. In The Invention Of The World, Kyle's yearning for a dream-life is reflected in the image of her leaving physical body: "She could see herself, going up in the air ... ascending perpendicular, and all encircled in light ... while flesh and bones lay heavy on the ground like discarded clothes."[20]

The nameless youth in "Separating," and Mr. Porter, in "Three Women Of The Country," raise their arms in expectation of being taken into some form of ethereal existence.[21] During the moment of Fat Annie Fartenburg's debut, after some twenty years of myth building around her social absence, her "chair flew ... through the air as if ... it intended to take off through the first open window ... and ascend to the rainy sky" (238). Hers is the world of mythological existence, but a world that finds its meaning and purpose in the novel's contemporary time.

The traditional lore pertaining to the actualization of life goals insists upon a fantastic, other-world possibility.

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[20] IOTW 26. Other references to rising up.
IOTW -- 13, 19, 46, 230, 237, 292, 316.
ROJB -- 69, 126, 193, 238.
BFT -- "More Than Conquerors": 141.
SDI -- "Separating": 17.
"Three Women Of The Country": 42.

[21] SDI -- "Separating" 17; "Three Women Of The Country" 42.

Counter-lore grounds itself in the practical application of ideas, action, and thought, so that such goals might be attained in the present reality. For instance, Maggie Kyle's desire for a new home, a personal Eden, is a theme that not only pervades all of Hodgins' writing, and West Coast literature in particular, but is exemplified in the socially recognizable counter-culture commune or colony.[22]

The Commune or colony gives a sense of security and individual identity that originates from a collection of people who find only a sense of isolation and inadequacy by

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[22] IOTW, and the search for Eden, utopia, paradise.

Denis Salter, "The Invention Of The World," Dalhousie Review 57 (Autumn 1977): 585.

J.R. (Tim) Struthers, "Thinking About Eternity," Essays On Canadian Writing 20 (Winter 1980-81): 126.

Susan Beckmann, "Canadian Burlesque: Jack Hodgins' The Invention Of The World," Essays On Canadian Writing 20 (Winter 1980-81): 108.

Robert Lecker, "Haunted By A Glut Of Ghosts: Jack Hodgins' The Invention Of The World," Essays On Canadian Writing 20 (Winter 1980-81): 91.

Ann Mandel, "The Barclay Family Theatre," Fiddlehead 134 (October 1982): 86.

Discussion of Hodgins' work in relation to the West Coast thematic concern of utopia, paradise, Eden.

George Bowering, "Home Away: A Thematic Study Of Some British Columbia Novels," BC Studies 62 (Summer 1984): 9-17.

Allan Pritchard, "West Of The Great Divide: Man And Nature In The Literature Of British Columbia," Canadian Writing 102 (Autumn 1984): 36, 41.

themselves. Isolated by dreams of utopia, either in the physical world or the spiritual one, communes reject prevailing world views.

The Invention Of The World centres upon the history and characters associated or connected with the "Revelations Colony Of Truth," but there are other communal groups portrayed as well.[23] The original immigrants founded the Revelations Colony in hope of finding a better economic life. It became a commune when inhabitants of their adopted land rejected the larger society's economic and social mores and sought a better life within its circle (119).

Whether the commune is a religious haven for those like Joel's end-of-the-world worshippers in The Invention Of The World (50), or, a community founded upon dissident ideological premises like the one that Spit imagines the poetess Phemie Porter Stumbling into ("Spit Delaney's island" 199), or, a more peaceful group addicted to the "stupor" of sense-heightening "cigarettes" like the one from which Preserved Crabbe has to disentangle himself (ROJB 116), or, a following of one man preaching communal living such as the "Jimmy Jimmy Arts and Crafts Commune" (IOTW 34, 36, 40), or, finally, a community founded upon radical life philosophies like that from which Webster Treherne originates -- the commune is, a rejection of some or all of the larger society. The irony, of course,

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[23]References to Communes in IOTW: 34, 35, 36, 39, 40, 50, 344.

is all of these utopias fail because of their dependency upon the outside world and the potential for closed environments to produce perverted moral and spiritual ideology.

