

THE APPRENTICESHIP OF DISCOVERY

William H. New

THE PUBLICATION of Mordecai Richler's *The Apprenticeship of Duddy Kravitz* and Hugh MacLennan's *The Watch that Ends the Night* make 1959 one of the important years for recent Canadian fiction. The two works seem at first to be strangely paired. One is a pungently ironic comedy, the other a serious metaphysical study that verges at times on the sentimental. Richler relies on a sprawling picaresque method, and MacLennan on a muted allegory. Even their flaws are different. The tendency to verbosity that afflicts the end of MacLennan's book is nowhere found in Richler's, but Richler will sacrifice the overall balance of his novel for the sake of big comic set scenes. Fortunately his novel survives because his wit is successful, just as MacLennan's work succeeds because the reader becomes sympathetically involved in the reality which the author has created. Yet for all their differences, the two works have the same basic situation. The discovery and habitation of a new land becomes a metaphor for an attitude of mind, and that attitude is at the forefront of present literary thought.

Richler's novel is concerned with the apprenticeship, the voyage, as it were, that ultimately takes Duddy to a new world and gives him the power to create there a recognizable individuality. His childhood position is analogous to that of Jerome Martell in *The Watch that Ends the Night*. While Jerome has known no father, Duddy at the age of fifteen has been unable to find in his father the qualities he wants to admire, and he invents an extra brother Bradley to satisfy this need. While Jerome has not experienced the ordinary expressions of love from his mother, Duddy has not known his mother and is therefore unsure of ever having experienced that love himself. He "couldn't bring himself to risk" asking about this, a key phrase, considering what he will risk, for his incomprehension either of love or of relationship awaits his discovery of an acceptable self. Like

Jerome he has a journey to go through part of life, not only inevitable but necessary.

Exactly where the journey should aim and should end is Duddy's problem. When he was only seven, he had been told by his grandfather: "A man without land is nobody. Remember that, Duddel." To find and own land becomes in time, therefore, equated in Duddy's mind with the identity for which he also seeks. But to be a somebody is more than this; to be a somebody is to be adult, not only in the self, but also recognized as being adult by a world to which the self bears some relationship. Maturity does not occur with the discovery of a new world, for this tends not to be a satisfactory end in itself. The dimensions of the new world are greater than the old identity can fill out, and there must be a realistic matching between an individual's potentialities and the place he can occupy. Duddy notes that "South America . . . could no longer be discovered. It had been found." But in re-enacting not only the Canadian but also the twentieth-century conflict, he can find a smaller niche elsewhere.

The humour that pervades the book is not gentle, and it serves a quite different purpose from that in, for example, Mitchell's *Who Has Seen the Wind*; there is no necessity here to prevent sentimentality from repelling the reader. Duddy moves through a complicated but essentially extra-human sequence of events which, because incongruous, excites laughter. The laughter is directed at an outsider to the ordinary human predicament whose conflict is yet typical of it, and because he can surmount his difficulties in unorthodox and cumulatively extravagant ways, he wins, like Donleavy's Ginger Man, a sort of admiration without respect, a sufferance without approval, an attraction without sympathy, and an attachment without involved concern. At once more than the conventional society and an inherent element in it, Duddy follows a course of life in order to locate an appropriate pattern for it. Though this is pursued in iconoclastic — but innocent, and therefore laughable — terms, it illustrates a growth to maturity which is fundamentally parallel to the serious situations involving MacLennan's George Stewart. The changes that take place in Duddy prepare him for the discovery of Lac St. Pierre, and the discovery is an essential step in his growing up.

Duddy is a comer; he pushes his way to success not by having any idea of a reasonable means to do this, but rather by not having any idea and so using every means as though it were a reasonable one. The losses he incurs in a crooked roulette game stem from his naïveté, and they recall his earlier loss of a much smaller capital invested in a stock of obscene comic books. His earlier reaction had been to burn the stock for fear of being caught with it; the reaction at Ste.

