CHAPTER III

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*The Stone Angel* is Laurence's first Manawaka novel. It is also her richest prairie novel, enabling the reader to get a clear glimpse of the concept of wilderness that Canada is always associated with. Not only is Hagar characterised in terms of the prairie but she lives as a struggling farmer's wife for some 24 years, a rugged kind of experience known by none of Laurence's other Manawakan protagonists. We also get our first glimpse of Manawaka, an amalgam of prairie towns and Laurence's own private world. It is a mythic territory, mapping universal human experience and a Scots-Canadian subculture in the Canadian West. In order to enhance a thorough understanding of the novel, I have divided this chapter into specific sections. Together they bring out the thematics of the novel. National identity, personal identity, redemption, lack of communication or miscommunication are some of the themes Laurence has dealt with in this novel. Also dealt with at length is the sin of pride and its disastrous consequences as well as causes; fear of loss of image, loss of family connections, loss of dynasty; fear of losing culture and independence; fear of isolation; fear of the condescending attitude of others in old age and the fear of losing material possessions are some of the fears that make Hagar Shipley, the main protagonist, a proud woman and which ultimately leads to her downfall. However the main theme is that of survival: survival with dignity. According to Laurence, survival is possible only with the recognition that total freedom is not possible; that a knowledge of roots is essential; that by nature human beings are different from what society compels them to be. In *The Stone Angel*, life is presented the way it actually is. Laurence believes that individuals need to recognize, understand and thereby accept the forces which govern us. This is essential if one is to survive with dignity despite the fact that it is not possible to be totally free from the shackles of dependency and empowerment.
We are also introduced to the Metis and the racial discrimination that exists between the half breeds and the others. Thus we see that *The Stone Angel* is very much a novel of middle-class aspiration and folly; all very well brought out through the character of Hagar Shipley. Proud descendant of a family that could claim clan connections, a lapsed Scottish baronetcy and self-made success in pioneering Canada, Hagar(Currie)Shipley has little time for the larger questions of social order and justice, a blindness that was deep rooted in many people of her generation.

The novel presents fate as an amalgam of character and circumstance, the two forces interacting complexly. The individual is certainly the victim. In the case of Hagar it is the pendulum like oscillation between impulses of order and disorder, respectability and passion, dynastic pride and individual need that dictate the unfolding of her life and characterise her 'blindness'. It never occurs to Hagar to ask the serious question 'why' when it comes to the tyranny of social circumstances. Hagar is preoccupied by the significance of her Scottish roots. She is deeply influenced by the Currie legacy of clan, nobility and self-made success, of familial significance in both the old world and the new. To the Currie grandeur she grafts, out of her own energy and need for self-justification, the lesser Shipley legacy just as she defies personal history by linking the family names on a single pedestal in the Manawaka cemetery. In attending so tenaciously to the tight fisted, unyielding and proud Scottish spirit, Laurence tapped a major nerve in the Canadian sensibility. *The Stone Angel*, as we shall now see is unabashedly middle-class, Scottish and small-town in its emphases. As such, it captures something essential about the energy, enterprise, mood and pattern of the settlement and development that have characterised not only the growth of Manitoba but of Canada as a whole. Though but one of Manitoba's and Canada's many cultural threads, the Scotts middle-class outlook incarnated in Jason Currie and passed on to his rebellious daughter is the firm base upon which, in her later Manawaka novels, Laurence was able, without inconsistency, to integrate her developing social concerns, particularly her empathy with the victims and the dispossessed who have been cast aside in the province's and the country's growth.
I shall begin by examining the plot.

1. PLOT

Laurence starts off her Manawaka sequence by setting the small town within well defined boundaries of geography and history underlining its materiality and placing at its centre the powerful 'I' narrator, 90 year old Hagar Shipley. Duplicity, concealment and dual vision are built into the novel's very form. The ninety year old Hagar tells two stories at once, though they are two aspects of the same story: her life. In the fictional present she runs away from her son and daughter-in-law after they try to deposit her in the Silver Threads nursing home. This is her last rebellion in a long, rebellious life. She escapes to an old cannery, where she has a confessional conversation with a stranger, Murray F. Lees. Then she is taken to a hospital where she makes two friends before she dies. Interwoven with this simple story are Hagar's memories of her life and of her strained relations with men: her strict Scottish father; her uncouth but affectionate husband, Bram; her unruly son John. All have died and she was survived in her loneliness to wander a wilderness of pride like her biblical namesake. Through her regular alteration of past and present, we see, contrasted, the impetuous girl and the willful old woman. We also get our first view of Manawaka, its light social hierarchy, its legacy of stubborn strength and scorn for weakness, its reverence for ancestry as represented by Scottish Tartans and war cries.