Despite the number of bad examples Hodgins provides of the commune or colony, he does not foolishly suggest seeking a better personal existence is wrong or unattainable. He merely challenges the motivation behind the creation of such communities. The willingness of the residents of Carrigdhoun to follow Keneally is motivated by monetary rather than spiritual or intellectual interest. Anna Sterner is "forced" to seek warmth and compassion in Joel's commune because it is not offered by her parents.

Communes fail, and their people are often the victims of domineering egotism and "emotional cannibalism," but communes offer alternative views of life. Webster Treherne definitely possesses an innovative view of the human potential for spiritual, intellectual, and emotional self-control. Curiosity about the other reality changes Treherne's world perspective by giving him a choice between death, pain, and disease, or life, painlessness, and perfection. A life of good demands its moral opposite for self-definition.

The fundamental lie upon which the commune is founded is that life can be moral, good, in its totality. But the lie is also a crucial aspect of traditional lore's method of creating a sense of achieving life-purpose. If life-purpose is unattainable, primarily because it is always in some

other reality, there would be no movement, self-confidence or positive moral stance, anywhere. Society swindles itself through the self-gratifying "saving lie" to keep semblances of order and individual worth visible. Those who cannot satisfy their desires for a better life through the escape of lying or dreaming become obligated to search, to take a pilgrimage in hope of finding it. The pilgrimage and the "saving lie" are equally self-deceptive.

The pilgrimage as a means of attaining personal wisdom, or, knowledge of individual meaning, has obvious religious and devotional connotations, but it reflects a dissatisfaction with self, a recognition of a purposelessness and meaninglessness.[24] In The Invention Of The World, Julius Champney recognizes in Maggie what he himself was at one time infected with. Champney senses that Maggie is "the kind that would go chasing after shrines, or pilgrimages" which is exactly symbolic of her desire to rise up (267). Barclay Philip Desmond, of "The Lepers' Squint," goes to Ireland in search of family roots but his trip is also a "literary pilgrimage" (167).

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[24]References to pilgrimage.
SDI -- "The Religion Of The Country": 102, 103.
IOTW -- 56, 166, 167, 232, 267, 273, 313, 314, 334.
ROJB -- 74.
BFT -- "More Than Conqueror": 125, 126, 127.
"The Lepers' Squint": 167.
"The Plague Children": 275.

Julius Champney, Maggie Kyle, Barclay Philip Desmond, and Jacob Weins suggest quest motifs through their physical movements. But the possibility of a physical journey satisfying spiritual needs is presented by the nature of roads. Weins, in "The Sumo Revisions," thought that by removing his faith from a piece of earth and placing it in the potential of the endless road and travel he would gather a greater sense of self (185). Contrary to Weins, Julius Champney travelled the course of the earth to be enlightened by a great orange rock (56). Neither man succeeds because the spiritual movement they seek has no physical counterpart.

The physical pilgrimage includes roads, maps, and, often, designs for human comfort and ease. But in Hodgins' environment roads do not go anywhere.[25] On a mountainous island roads mean a difficult climb up but not out. Hodgins uses roads to suggest the interconnection of humanity rather than their function in isolated personal searches. In "Three Women Of The Country," Mrs. Wright "drove the pickup

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[25]References to roads.
SDI -- "Separating": 3, 4, 23.
"Three Women Of The Country": 24, 30, 34, 40, 49, 52, 60, 63.
"Every Day Of His Life": 89.
"The Religion Of The Country": 99, 102.
"By The River": 116.
"At The Foot Of The Hill, Birdie's School": 138.
"After The Season": 153, 159, 167.
IOTW -- 11, 13, 34, 38, 45, 72, 73, 74, 90, 99, 140, 158, 230, 288, 289, 292, 296, 303, 307, 311, 322, 325, 340, 343, 349.
BFT -- "The Sumo Revisions": 184-5.

along the highway to the end of her property and then turned onto the road that led back to Mrs. Starbuck's" (30). Each road leads to examples of living humanity. Fallible, failing, and inept at extending sympathy, people, like the symbolic Japanese cyclist, "become blind to things that happ[en] within the range of ... vision and obsessed with things that [are] not" (58).