Agathe is to run away; yet both are childish in a way that Duddy cannot be if he is to emerge from his apprenticeship in his own terms. The novel has its limited success because the reader will let Duddy have those terms; they reverse standard values, but they become values in themselves.

BECAUSE HE IS a comic figure, a sort of latter-day *picaron* seeking ruthlessly and ultimately successfully for social promotion, Richler must not cultivate for him the reader's pity. If there were a total identification between the reader and the central character, the comic effect would be destroyed, for it is the sense of apartness, of differentiation between the character perceived and the concept the reader has of himself, that is part of the ironic comedy. Duddy, that is, must remain innocent even in success, even though he moves through his failures to a triumph that he does not fully comprehend. The identity that he finally achieves, successful in spite of its disregard for social convention, is both typical of the society he has been scorning and yet beyond it. The "maturity" he reaches by the end of his apprenticeship is a recognition of a place in relation to society that will probably through time generate social acceptance as well; at that time, perhaps, reader and character could move closer together, but not until. His solution is distinct, then, from that found within a social code by George Stewart, though it is related to the individual one formulated by Jerome Martell.

Duddy's childishness concerning the comics and the roulette must be avoided not because it is socially irresponsible but because it does not contribute to the self for which he aims. Because he has been reared in the St. Urbain Street world of Montreal, a sort of Jewish enclave of low average income, he has been brought up to expect defensive protection as necessary. Several choices are open to him as routes to success: immersion in the Gentile world with concomitant loss of identity, continuation of the St. Urbain Street world of his childhood, participation in the establishment of the new Jewish state of Israel, or the achievement of an independence that will let him be himself in any situation. An attempt to achieve independence, however, makes Duddy uneasy and suspicious because he is insecure. The very defences that protect against any envelopment by the "alien" culture preserve the St. Urbain Street childhood identity as well. Duddy's brother Lennie removes those defences in his contact with the Westmount Gentiles, but that society only consumes him. He thinks he finds there a freedom that his own

deliberate childhood existence did not supply: "They're just themselves and glad of it. Nothing scares them. . . . *They're young.*" But Duddy voices the truth later when he says: "It's hard to be a gentleman — a Jew, I mean — it's hard to be. Period."

To achieve independence in the Gentile world, Duddy assumes he needs money. When he was a child, the identity he had wanted was bound up with his appraisal of Jerry Dingleman, the Boy Wonder, the Mr. Big of a narcotics underworld. "Duddy wanted to be a somebody. Another Boy Wonder maybe. Not a loser, certainly." But the Boy Wonder is exactly that, a *boy* wonder, because in spite of his power in a localized area and in spite of his wealth, he does not achieve recognition by the Westmount world. Before Duddy recognizes that the Wonder is "only famous on St. Urbain Street", he is used, unaware, to smuggle heroin. Dingleman says of him: "The boy is innocent. He's perfect." The innocence that Dingleman sees in Duddy is a naïveté perfect for being exploited. Because the boy seeks to masquerade in an imagined sophistication, he will avoid questioning what he does not understand when questioning would be the very act that would bring him real knowledge. To come out of apprenticeship, Duddy needs not only to discover truth in the world in which he wants to live but also to know what to do with truth. Dingleman can be defeated not by confronting him with fact (which he has known and disregarded all along) but only by an independence that can afford to disregard him. Duddy's various schemes for achieving the wealth to purchase Lac St. Pierre give him a measure of the experience he needs to be independent of Dingleman; what he needs also, in the way of position, achieved through a recognition by self and by others, he has yet to find out.

Duddy must both extend trust and be extended trust before he can achieve recognizable adult status. For this to be part of any development in him in Richler's comic terms as well, it must be his extension of trust that brings him knowledge of the nature of this relationship but the extension of trust to him that in fact brings with it the success that is maturity and mastery. Duddy's grandfather, Simcha, is an adult of the old order; he merits trust in his neighbourhood and is given it, and it is a measure of his position. But for Duddy the estimation of that world is insufficient, and though one of his plans in securing Lac St. Pierre is to please his grandfather, this must ultimately give way to the more basic need to fulfill himself. He cannot live in Simcha's world; no more can Simcha live in his. The final recognition of their separate identities is prefigured when early in the novel Abramovitch says to his father: "this is modern times."