Through a clever orchestration of times, Laurence fuses the two story lines so that when after much self-deception, Hagar finally confesses her sins and asks pardon, she speaks to Murray Lees though she believes it is John. Out of kindness, Lees accepts the role asked of him and grants forgiveness. Later she is reconciled with her other son Marvin. But Hagar remains proud to the end and never fully accepts that the past is irrevocable. She continues to rage against fate and is admirable for the immense, selfish, unyielding strength that is her undoing. She is as Marvin says "a holy terror". Hagar's sequence of flashbacks like Rachel's debates, Staccey's montage of fantasies, fears and rebukes and Morag's "Memorybanks Movies" provides recurring structural units expressing the drift of the mind as she assesses her life. To assess one's life means to give it a logical pattern or
meaning. For Laurence, ties means to discover its emotional, intellectual and moral order. Therefore the orders of story, mind and life are all the same and all are governed by voice to the ancient Hagar. The shape of her whole life simply is a series of disparate memories which she seeks to connect.

2. NARRATIVE AND STRUCTURE

In this section, I shall examine the narrative and structure of *The Stone Angel*. 90 years old Hagar Shipley is the 'I' narrator. The structure consists of two parallel strands of narrative, one of which concerns Hagar's confrontation with the brutal facts of old age while the other returns, by means of a series of flashbacks, to her life in Manawaka; childhood, marriage to Brampton Shipley, the death of her favourite son John. The structure of the novel is a cinematographic one which interweaves two time sequences of greatly unequal length; the few weeks that lead to Hagar's death and the years of her long life, but of equal thematic importance, in so far as they are both necessary to an understanding of the characters spiritual struggle. Laurence expresses doubt about the way she handled the flashback method:

I'm not at all sure that flashbacks ought to be in chronological order, as I placed them in order to make it easier for the reader to follow Hagar's life.

However, despite this problem and the neat sequences of the novel *The Stone Angel* enjoys a central place in Canadian literature and also among novels wherein the story is narrated by an old protagonist. Besides the thematics, this is due to various reasons. There is a vitality and force in the character of Hagar which lends uniqueness to the novel. Hagar is conferred with immortality and it is achieved because we are made to see the character as something more than words. Laurence has made her seem like flesh and blood, perishable and poignant beyond words.
2.1.1. CHARACTER OF HAGAR

The captive exile, blind to herself and to the needs of others, is a fitting description of Hagar. Laurence has conceived of her heroine as a tragic figure, a woman who unknowingly brings about her own unhappiness. Her great flaw is her pride, her instinct to rebel. Her stubborn refusal to yield to the wishes of others proves as destructive to herself as to those around her. Her old age is a purgatory in which she is tormented by her memories of a wanted and unhappy life. For us, the readers, her life unfolds in a series of scenes in which she obstinately held herself apart from others, refusing to give or accept love.

Hagar tries to make sense of the emotional currents of her life. She has a stern ethical sense, fruit of her presbyterian upbringing, which insists that cause and effect can be calculated, responsibility can be assessed, blame must be assigned. She seeks justice. She reveals this desire to the reader, if not to herself, when at the cannery she fancifully constructs a courtroom from her natural surroundings; she concludes:

Now we need only summon the sparrows as jurors, but the'd condemn me quick as a wink, no doubt.

In effect, Hagar puts herself on trial and argues for both prosecution and defence. Even a guilty verdict would be welcome because it would resolve the chaos of her experience into an ethical pattern. Unfortunately, she finds it impossible to assign responsibility or guilt. Hagar's strong 'reality' quotient is a function of her pressing need for some version of continuance, some species of immortality. Her need is a function of her old age as the proximity of death and the spectacle of ninety misspent years demand riposte. Indeed, Laurence has done a great job in the recreation of Hagar Shipley.