The pilgrimage or journey parallels the spiritual need for new place or enlightened vision, but Hodgins describes it as an ineffectual means of seeking personal meaning. The bitter and disgruntled Julius Champney found no peace while searching or afterwards. Maggie's greatest sense of belonging develops for her native island, even though she does learn of herself while in Ireland with Becker and Wade.

The quest has a falseness, a deceptive quality, because it suggests that a personal ideal can be actualized while ignoring present environment. Physical searching entails isolation and extends the island mentality that Hodgins seeks to destroy.[26]

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[26]To date, no one has suggested that the island, as opposed to the island mentality/psyche that Hodgins reveals, is symbolic of introversion. This is, of course, almost too obvious a connection.

David L. Jeffrey, "Jack Hodgins And The Island Mind," Book Forum 4 (1978): 72.

> What Hodgins writes about is the Island Mind itself, its bizarre dreams, its truncated perspectives on the world, its frenetic ambivalence about history, its

In The Invention Of The World it is Julius Champney, speaking from personal experience and obviously commenting upon his own state, who tells of the deceptive quality of the quest and of islanding.

> 'And we never remember what reason we had for starting out.'
>
> ...
>
> 'You stop when it hits you that you've forgotten what you were looking for ... I have little use for the type of people who move onto islands like this. Whatever their original reason might be, they end up the same. This is a place where people have two goals: to take life slow when it means helping out the other fellow, and to take it fast when it means grabbing a piece of the pie. Island people think they can make their own rules.' (227)

Not everyone undertakes a life-defining pilgrimage. Yet, we all possess the propensity for making our fantasies

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> flight from the world -- above all its unending pursuit of the private mythology -- ....

Alan Pritchard, "Jack Hodgins' Island: A Big Enquiry Country," University of Toronto Quarterly 55 (Fall 1985): 33.

> Through a similar symbolic development, the island is the place of boarders and frontiers, surrounded by its own definite, or sometimes shifting, boundaries between land and sea, a place where different orders of reality meet, a place open to invasions, and also the place at the edge of the continent ....

real through the imagination. Instead of actually searching for place most take short mental trips. The "saving lie," often an outright delusion, can be a personal fantasy that enables the individual to live a satisfying though not necessarily productive life.

In The Invention Of The World, Maggie attempts to soothe her anxiety over Holland's ability to interfere in Forbes' marriage by "plotting roadblocks" for him (49). The "saving lies" of Jacob Weins are many. His costumes in The Resurrection Of Joseph Bourne reflect a play-acting of personal fantasy arising from life aspiration.[27] Underneath them is Weins' desire to be a messiah-figure. "The Sumo Revisions" presents Weins exchanging his yearning to bring riches for one of personal authority. He would go to parliament wearing costumes and eventually become the Governor-General of the nation (226; 227).

The "saving lie" is a delusion of reprieve from reality. James Robson dreamed of being back at Harvard. Larry Bowman thought of being a hero. Many of Hodgins' characters vent personal desire through imaginings. The frustration produced by unfulfilled desire is released through the imagination. The "saving lie," as its axiomatic name hints, does not require the life devotion or consuming power of the urge to journey. The pilgrimage has the potential to leave the

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[27]Weins' costumes in IOTW: 42, 55, 86, 96, 105, 107, 135, 157, 158, 200.

seeker empty, whereas, the "saving lie" at least brings temporal comfort. It is when characters think to find their imaginings in the world, such as Weins does, that the reader must challenge visions as "saving lies" and see them as psychotic distortions.

The sense of counter-identity that Hodgins develops in his writing is as simple and socially recognizable as the counter-lore established through the commune, and as complex and subtle, as the distinction between being outside and being on the edge. Counter-identity is not meant to symbolically represent a social group but to hint at the part of self seeking otherness.