When Duddy trusts others, his comic naïveté takes him into situations that

more experienced persons would avoid, but it is simply because he is naïve that he can emerge unscathed, though more knowing, developing cunning in the process. He lets Dingleman use him for smuggling heroin, for example; he unknowingly lets Peter John Friar make *avant garde* films of a *bar mitzvah* ceremony for him; he purchases Lac St. Pierre in Yvette's name, saying, "A friend is a friend. You've got to trust somebody. . . ." But it is his central and significant relationship with his brother that the difference between intelligent trust and foolhardiness crystallizes for him, that he learns he must make a choice of enemies. Lennie had tried to become part of Westmount society and in so doing was gulled into foolhardy action; he is a promising medical student, and yet he jeopardizes his career by performing — and botching — an illegal abortion, and then running away childishly, to hide from the act. Duddy, however, can not only diagnose the cause but also prescribe the cure: "Don't you know better than to go bareback?" If mature life is a healthy self-possession, then the life lived prior to maturity must be based on self-protection. When Duddy then takes Lennie's problem from him and solves it, earning Lennie's trust, he has achieved part of the relationship that will ultimately give him his final position. Lennie finds his own identity by breaking with Westmount and participating in the building of Israel, by taking his doctor's capacity for healing to a new world that he can inhabit; but Duddy's place remains in the Gentile world. His is therefore different from Cohen, who says: "We're two of a kind, you know. . . . A plague on all the *goyim*, that's my motto." He is different because, for Duddy, this is not a satisfactory guide; he cannot choose to align himself on religious terms. When his film of Bernie Cohen's *bar mitzvah* shows "the pregnant moment, the meeting of time past and time present, when the priest and his initiate reach the *ho'mat*", and shows it, in a hilariously funny scene, by techniques of symbolism and montage, the orthodox apprenticeship to position within the religion is contrasted with Duddy's unorthodox but vigorous apprenticeship to an identity all his own.

THOUGH THE STORY is related in terms of a Jewish boy's rise to adult status, its implications go beyond the strictly racial-religious extension. Duddy's Uncle Benjy is wrong when his estimation of the boy begins and ends here: "Because you're a *pusherke*. A little Jew-boy on the make." What Duddy comes to and in fact must come to if his apprenticeship to life is to be successful is *a* self rather than *the* self. He cannot accept an order that is established for

him by race or religion or duty or family, and when Benjy leaves him a letter — which Duddy must be ready to read, somewhat like Nick Adams or Ike McCaslin having to be ready to fish or hunt — the warning it contains to the boy must even yet undergo seachange within him before he can become a man: “You’ve got to love [the family], Duddel. . . . A boy can be two, three, four potential people, but a man is only one. He murders the other.” The relationship of family love is only valid for him up to a point. Inheritance of family ties — in individual or even in political terms, for the “ghetto”, for Montreal, and for the Canadian society of the story — must not interfere with the establishment of individual identity. Lennie and Riva find their “God’s Little Acre” in Israel, but though this satisfies them, it cannot become *ergo* a necessary reason for Duddy’s embracing the same solution. His own little acre lies at Lac St. Pierre, neither in Israel nor in St. Urbain Street, and love that enmeshes him elsewhere than in that self deprives him of his full potentialities and ends by being no love.