Margaret Laurence defined herself as a writer whose fate or task or vocation was the creation of character. "Form for its own sake is an abstraction which carries no allure for me" what she has sought was "a form that would allow the characters to come through" "a form through which the characters can breathe". Laurence used a visual metaphor to describe
her ideal form: She has described her ideal form as "a forest, through which one can see outward, in which the shapes of trees do not prevent air and sun, and in which the trees themselves are growing structures, something alive." What seems to be at work here is the revision and reversal of an old cliche. We should not be prevented from seeing out of the forest by the trees, that is, the elements of form must not obscure our vision of that reality which lies beyond form, and animates it. And we should not be prevented from seeing the trees by the forest; that is, the form as a whole must not obscure our vision of that reality which continues to grow and change within it. Her concern, it seems, is to discover a form in which characters can breathe fresh air. And I think this follows from her interest in the dialectic between fixed or rooted elements of the human personality and the winds of change. She wants her characters to breathe not only in the sense of coming to life, and transcending the "gadgetry" of form, but also in the sense of 'growing.' Her exclusion of the metaphor of the house has a special bearing on the novel *The Stone Angel* because Hagar has throughout her life made the mistake of identifying herself with that 'enclosing edifice.' In old age, and in the 'growing' form of the novel that Laurence discovers for her, Hagar is able at last to emerge from the carapace of her 'house.' It is only in this departure from her accustomed form that Hagar can achieve the immortality of characters who are 'growing' still in the last chapter.

2.1.2. HAGAR'S MEMORY AND VOICE

Laurence spoke of her uncertainty over the chronological ordering of Hagar's memory and the 'poetic' quality of her voice. Laurence's question was whether the methods she had chosen 'diminish[ed] the novel's resemblance to life'. On the memory issue, she defended her choice by suggesting that 'writing however consciously unordered its method, is never as disorderly as life. Art, in fact, is never life. It is never as paradoxical, chaotic, complex or as alive as life'. We can conclude that her argument that art is never life, is an attempt to seize upon the difference, not to excuse the gap, but to exploit it.

*The Stone Angel* is an attempt by Margaret Laurence to redeem or perform a salvage operation on a character. The text is an arena in which Laurence exercises both her skill
and her love, for this imagined person, for whatever real persons may have contributed to the invention of Hagar, and for the human enterprise. A significant factor in our admiration or love for this novel is the presence of Laurence, accomplishing through art the feat of human salvage; the river flows both ways, and we associate Margaret Laurence's triumph with Hagar's own emancipation, so that each extends a kind of grace or power to the other. So Hagar's memories are invoked in chronological order; moreover, each memory is interrupted by a present event only when the past segment has yielded its relevant content. The effect of all this is to remind us of artifice. The threat to realism is contained by various artful dodges, including the credible triggers for memory which propel Hagar from the present into the past. A notable example occurs in the woods at Shadow Point, where Hagar sees the sparrows as "jurors [who would] condemn [her] quick as a wink, no doubt", (The Stone Angel, p.192.) and then remembers the locus of her 'crime', the scene in which she and Lottie had plotted to separate their children. Because this is a particularly long segment, Laurence also gives us a clump of moss and a blind slug which are sounded fore and aft to frame the memory; these are natural, probable signposts, to be sure—but they are also mutedly symbolic, and artful.

Therefore the gap between art and life which is revealed to Laurence by the necessarily greater disorder of life is a dynamic gap; from the energy that crosses to and fro both are enriched. The novel is splendid partly because art and life, or the author and the character, are allowed to reflect each other passionately across that gap.

2.2. THE STONE ANGEL AS VOLLENDUNGSROMAN

The interplay of life and art, and of the character with her author, is a necessary approach to The Stone Angel, a novel about old age. I shall now analyse The Stone Angel as 'The Vollendungsroman', that is the novel of "completion" or "winding up." The Stone Angel has become a central or prototypical example of this genre, for a number of reasons that I shall be sketching here. There generally is in the Vollendungsroman, and with great force in The Stone Angel, a kind of alliance between the elderly character and the author, as language itself becomes the agent of affirmation.
2.2.1 CHARACTERISTICS OF A VOLLENDUNGSROMAN

A special intensity (resulting from the proximity to darkness) characterizes the Vollendungsroman. The writer's imagination is challenged by the prospect of the character's demie, and by the need to 'capture' a life before it vanishes. Behind this, and quite apart from the question of the author's own age, is undoubtedly the spectre of the writer's own aging and prospective depth. Writing is always an act directed against death; it may become that more specifically and more urgently when the writer's subject is old age. Thus, we feel strongly the need that Laurence feels to let her elderly protagonist speak "before [her] mouth is stopped with dark" (The Stone Angel p.139.)