In his juxtaposition of world views, Hodgins suggests norms and ideological variants. The variants come from practical attempts at idealizing life, aestheticism, and the very nature of psychic existence. He does not propose "binary opposites" but correspondences between the real world of imagination and the real world of existence. The relationship between the two, when visualized, creates the novel reality.

CONCLUSION

The complex and varied forces of identification outlined in Spit Delaney's Island, The Invention Of The World, The Resurrection Of Joseph Bourne, and The Barclay Family Theatre, have been completely ignored by critical analysis. Critics have been swift to evaluate Hodgins' surface presentation of individual characters; yet, none venture beyond the strikingly obvious. In reviews of The Resurrection Of Joseph Bourne, John Mills and Ian Pearson criticize Hodgins for his attempts at characterization through vocal mimeticism.[1] Mills attacks Hodgins for, as he sees it, trying to "individuate his people by means of quasi-Dickensian vocal ticks" (39). Pearson states that a "nagging fault of the book is that the third-person narrative attempts to mimic the voices of all the characters" (33).

Jack Hodgins does seek to present the vocal patterns of his characters: "'I feel compelled to get the way people talk exactly right in my fiction.'"[2] But Hodgins' focus

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[1]John Mills, "The Resurrection Of Joseph Bourne," West Coast Review 15 (June 1980): 39.

Ian Pearson, "From Low Realism To High Fantasy," Quill And Quire 45 (August 1979): 33.

[2]Geoff Hancock, "An Interview With Jack Hodgins," Canadian Fiction Magazine 32/33 (1979/80): 36. (cont'd)

upon character voice is only one small aspect of his overall concern with identifying a group of people as a community. It is because critics have been preoccupied with vocal mimeticism that they have failed to realize the full nature of Hodgins' method of characterization. For example, John Mills wrote the following criticism of The Resurrection Of Joseph Bourne.

> This latest resurrection re-establishes [Bourne] as a shaman but, rather oddly, Hodgins lets him disappear from the reader's view while other characters occupy the narrative centre. (38)

Hodgins, however, has stated that he was trying to "'create a concert of voices'" in The Resurrection Of Joseph Bourne.[3] He intended to make "'a whole small town [his] protagonist.'"[4] Obviously, Mills is much too biased in his evaluation. He is a victim of traditional interpretation's seeking the one good, protagonist figure.

All of Hodgins' characters, though weakened by their own narrowness of single dimensionality, when taken together, are meant to impart a sense of Vancouver's Islander. Many

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Alan Twigg, For Openers: Conversations With 24 Canadian Writers (British Columbia: Harbour Publishing, 1981): 188.

[3]Alan Twigg, For Openers: Conversations With 24 Canadian Writers, 193.

[4]Twigg, For Openers, 193.

people with different functions and limited potentials are forced to play roles for others in the process of becoming themselves. Their being suggests that such narrowness is normal, commonplace. Interconnection among individuals within and beyond single texts hints at why Spit Delaney's Island (1976), The Invention Of The World (1977), The Resurrection Of Joseph Bourne (1979), and The Barclay Family Theatre (1981) constitute the beginning and end of what can be called the Nanaimo Stories, a tetrad.

W.J. Keith senses the unity of sequence in Hodgins' writing when he states: "The Barclay Family Theatre needs to be read not merely for itself but in the context of all [Hodgins'] work to date."[5] The verbal and thematic resonances Hodgins initiated in Spit Delaney's Island, and even earlier, reverberate in The Invention Of The World and The Resurrection Of Joseph Bourne, until they are partially driven back in The Barclay Family Theatre. Some definitely survive to continue in the next book.

When these four works are examined in context with Hodgins' latest, The Honorary Patron (1987), (a book that was unavailable until after the four chapters of this thesis were completed) it is evident that Hodgins' artistic weaknesses include much more than his partial inability to sustain effective ventriloquism. Hodgins is not so interested in

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[5]W.J. Keith, "Jack Hodgins' Island World," Canadian Forum 61 (September-October 1981): 30.

voices that he has every tongue casting idiomatic expressions or local twangs.