He has to become a Somebody, and for this to occur, the demanding love that had attempted to form the child’s identity must be exchanged for a trust in the identity that the adult forms for himself. Lennie has to trust Duddy in the matter of the abortion; Max has to trust him with a thousand dollar loan; Benjy has to show his trust by willing Duddy his house. Duddy’s particular personality causes a change when the comic reversal of intent takes place; not only does he avoid all other selves in his master of one, but he also turns to his own development the trusts that are placed in him by others. The abortion affair leads to his business ventures with Hugh Calder of Westmount, for example; the house that Benjy leaves him, tied up as it is by legal limitations so that Duddy can only own the legacy and not profit in his own cash terms by it, he empties of its furniture in order to raise money anyway and invest it in the acquisition of his own land. What Yvette will not willingly give him is the opportunity ultimately to be adult; she wants a cessation of imaginative investment and practical energy which is objectified in her care for the paralytic Virgil. Whereas Duddy finds himself by expending, Virgil remains fearful and in need of protection by trying to save intact a bequest that has been left to him. When Duddy sacrifices that tradition to his own effort, he brings the traditional world — albeit weak and by now impotent: Simcha, Dingleman, Virgil — into opposition against him. But when he is recognized as the Owner of the new world, his apprenticeship of discovery is over. He is given a trust that makes him at last the Somebody he wants to be (“That’s all right, sir. We’ll mark it.”) adult, individual, and master in his own terms in his own land.

Success is therefore possible in Richler's fictional world, though his ironic eye builds it only out of breaking traditions. This seems at first to be so partial as to deny adequate scope to the novel, and in Richler's other works this is essentially true. The acrimony of *The Incomparable Atuk*, for example, makes that work merely repellent instead of provocative. *A Choice of Enemies* and *Son of a Smaller Hero* offer only fragmentary views of society, and hence the reader never quite believes in their reality. But the world of Duddy Kravitz is whole, and Duddy himself, while not particularly likeable, is very much alive. He wins readers to his side, moreover, because his reaction to traditions is a positive one. The control he wants, the mastery to which he is apprenticed, is a valid aim. His iconoclasm is of value not for itself, but because it is a route towards inhabiting a new world and fulfilling a social individuality. As he is a comic figure, his apparently destructive tendencies can paradoxically be a means for constructing life, but the fictional tone and technique are necessarily different for depicting this than they are for showing a comparable process of discovery in *The Watch that Ends the Night*. MacLennan's study is of the crossing of political and metaphysical frontiers and it ends in peace, whereas Richler's novel, of a different kind, ends in a comic triumph.

BY THE END of Richler's *The Apprenticeship of Duddy Kravitz*, Duddy has come to own an individual property; he has located a new land that he has yet to inhabit. Though the novel implies that Duddy is both highly individual within society and yet highly typical of it, the concept is made by no means as explicit as it is in Hugh MacLennan's *The Watch that Ends the Night*. Each man here must be exactly that: each man. The separation of individuality is basic to both these works. For MacLennan, however, each man in fulfilling himself as an individual becomes Everyman as well, which is a tenable position only as long as the fundamental separation is acknowledged and accepted. Inevitably this moves into metaphysical spheres, and that the conflict should be resolvable here in a profound and moving peace is an indication both of the health that the author sees to be an achievable end, and of the human and humane balance possible for the individual even though conflict and illness persist. Part of the contrast between the peace discovered in this book and the iconoclastic volatility in *The Apprenticeship of Duddy Kravitz* can be related to the age of

the authors in 1959, the year both books were published. Richler was 28, MacLennan was 52. That they should vary in their approach is an indication of markedly different backgrounds; that they should be concerned with such similar questions, however, is an indication of the attitudes and interests that by this time had become the focus of the twentieth century. Both of the two men who are central to MacLennan's work, Jerome Martell and George Stewart, must make voyages of discovery, and, when they have found their new lands, they must continually modify themselves in order to shape an appropriate life and order for their place and time. The book equates the mature life with creative separation, and it differentiates this from defeatist resignation, from aimlessness, and from apathy.