2.2.1.1. HAGAR AS THE ELDERLY PROTAGONIST

For reasons I shall continue to explore, Hagar the elderly protagonist has pronounced fictional clout. Elderly protagonists cannot engage our interest if "dealt within [their] subjective aspect." For this is exactly the "aspect" of old age that contemporary fiction chooses to reveal. When the closed subject becomes an open book, when the mask of stereotypical old age is torn away and the icon stirs, when the elderly character in fiction is allowed to reveal herself as subject, we discover that indeed there is "development to be looked for." In the case of The Stone Angel, that development is "looked for" - by author, character, and reader - all the more urgently because of the constraints that operate against it.

The Stone Angel gives us the elderly protagonist from inside. A cantankerous old woman, Hagar Shipley is an obstacle and a problem for her family; but we take her side to a remarkable degree, because we were given access to it. So we see what Hagar says, does and the effect she has on others and much of that we would judge harshly; but because Hagar is allowed to tell her own story, because we enter her consciousness and we live there, we can respond to her more fairly. We learn to value her rich sensuality and the free play of her wit; we see the other side of the coin, her capacity for youth, all the positive
qualities that have been so tragically denied in Hagar's presentation of self to the world. We come to understand as well the social forces; familiar, patriarchal, and puritanical which have led her to this distortion. And that very pride which we deplore in its outer workings, as well as for Hagar's sake is revealed to us as a means of survival. The subject of old age is a powerful one for other reasons too. The invisibility or marginalization of old people, their reduction to stereotype, their occupation of a zone behind the mask all of this may provide special impetus to one of the writer's most crucial drives, which is to see other human beings clearly and may also stimulate the writer's most crucial drives, which is to see other human beings clearly. The indignities suffered by the elderly as their bodies betray them, as memory fails, as social power is stripped away and condescension mounts, may also stimulate the writer's need to proffer dignity through art. In The Stone Angel Laurence moves us inexorably from a puerile assumption of the "we": 'Well, how are we today?' she inquires (TSA, p.277.) to a truer sense of the tribulations of old people.

The elderly character is also attractive for a number of more "technical" literary reasons. To begin with, she makes available to the writer nearly the whole span of a life history- as opposed to just that truncated, glibly predictive bit before the heroine decides whom to marry. She picks up the human story at a pivotal and richly dramatic point, when the evaluation of life seems most urgent, and when the old dramatic question of what comes next is most especially poignant. She may also function for the writer as a touchstone (and victim or champion) of social attitudes that have shaped our past and that operate still even in a climate of radical revision. All of this, Hagar clearly does.

2.2.1.1 SPEECH

The act of speech operates in the Vollendungsroman in several ways. Broadly or metaphorically speaking, it is all of the writing performed on the protagonist's behalf by the novelist; more literally, it includes the inner (silent) discourse of the protagonist; finally, of course, it is all speech performed out loud by the elderly protagonist. Speech of this most literal kind may be divided further. Often, there is something that must be said to other characters, in order to free them from their own lives; this is illustrated by Hagar's
statement to Marvin that he has been "good to [her], always. A better son than John" (TSA, p. 304). And it is typical of the Vollendungsroman that the truth of this crucial speech act should be in question; what matters is that the thing be said, the gist of it, before the power of speech is gone. An imprecise formulation even a lie, though Hagar speaks more truly than she knows— is not only preferable to silence, but all that can be hoped for. If Hagar fails to speak the heart's truth, (TSA, p.221) she fails in part because we all necessarily fail and because language fails, always. Still, it is what we have. Through language, we communicate some portion or version of "the heart's truth" and so become visible, assuming a more or less reliable shape in one another's eyes so that Marvin, in his turn, can remark to the nurse that his mother is "a holy terror" (TSA, p.304.) and Hagar can feel this accolade as "more than [she] could... reasonably have expected out of life, for he has spoken with such anger and such tenderness". (TSA, p.305.) However imperfectly, Hagar and Marvin connect in time through language. Such moments have a heightened importance in the Vollendungsroman, where time is running out.