Flagrant repetition is Hodgins' controlling vice. Exploration of identity proves that Hodgins discerns, formulates, and systematises the components that coalesce forming a social and personal sense of existence. The interconnection of Spit Delaney's Island, The Invention Of The World, The Resurrection Of Joseph Bourne, The Barclay Family Theatre, and The Honorary Patron, through a method of presenting individual identity hints at a formularized demarcation of specific ideological focus.

Hodgins' artistic problems arise out of his feeling he has "'to write every book as though it's the only book [he'll] ever write.'"[6] With such a personal conviction underlying Hodgins' writings it is little wonder that he dotes upon favorite thematic concerns in every book. No reader of Hodgins could fail to recognize his ideological focusing upon materialism, spiritualism, communion, community, manipulation, and transcendence. But the manner in which he presents these ideologies can seem very false and annoyingly repetitive. Take, for example, the con-men and materialists Hodgins presents. His latest creation, The Honorary Patron's Blackie (Ken) Blackstone, is a local Damon West, a successful Jacob Weins, a ruthless Mr. Pernouski; the end product of a

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[6]Geoff Hancock, "An Interview With Jack Hodgins," 38-39.

progressive disease outlined in the lives of Spit Delaney, George Smith, Eva McCarthy, and Jeremy Fell. Once the reader is introduced to Blackie, had a chuckle over his preoccupation with baldness and hiding of wigs, recognizes his brutishness and labeled him for what he is, a manifestation of modern liberal, economic theory, the reader is inclined to sigh, "So what!" Blackie has personality but no identity that the Hodgins reader has not already experienced again and again.

The source of Hodgins' repetition lies in his devotion to a particular environment and its people. When each book is the philosophical last, each has a tendency to screech the author's ideology; couple this with the closed environment of Vancouver Island, and it becomes inevitable that Hodgins find his own imaginative and ideological limits. If Hodgins were interested strictly in individual psychology he could repeat one scene or predicament in a set locus, but change the experiencing character as Henry James often did. Similarly, when a writer chooses to immortalize a particular group the reader has to forgive the consistent environment. But in Hodgins' works environment or setting is not merely a backdrop against which he portrays flesh and blood interaction. Natural "magic" infects the human beings he characterizes. The most obvious example of this is Fat Annie Fartenburg. When the Fat Annie legend is destroyed the magic that rooted Port Annie in the earth ceases to exist.

Innovative use of physical setting, the product of imaginative creation and ideological connection, is a trademark of Hodgins' style. But what the reader is less willing to announce as artistic style or authorial inventiveness is a repetition of fundamental ideological perspective and physical predicament originating from the annals of known authorial experience.

> Good writing anywhere, though always growing out of a particular region, does not remain rooted to the landscape or limited to a private vision; it achieves some kind of universal appeal and importance by saying something about what it is like to be alive and human, anywhere in this world.[7]

But good writing, as Hodgins describes it, can turn to bad when the finite experience of the author is used to present an unlimited number of emotions, feelings, and ideologies. The infinite demands variety, and when a writer meets with new experience without new thoughts, emotions, new artistic presence, he becomes a story-teller.

The story-teller is somewhat like the experience-freak -- the individual who taunts wild tigers or climbs Everest naked, just to tell about it -- their communication is often formulaic in style. An intriguing experience is used to entrap or entice the reader's attention and produce a limited

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[7]Jack Hodgins, ed., The West Coast Experience Themes In Canadian Literature (Toronto: Macmillan, 1976): 2.

number of emotions; or it enables the author to engage in didactic sermons on favorite topics.

Jack Hodgins adamantly states that he is not limited by his own personal experience: "'I've written very little out of personal experience. I'm not at all that interested in doing it.'"[8] At first, the "magic" quality of the world he "creates" seems to justify his stance. His writing seems to describe a world larger-than-life. But can/could/would he deny Vancouver Island is his place? Can anyone deny, upon investigation, its larger-than-life reality?[9] Evidently, it must be assumed that Hodgins' environment and his people were already bordering on the fantastic and the fabulous before his artistic arrival. Does he merely add a modest helping of imagination and literary order to what is sufficiently potent enough to challenge a foreigner's reason anyway? How much of his work is pure description, exaggeration, creation?