The Watch that Ends the Night is a large and complex book, by no means flawless, which I nevertheless regard as one of the finest accomplishments in recent fiction in English. One of the flaws is paradoxically one of the great strengths of the book — a set piece concerning the boyhood and the first voyage of Jerome Martell that is superlatively written in itself and yet seems insufficiently subordinated to the whole work. It is, however, thematically and structurally related to the concerns of the novel and serves as a key to an understanding of the development that takes place. Jerome is the fatherless son of a loose-moralled cook in a New Brunswick lumber camp. When he flees this environment, his action is typical of that which people in search of a new land undergo, for the search itself begins in escape. Yet in escaping, Jerome is moving from the scene of his mother's murder to a life elsewhere, and his motive is therefore distinct from that of the killer, whose aim in flight is merely to avoid the responsibility that the murder has placed upon him. In escaping, too, Jerome becomes aware of a new life that is almost like resurrection; it comes when all the skills which he has developed in boyhood are brought into a concerted effort to achieve an end beyond that boyhood. But the new innocence is not yet an end, for it does not make use of Jerome's full potentialities.

Jerome serves as a sort of catalytic agent in the novel, for the characters with whom he comes into contact are allowed to mature because of their relationship with him, and yet he, too, changes through time. His initial journey down river becomes a microcosm for the development in both of the major characters in the novel. Immaturity precedes the change, for Jerome's first canoe is boy-sized and he is not allowed into the main current which would sweep him irrevocably away. But here there is no father to give him a name, and he must ultimately move. The "entire world" seems to open up as he heads towards Moncton, but when

he is found there and adopted by Giles Martell, his world is still childish and prepared for him. No matter how well he fits it, he cannot merely inherit it if another part of his nature remains in conflict with it. The two pictures that are hung on his bedroom wall in Martell's Halifax home foreshadow further change, therefore; one is Reynolds' "*Age of Innocence*" and the other was a sailing ship in a storm." The contained metaphor indicates that Halifax is only a temporary harbour in the quest for a larger new world.

The Martells' world is one of faith, an acceptance of accepted religion, and it satisfies Jerome only until the First World War. Religion then seemed to sanction hate, and when guilt after participating in the war only forces him to seem hypocritical to himself, such a religion as a guide for life is no longer valid. That innocence is comfort for an older order — exemplified here by the people and towns of the Canadian Maritimes — an order that has grown "old without ever growing up". His own child life is like part of a nameless and half-asleep New Brunswick town. Jerome says: "Kids who looked like me were a part of the landscape." When Giles Martell then says to the boy he has just adopted, "You'll be proud of Halifax, for it's a fine town, a fine place to grow up in and — well, even for a grown man it's not too bad a place," he merely underlines the content he feels in his life and which he offers the boy. The war changes Halifax, however, a phenomenon that MacLennan was concerned with in his earlier novel, *Barometer Rising*, and unless the old order adapts to the change, it has nothing to offer the new generation. The innocence that has been known before is disrupted; for the young people, therefore, the old identity no longer serves, and out of the world they then enter, intending to inhabit, they must fashion a new self. Jerome is hollow after the war — placeless and Godless — and hope lies only in finding a self that will relate him both to infinity and to mortality.

THE VOYAGE that George Stewart takes to find God and self, from childhood to full maturity, is the major development of the novel. Because his background is different from Jerome's, he is not forced as early into feeling a need to escape. Born into an old order, he has an identity ready-made, waiting for him merely to inhabit it. But like the Halifax establishment, this, too, is only a boyhood in which his age of change will not allow him to remain. The summer he meets Catherine, for example, is the time of his first attempt to move in a

pattern distinct from the established one. Childhood "is a garden", but they are both from then on outside it. Both belong to the "English-speaking garrison of Montreal . . . in the heart of the French island in North America", but neither of them fit it. They must leave if they are to come to terms with the island of self in the midst of an apparently foreign world. Their "Fern Hill" of childhood, as it were, and the "dappled green" of youth, must be exchanged for a world that lies, as it does for Steinbeck's Adam Trask, east of Eden. Together and alone, they are apart from the old order of innocence that instinctively knew its God. Catherine has said to George: "Grow up and go", but he has not yet the ability to withstand tradition. Unlike Duddy Kravitz with Yvette, he cannot bring himself to love Catherine physically and thereby discover a new world. The "frontier" of knowing that love is related to death awaits his crossing, and in his overlong adolescence his rôle as a news interpreter is ironic when he has no recognizable identity himself. By the implications of allegory, George is Canada, but he is not limited to this; MacLennan's control over his method here — as opposed to its control over him in such bad novels as *Two Solitudes* or *The Precipice* — gives the work a much greater scope than a rigid one-to-one correspondence would allow.