It is characteristic of the Vollendungsroman that the elderly protagonist is tormented by the memory of characters who have died before some vital message could be delivered or received. Thus, Hagar wants Bram to know she loved him and wants John to know that she regrets the plot to separate him from Arlene. And it is too late. But The Stone Angel, like other Vollendungsrromans, supplies amelioration through delayed and displaced speech, as figures like Murray Lees appear to take the words that Hagar needs to give. None of this can change the damage she has done to others in the past; "Nothing can take away those years" (TSA, p.292.), as Hagar knows full well, unleashing the savage irony that she hears in the minister's words of comfort. Yet language can begin to repair the damage Hagar has done to herself. Speech acts, exchanged with surrogate figures, help her to see what might have been and what she is capable of being even now. They collapse time even as they enforce its tragic necessity, and reveal to Hagar her continuing potential for connectedness in the human family. Hagar thinks that she is "unchangeable, unregenerate. I go on speaking in the same way, always", (TSA, p.293.) Thus her problem with speech is as much with what she says as what she fails to say; and her problem is that in both ways she separates herself from others. Following this self-accusation, however, Hagar withdraws her dismissive remark about the
"We didn't have a single solitary thing to say to one another" and admits to Doris that "He sang for me, and it did me good". Interestingly, the hymn that Hagar had requested of Mr. Troy is the one "that starts out All people that on earth do dwell"; (TSA, p.291.) thus, the "single solitary" state of alienation and failed speech is pierced by chords addressing all. Song here- as often in the Vollendungsroman- seems to leap the gap between silence and speech, bringing into consciousness the individual's yearning for community. It propels Hagar into the kind of recognition which occurs most frequently for the elderly protagonist, a need to shake off the "chains within" and welcome joy.

Words that are delivered to surviving characters, messages that are routed to the dead through intermediaries, talk in which the aged protagonist may exercise a freer version of the self; these are some of the speech acts that point toward affirmation in the Vollendungsroman. Always, they are imperfect or imprecise. But that is necessarily the case, since the Vollendungsroman negotiates between speech and silence, between the lived and unlived life-and since desire is never satisfied. What seems to matter is that it be expressed. Hagar's life has been more mistaken than most- her story more unspoken and misspoken- but the distance she feels between what her life has been and what it should have been is entirely typical of the Vollendungsroman. The Stone Angel is a novel of old age; of "completion" or "winding up," and a characteristic of this text is the recognition that human projects are never completed. Time runs out, as pages do. Only rarely does such a text conclude with a ringing endorsement of what the developmental psychologist Erik Erikson refers to as the old person's "one and only life". But The Stone Angel, in which Hagar is struggling desperately to change and grow, in which categorically she refuses to gloss over her mistakes and deprivation, is a far more typical case. Art here reflects and seeks to compensate for the incompletion of a human life. With the question of Hagar's 'poetic' voice, Laurence considers it as a possible lapse in verisimilitude. Laurence begins by recalling her anxiety when she read over certain of Hagar's more elaborate or 'poetic' descriptions: "Were these in fact Hagars or were they me? I worried about this quite a lot, because I did not want Hagar to think out of character". But she justifies her decision to let this voice stand by appealing to her sense of conviction in the writing- "I could not really believe those descriptions were out of character", and to the notion that rescinding them "would be a
kind of insult" to Hagar. She argues further that "even people who are relatively inarticulate...are perfectly capable within themselves of perceiving the world in more poetic terms...than their outer voices might indicate."

This defense suggests Laurence's fervent advocacy of her character, her need to take Hagar's side and to arm her as fully as their shared humanity permits. Hagar's voice- with its high degree of rhetorical polish - even in the vernacular- is nonetheless very clearly a literary construct. However, the effect of Hagar's very literary panache is not of self-consciousness on her author's part, but rather of a desire (shared by author and character) that Hagar should express herself as well and as fully as possible before the lights go out. Margaret Laurence's fear was that to censor Hagar's 'poetic' voice "would be a kind of insult to her. And that, I wasn't willing to risk- indeed I did not dare"; it would seem, then, that Laurence herself believed in the spiritual authenticity of Hagar's educated voice.