If pictorialism is not Hodgins' special talent, environment and ordinary Islander his reflections of a reality not creations, then his ideology must be newly envisioned. But Hodgins is a deconstructionist. He often destroys what others -- artists, philosophers, and theologians -- have

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[8]Hancock, "An Interview With Jack Hodgins," 43.

[9]Cheryl Coull, "Vancouver Island North," Beautiful British Columbia, 27 (Fall 1985): 4-11. This article explores the "fabulousness" that Hodgins seems to create but is really part of natural life in the region.

created. It must be, then, that the situations he creates enrapture readers. This may be very true; yet stump ranches, injured fathers, eccentric neighbours, fanatics, physical giants, piano playing contests, pilgrimages to Ireland, Austria, Australia, and Japan, and strangely coloured squid, are part of Hodgins' artistic world and his real life experience.

There are any number of obvious and subtle connections between Hodgins' real life and his artistic creations. For example, some connection might be drawn between Hodgins' trip to Japan, pre-January 1980, and the origins and themes of "The Sumo Revisions" (BFT 1981). In writing about his visit to Japan Hodgins makes the following comment about squid:

> ...I would even (with effort) manage to manipulate chopsticks without spilling too much of the seaweed or the purple squid down my front.[10]

Similarly, in "The Sumo Revisions" he again has something to say about squid.

> As for the blushing squid -- you didn't know whether to eat it or apologize and shake hands. It lay there in his cardboard carton, all its tentacles stiff, and waited.
>
> ("The Sumo Revisions" 223)

As subtle as the squid connection is it does suggest the close proximity between Hodgins' life and his writing.

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[10]Jack Hodgins, "External Despairs," Books In Canada 9 (January 1980): 6.

The more obvious evidences presenting the debt Hodgins' fiction owes to his real life include his affinity for community, choice of character, and plot scenarios. His family life gave him a sense of extended community.

> 'My mother was one of six, my dad was one of thirteen. So every second person in the community was a relative .... So that kind of an extended family is just part of the way I see the world.'[11]

Vancouver Island provided Hodgins with his character-types. Hodgins ascribes special qualities to the people who were part of his childhood and early adult life.

> 'There were people as eccentric and interesting in my community as in Dogpatch.
>
> ...
>
> A large part of my childhood ambition was to get out of there, even though the place had so many people I admired and now consider a rich source of material for my writing.'[12]

It is from observing the lives of his fellow Islanders and own experiences with them that Hodgins develops some of the conflicts for his fictions. "The Concert Stages Of Europe" draws its life from the annals of personal history.

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[11]Alan Twigg, For Openers 187.

[12]Jack Hodgins, Self Portrait, Today (February 20, 1981): 3.

> After I'd been taking piano lessons for several years, I learned about an amateur show a Vancouver radio station. If you got past the audition, you had to go around collecting votes from people, which cost a dollar each. The grand prize was a trip to Hawaii.[13]

"Separating" and "Spit Delaney's Island" also have existence as part of Hodgins' real life.

> 'It began as an anecdote told by someone about a member of my family who went through an experience I found interesting. Having run a steam locomotive in a pulp mill for forty years and enormously attached to it, he went to work one day and found it sold out from under him to a museum in Ottawa. He hung a painting of the locomotive on his wall, he made a tape recording to play whenever he got lonely for his machine, hung the big number 1 in his house ... for one thing my wife and I noticed nearly all our friends were splitting up. Divorces, separations right and left.
>
> ...
>
> Sometime during the winter I read an article in a magazine about the musical associations of west coast Indian mythology. "The Place of Transformation" it was called.'[14]

Hodgins has shared much of his personal experience and feeling with the world, and, in fact, as The Honorary Patron

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[13]Today (February 20, 1981): 3.

[14]"An Interview With Jack Hodgins" 55.

suggests, continues to do so.[15] But Hodgins' life's experience obsesses him as a writer. The little incident Hodgins recalls about an injury his father sustained while fighting a forest fire finds its way into his fiction, at least, twice.