Like Duddy Kravitz, George and Jerome must grow around the restrictions imposed by a past culture. As Duddy also has to strive against his social income level, so George and Jerome must fight the world-wide depression of the nineteen-thirties. Each of them is at once part of this phenomenon and yet not typical of it; attitudes of the time become theirs, yet this is only a transient stage in the development of their selves. It is during this period that George and "millions of other young men" undergo the change that came to Jerome during the First World War: "I lost my faith in religion; I lost my faith in myself; I lost my faith in the integrity of human society". The initial change, however, must take place not in the social system, but in the self. Jerome's support of schemes of social union is merely a charade of life. He is trying to escape his guilty self, and when he heads to the Spanish Civil War as a doctor, he is trying to expiate his participation in the earlier one. But it is also part of the encounter with death that is apparently necessary for his coming-of-age. His daughter Sally cannot appreciate his action, for it has not been necessary for her, and later she says to George:

. . . he really fitted in and symbolised that whole awful period. Those appalling adolescent he-men like Hemingway and all those naive idealists thinking they were so terrific because they went to bed with each other to prove the capitalist system stank.

To a large extent she is right, for it is only after the depression is over that George and Jerome can grow up completely.

During this period, they and their generation had reacted in varying degrees inwardly upon themselves even when they seemed most to move outwards into the world. Knowing themselves to be alone and empty, they sought love desperately and futilely. Hence Catherine ultimately says to George: "Love can be such a terrible torment. . . . People break loose into sex because it's so direct and simple". Like politics, it is an escape. When a minor character, Norah Blackwell, invites George to join the Communist Party — " 'stop running away. Become one of us!' " — she unknowingly invites him only to further flight. Immersion of the self in a political system becomes a sort of suicide, an attempt to substitute a theoretical responsibility for others for an actual responsibility for self. Because Jerome can never be fully absorbed into political activity, he must ultimately face himself and either accept his identity or find a means of destruction. "The canoe in which he had issued from the forest had now taken him out into the ocean . . . with a hurricane rising. Jerome, Myself, Everyone." Only years later when George must go through a comparable discovery is the problem formulated rationally. When a child has grown to middle age, he writes, the father's rôle of approval is left vacant. In the Thirties, "we tried to make gods out of political systems, and worship and serve them"; like logic, ability, success, wife and children, they do not abide, and then "comes the Great Fear". Such thoughts relate both to individual development and to social history during the twentieth century, and they read like a commentary upon *Lord of the Flies*.

For George, Catherine and Jerome are the parent-substitutes and the escape from the self:

I have never seemed mature to myself. The young seem more so because they know nothing of the 1930s. The young have the necessary self-confidence and ignorance to feel mature, and that is why I like them so much better than I like my own generation. Was there ever a crowd like ours? . . . Was there ever a generation which yearned to belong, so unsuccessfully, to something larger than themselves?

George is behind both Catherine and Jerome in his development; his adolescence is prolonged beyond the time when both the others have perceived their relationship to a reality they find unpleasant, and yet have chosen to accept. George's teaching job is an attempt to regress to the stable world that existed before change: "Nothing in this world is so permanent as a school. . . . Forty years on is

today when you return". Even Catherine is attracted by such a view: " 'It would have been so much simpler and safer to have kept the old rules.' " But to avoid progressive change is like suicide, and when George accepts his move, he begins "to grow up. The depression was over at last so far as I was concerned, and I came out of its deep freeze. . . ." His marriage to Catherine when Jerome is presumed dead, however, is not yet a facet of maturity. A necessary reappraisal of his position in relationship to others he only gets from his next contact with Jerome.