2.2.1.3. IMAGERY

*The Stone Angel* is a prototypical example of the Vollendungsroman also in its extensive use of the most characteristic imagery of old age. For instance, the image of the house, with which Laurence plays so elaborately in using "Stonehouse" as Aunt Doll's surname and in having Marvin sell "housepaint". Laurence begins her manipulation of this image with the old woman's characteristic fear of dispossession. The house is then developed as an image of the self, the societal construct and the body. What Hagar must do in preparation for her death is, she must wean herself from that cocoon, that carapace of appearances, that entrenched idea of the self, and 'admit' the forces of nature. Understandably, she is afraid. Her fear of intruders in the house is the fear of death that Laurence explores in many strands of the novel's imagery. Other images that are typical of the Vollendungsroman include the sea and the transitional identification of Hagar as a gypsy (who makes her home in nature.) Angels as figures poised between two worlds, as messengers and mediators- are also surprisingly common. Another appropriate example here is the mirror, which Laurence uses in two opposing ways. On the one hand, she holds the mirror up to a literal and appalling truth - as Hagar sees in it "a puffed face purpled with veins as though someone had scribbled over
the skin with an indelible pencil" (TSA, p.179) - and on the other hand, she permits Hagar to "feel that if [she] were to walk carefully up to [her] room, approach the mirror softly, take it by surprise, [she] would see there again that Hagar with the shining hair...." (TSA, p.42.)

2.2.1.4. LIFE REVIEW

Perhaps the most common form of the Vollendungsroman is the life review, in which narrative time is divided between past and present. The past in which the characteristic matter of the Bildungsroman is recapitulated is typically approached and controlled through the operation of the elderly protagonist's memory. The present 'mirrors' the past in a number of complex ways, as the protagonist's most basic identity themes are both reasserted and deconstructed in the final phase of life. The life review is more than a structural device. It has philosophical implications that take us to the heart of the Vollendungsroman and the lives of elderly people. "The universal occurrence in older people is an inner experience or mental process of reviewing one's life" Butler suggests that "the life review, Janus-like, involves facing death as well as looking back" and that "potentially [it] proceeds towards personality reorganization. Thus, the life review is not synonymous with, but includes reminiscence." It includes also, as The Stone Angel does, a vital concern with the possibility of change. Many of these insights and clinical observations are relevant to the case of Hagar, and to the process of the life review as it is depicted in fiction. Butler remarks, for instance, that "imagery of past events and symbols of death seem frequent in waking life as well as in dreams, suggesting that the life review is a highly visual process. Inherently, then, the life review is a kind of literary process as well; and Butler may be cited as supplying evidence for the interpenetration of life and art that helps to characterize the Vollendungsroman.

The verisimilitude of Hagar's 'poetic' voice, as a register of visually proliferating images—birds and eggs, for example, images that we associate with death and captivity and rebirth—is vindicated by Butler's work. His essay is also concerned with the question of therapeutic value in the process of the life review. Butler rejects the position of certain psychotherapists that old people should not be encouraged to engage in life review, since
they will only be devastated by their failures and their incapacity to repair them. He argues instead for the inherent value of 'truth', and for the possibility of change at any point in the life cycle; he believes, in any case, in the inevitability of the life review.

Yet Butler acknowledges the risk for three kinds of people: "those who always tended to avoid the present and put great emphasis on the future...those who have consciously exercised the human capacity to injure others...[and those who are] characterologically arrogant and prideful." Although harsh and incomplete, this might serve a wary therapist as a thumbnail sketch of Hagar Shipley. At risk in all these ways, Hagar profits nonetheless from her life review. She "proceeds toward personality reorganization". To suggest also how we profit, I shall turn to the work of two other gerontologists. Kathleen Woodward, in her critique of Butler's famous essay, argues that "his notion of plot is Aristotelian; that is, it possesses 'wholeness'...and thus unity" (1948). Butler is charged with assuming that the life story will be 'resolved' in an out-moded literary way; indeed, in Woodward's view, he uses such literature to construct his pleasing, but fallacious, sense of completion in life. But *The Stone Angel* does not actually 'affirm' Hagar's life in terms of unity or wholeness. Indeed, it seizes upon the open ending and upon filaments launched into the future; it discovers hope paradoxically, through the recognition of failure. Laurence in fact directs us toward what Harry R. Moody calls 'the public world'. First Hagar must go there, dramatically, this is signalled by Hagar's residence in the public ward, where she begins to think of others and to consider the possibility of social change. Thus, she contemplates (for example) a world in which her granddaughter's husband could accept her sturdy independence, a world in which women are acquiring knowledge of their bodies and knowledge that might lead to jobs that use their minds. She gets there, however - to Moody's "public world" - only because she has had the courage to persist in the life review. From that story she learns how other stories might be written better. Moody's idea is that the story should be told out loud. The life review process should transport the elderly person from a private and solipsistic space into a public one, in which the story can be heard. Thus, Moody is concerned less with the therapeutic value of the life review than with the importance for society at large; his interest is focused on the loss to society that is entailed by our narcissistic denial of the experience of the aged. Reminiscence, Moody suggests, is
not as Aristotle thought opposed to hope: "It is the otherway around since "old people live and remember for the sake of the future."