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[15]Other evidences of Hodgins' personal experience influencing his work will be cited shortly, but three other connections are also worthy of note. (cont'd)

i) Take for example the annoying arbutus trees in "More Than Conquerors": 102, 118.

"An Interview with Jack Hodgins" 33.

ii) The "stump ranch" is a common image in Hodgins' writings. One has only to think of Wade Powers' family in The Invention Of The World and the hobby farms in "The Plague Children."

> 'I grew up in Melville .... It was and still is, a small rural community of loggers and farmers. My father was both. From our back yard I could see where he worked in the mountains ... For most of my childhood we lived on about 70 acres ... what everybody referred to as their "stump ranch."' (Today 3)

iii) Hodgins' travels greatly influence the content of his writing. For example, Hodgins did make a "literary pilgrimage" to Ireland before writing The Invention Of The World ("An Interview With Jack Hodgins" 39, 40, 46). One wonders, then, what influence this had on the writing of Barclay Philip Desmond's pilgrimage in "The Lepers' Squint" and how the theory of art presented therein reflects Hodgins' own. (Hodgins has a tendency to transfer himself into his artist figures. Take for example, Eli Wainamoinen in "More Than Conquerors." Mark Abley (Canadian Literature 93 (Summer 1982): 120-122) has noticed the similarities between Eli's and Hodgins' artistic theories.) Hodgins' visit to Austria is most evident in The Honorary Patron. The dust-jacket of The Honorary Patron lists: Japan, Austria, and Australia, as the foreign countries in which Hodgins has read from his work.

> 'I remember the time my father came home -- I was preschool age -- and his whole head was covered in bandages. This was before they wore hard hats. A limb had fallen off a tree and cut his nose.[16]

The injury of Hodgins' father becomes an event in his fiction that brings forth an overwhelming sense of loss. It serves as an effective or affective artistic ploy. But Hodgins is not quite satisfied. He fears no reprimand for the twice repeated scene when he uses the same event to show why a child idolizes his Vancouver Island father. In "Earthquake" the episode reads as follows.

> Let me also tell this: When I was in my first year of school my father did not come home one day from work in the logging camp at the time he was supposed to. He did not come home that night at all; he came home the next morning from the hospital with his head wrapped up in great white bandages, nothing of him showing but two eyes, two nostrils, and a gaping hole for a mouth. He laughed. A falling limb had nearly taken off one ear, had opened up his nose.[17]

Jack Hodgins' personal experience can dictate not quietly infiltrate his writing's content. Hodgins began his writing career as a school teacher. Spit Delaney's Island (1976), The Invention Of The World (1977), and The Resurrection

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[16]Today (February 20, 1981): 3.

[17]Jack Hodgins, "Earthquake," Canadian Forum 65 (March 1986): 20.

Of Joseph Bourne (1979) reflect Hodgins in the role as artistic teacher. With imagination, subtlety and wit, he introduces the reading public to his world. This was a man living in Nanaimo attempting to reveal his people, art, and place to an alien world. His writing during this teacher-artist period, while exploring the most basic human relationships, has a funny seriousness that produces heart-wrenching emotion and smoldering belly-laughs. Art, history, and man's search for meaning are concerns Hodgins explores by creating fabulous, plausible, and impossible situations.

But in the fall of 1979, Hodgins embarked on a career as a university lecturer.[18] The Barclay Family Theatre (1981) appears to develop out of his experience in Ottawa and abroad. Ironically, and given with considerable critical humour, James Robson's wish in "Invasions '79" for the comfort and familiarity of the deep south parallels the considerable loss of a Vancouver "magic"/Hodgins innovativeness in The Barclay Family Theatre. Who is displaced? Hodgins the weakening artist, or Robson the boy-man?

The Barclay Family Theatre signals a movement away from a melding of fable, reality, fantasy, and life, in Hodgins' writing. This book, for the most part, presents life without the fabulous. It is an examination of life as any new region-bound novelist feigning universality might write.