JEROME IS A DOCTOR, and it is allegorically suitable that it should be through contact with him that George should find the health that is maturity. The muted allegorical implications that run beneath the story are specifically Canadian, and it is not surprising that the concept of the Frozen North should enter into the imagery of the book. The imagery is patterned, not random, and it contributes to a comprehension of the concept of identity. The winter imagery is connected with youth and innocence, and the snow of a northern land is a sort of primeval and almost archetypal childhood that any person encountering twentieth-century life has long since left behind. The passing of this former time must be admitted, just as George must accept that the winter world of his own childhood has gone. George is a product of old Montreal as well as of the depression, and it is the old order of the city that appears as a child-like world, a child's dream society, the embryo of a utopia never realized. This must give way before adult health can be achieved.

Even after the depression is over, the old order still attracts George. The cold air "had come down from the germless, sinless land", and George enjoys it. Torn by the desire to retain the memories of his youth, by a feeling that it would be better to forget and merely to live in the present, and by an apparent inability to forget, he is faced at this time with Jerome's return. In disruption he realizes that his happiness with Catherine is only a temporary new world, and his insight takes him into another discovery. Even his city becomes the potentially threatening environment, and he writes:

I kept staring at that ocean of light that was Montreal. Then fear came back to me. . . .

Then a man discovers in dismay that what he believed to be his identity is no more than a tiny canoe at the mercy of an ocean. . . . Little man, what now?

To show an empty man where fulness lies becomes Jerome's task as friend and as doctor. His medicine aims not, like Richler's Virgil, to preserve life, but rather to help people to look at life more as Duddy Kravitz does and "to get the most out of what life they have".

Through the course of the novel, Catherine is slowly dying, and as George recognizes his relationship to her he feels that he is dying as well. Jerome, too, exists in him, but Jerome has been as it were resurrected from the dead. In reconciling these identities George comes to find that death is a part of life just as decay is a part of new growth or as mortality is a part of immortality. Jerome had once said: "The only immortality is mankind." When he comes back and ministers to George, he extends the idea. Full acceptance of the self involves acceptance of both the infinitude and the edges of self; to be equal to individual fate is to be equal to the knowledge that the limits of individuality are the limits of fullest meaning and yet that because the patterns of identity are common to all, individuals can know love. In the self lies the potentiality of combating the forces of negation. As George can at last write: "I say again that this mysterious thing, which creates, destroys and recreates, is the sole force which equals the merciless fate binding a human being to his mortality." In conversation with George, Jerome brings him to an acceptance of the self that can be vital, the self that through passion comes to know both creation and destruction and can, because of this, face time and yet live. Tragedy is wrought to its uttermost only when the individual accepts that he is living his own death. If he thinks of his life "as lived", then there is nothing left to fear. He can be aware of a relationship with men without this being an escapist union; he can know the continuity of self in all mankind in spite of mortality and the end of fear because of the knowledge of immortality. He can then emerge from isolation with a sufficient separateness. Any struggle necessitates endurance, but endurance alone will not satisfy human dignity, will not be a vital mode of existence, until the struggle appears worthwhile. George says: "All of us is Everyman and this is intolerable unless each of us can also be I." When the struggle moves within, the capacity to endure becomes the ability to face time knowledgeably and to achieve peace thereby, forever.

For Richler's Duddy Kravitz, the discovery of a new land and an individual tradition is not specifically related to a Canadian search for identity. For MacLennan's George Stewart it is. But it is more than this; it is struggle of men any-

where, beyond the boundaries of politics but not beyond the boundaries of time. In a land that changes in an age of change, the search for identity, for the distinctiveness of self, becomes a search for an emerging maturity, and the converse quickly becomes true as well. Such a poem as Earle Birney's "Case History" is based upon the concept of Canada being an adolescent land, the child of a loveless wedlock, struggling for maturity in an unstable home. What MacLennan does with the theme is to take it beyond the regional borders, to apply it to the universal question of man experiencing change in the twentieth century. His solution is not to accept the traditional source of stability; nor does he sanction flight into union with another. Maturity lies in the ability to remain one self, yet know the self at the same time to be not less than the whole world. Change that happens to the self, therefore, is not merely part of a greater change but in fact is that greater change, and mature man is both self and all.

George's childhood had been that of a winter city, but as change takes place in the century, so it takes place in the city itself. In spite of the old controls exercised over it, it is turning "into a real world city". Only this will make it mature. No longer controlled from outside its own rules, no longer hiding from the world behind the isolating mask of an identity only as a land of snow, the land can reveal what makes it individual and what makes it vital. The rules that the city knows itself, that govern its intricacy and have kept it alive, that give it cohesiveness in spite of the variegation within, that make it one and yet many at the same time, can at last be accepted as a feature of life germane to itself and necessary to its own continuance. Like man discovering he is Everyman, the city and the society discover that their comfortable security is taken from them and that they are still apprenticing. The masks of tradition or even of isolationism had seemed to satisfy a need, but they were only artificial gods in a time of change. Then comes potential dissolution, the great fear, and George writes: "in the last two years of the 1940s . . . the whole world went over a frontier. . . . In the bleak years we at least were not alone. . . . The bell which only a few years ago had tolled for all, now tolled for each family in its prosperous solitude." Obviously the apprehension of rules by a society of individuals is an ideal, yet it is an ideal within the capabilities of man to achieve. Though the mosaic pattern may not be any more difficult to create effectively than a monochrome perceived in isolation, and though it is subject to much greater chance of disintegration, it is a more pleasing art form.

What remains in man to combat the potential disruption is the will to live, and to love life is to love in the face of time and in the knowledge of separateness.

Though every man lives in his solitude, in his individual identity, two solitudes can (to use, as MacLennan does, a quotation from Rilke) protect, touch, and greet each other. In this, love consists. The solitudes must remain, but because man knows himself to be Everyman as well, he can approach another not as supplicant to god but as lover and friend. Knowing immortality in mortality, George can accept death because he can accept his own life, and he can write of Catherine at the end: "What if the ocean of time overwhelmed her? It overwhelms us all." The boy in the canoe has at last grown up and can inhabit his last new world.

THE APPRENTICESHIP OF DISCOVERY is a recurrent theme in recent fiction, and though Richler's comic treatment of it in *The Apprenticeship of Duddy Kravitz* differs in many respects from MacLennan's use of it in *The Watch that Ends the Night*, the two novels can still be fruitfully compared. MacLennan's work lacks the vivacity of the other, but it aims for and achieves an entirely different tonal effect. It has been criticized for being autobiographical, yet, if so, it goes far beyond this to create an independent world of its own. George Stewart has been called pedestrian, but he makes a believable narrator. The author has been called old-fashioned, but his ideas and his allegorical technique are abreast of fictional trends elsewhere in the world. One must admit that the ending of the book is weak. Catherine's turn to painting is a sentimental cliché, and a tendency to wordiness accompanies MacLennan's difficulty in voicing the paradox of which he has become aware. Yet the novel is outstandingly successful partly because that paradox has meaning. The author has at last blended a control over technique not only with the reality of credible characters but also with a pattern of thought that gives substance and dimension to his book. Its people and ideas refer both to Canada and to the twentieth-century world, and its scope will let it therefore be as readable and as involving outside Canadian national boundaries as it is within. For both MacLennan and Richler, the mastery to which the apprenticeship leads necessitates a recognition of the self both by the individual and by others. Where MacLennan's book goes beyond that of Richler is in the equally emphatic insistence on the recognition by the self of its identity as Everyman. This does not deny the other self, the I, for John Donne's concept of man as a piece of the continent is no longer applicable. For MacLennan, man

remains an island forever, but an island in position, as it were, as a part of an archipelago; the experience of the one is the experience of all, and each part functions both as an entirety for all and as an entirety in itself. It is here that he captures the essence of contemporary thought and shows himself at last to be a novelist of substantial merit.