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[18]Today 3.

Without the familiarity of "old novel friends" or those so much like them they are easily mistaken for each other, and past novel memories of particular individuals and ideologies, the reader might question, "Who writes this? Some shy cosmopolitan imitating Jack Hodgins?"

The Honorary Patron (1987) does little to redeem or re-affirm Hodgins' once impressive style of artistic presentation. Hodgins' writing presents repetitive ideology with new personal of experience. This book was conceived in 1979, and since that time Hodgins has become a member of "the faculty," the academic establishment, at the University of Victoria. He has also held teaching positions at other Canadian universities.[19] It is not surprising what his academic experiences have produced. Hodgins has abandoned his once overpowering search for the redemptive world fable in favor of presenting trite comparisons between art and life. "Life is Art; Art is Life" marks the philosophical limit Hodgins finds in his intellectual exercise dubbed The Honorary Patron.

The Honorary Patron, is a novel pregnant with conventional philosophy, burdened with literary and artistic allusions, and belittled by overworked academic inquiries. Hodgins over-explains the identities and psychologies of Jeffrey Leighton Crane and Anna-Marie. He writes as if the reader is unable to make obvious evaluative connections between the

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[19]Jack Hodgins, The Honorary Patron (Toronto: McClelland and Stewart 1987): dust-jacket, back flap.

grandfather and lover-reborn roles that Crane, at first, unknowingly plays. The reader wonders if The Honorary Patron is not an extended analogy for a first year novel course instead of a legitimate work of art.

Jeffrey L. Crane is a pallid Lambert Strether, except that the psychological movement upon which The Honorary Patron is founded never occurs, or is made inconsequential by failing subtlety. The work's unintentional patronizing of the reader is somewhat alleviated by a few episodes of magic, fabulous humour, and action, but fails to produce the commanding sense of compassionate laughter, anguish, joy, suffering, and exaltation that Hodgins can so vividly create.

Hodgins might please his academic public with this latest book but he has certainly alienated many of the readers who were drawn to his writings because of their ordinary manner of making the extraordinary, including artistic presentation and theories of art, tangible in common human experience.

The Honorary Patron, unlike Spit Delaney's Island, The Invention Of The World, The Resurrection Of Joseph Bourne, and The Barclay Family Theatre, fails to give the majority of its characters individual identity rather than roles. Crane is affected by influences of name, sex, marriage, family, and religion. He abandons his native land for a counter-world. He lives a counter-life. He prejudges the abilities of the people creating art in his homeland. But

who is Jeffrey Leighton Crane? Academic. Maybe that is the inherent problem in The Honorary Patron. This is the first potentially human academic Hodgins ever creates. Maybe Hodgins has seen something. Maybe the widespread experience of "higher education" is making "academic" signify an identity rather than a role.

Maybe sometime in the near future Jack Hodgins will holiday in an Island bower or archive of folk memory and return to the world renewed. Let us hope that Hodgins has more success retracing his imaginative and artistic beginnings than does Jeffrey Crane when journeying in the past.

Hodgins must return to the directness of the essential human experience. His talent lies in the portrayal of raw emotion, common problems, and everyday occurrences. He has the ability to make setting an active participant in the lives of his characters.[20] Setting has personality in Hodgins' works; it is a character in and of itself.

Characters become life-like because of a mass of detail projected from various points of view.[21] They are always in the process of becoming themselves. In Hodgins' writing the reader experiences a process of identification. Hodgins' humour develops from "a natural expression of ... characters

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[20]Jack Hodgins, and Bruce Nesbitt, Teaching Short Fiction A Resource Book To Transitions II: Short Fiction (Vancouver: CommCept, 1978): 42.

[21]Teaching Short Fiction: 43.

involved [in being themselves] as well as a reflection of [his] way of looking at the world."[22]

Jack Hodgins is capable of creating a symphony of feeling when he writes about the essential humanity of mankind. When he focuses upon the human predicament instead of the human in the predicament, the reader is insulted by a crescendo of banality.

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[22]Teaching Short Fiction: 47.

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