But Moody recognizes as well the benefit that accrues to the old person whose story is heard: "The singing of the song and the telling of the tale must become public in order to shine through the natural ruin of time." The public story is never finished. And neither is the private one, though it needs to be told before the story is cut off: "And then, "It needs telling for its contribution to the public story, and because the elderly person must know that the communal realm is somehow real, if she is not to feel that her annihilation is complete. She can stand- Hagar can- the knowledge that "the plagues go on from generation to generation" (The Stone Angel, p.264.) and that "nothing is ever changed at a single stroke" (TSA, p.88.); she can stand to know that her own life has been a failure, in most of the ways that count. But she needs to speak. Hagar has only begun to speak "the heart's truth" when her time runs out; and she has little chance to review her life for others, although she makes a crucial start with Murray Lees. Her insistent voice was heard in the "Shadow Point" of Margaret Laurence's subconscious. There it grew, by nature and by art. It became at least the "forest" of Laurence's text, where the voice of Hagar Shipley speaks. It became "a forest, through which one can see outward, in which the shapes of trees do not prevent air and sun, and in which the trees themselves are growing structures, something alive." And it became that through the force of Margaret Laurence's compassionate imagination... Laurence was moved above all by the need to fight, for herself and others, a need to lend her womanly strength. She had a lot of Hagar in her, and as Hagar would have wished she wrote with her own life a better story. Thus we see that the success of the novel largely depends on Laurence's structuring of the main character, Hagar.

2.3. THE FORM OF THE NOVEL

Although there are two strands of narrative running through the narrative, it is interesting to note that connections between the two strands of the narrative are subtle and intricate. This gives the form a complexity which answers the complexity of Hagar's engagement with her past. This idea will be argued out in this section. However, in the course of the argument we will also get deep and valuable insights into Hagar's personality, her attachment to
worldly things and its consequences, her resistance to any kind of change, her puritanical attitude towards her body, her difficulty in communicating with others, her values of cleanliness, respectability and culture. All these characteristics have been weaned into the narrative.

The impetus behind *The Stone Angel* is retrospective, that is, events of the past are recovered from a point further on in time, and with the understanding which hindsight affords. But what is distinctive about *The Stone Angel* when compared with Laurence's other works is that the 'still' vision to which Hagar aspires is undermined insistently by a 'labile' tendency which dismantles coherence and refuses serenity. Hagar's immediate reaction to her son's proposal to sell the house is one of outrage even before she realizes that this would mean her going into Silverthreads, an old people's nursing home. Her resistance springs in part from her attachment to worldly possessions, a trait inherited from her father and reinforced, by the strong sense that the house was bought with her own hard-earned money. It springs from her refusal to face up to her deteriorating physical condition and the burden she has become to her son and daughter-in-law, themselves in their mid-sixties. Something more covert is at work too. Mentally reviewing her several belongings - her mother's photograph, the gilt-edged mirror and oaken arm-chair from her old home, the picture of herself at twenty, the cut-glass decanter which was Bram's wedding present - she is convinced that:

> I couldn't leave them. If I am not somehow contained in them and in this house, something of all change caught and fixed here, eternal enough for my purpose, then I do not know where I am to be found at all. (*TSA*, p.36.)

The key phrase is 'caught and fixed here'. The changes put forward by Marvin and Doris do not only threaten the immediate pattern of life but also those apparently settled interpretations of the past, which, projected to the visible 'shreds and fragments of years', have until this moment of crisis being seldom dislodged. If Hagar's sufferings in the short time left to her, approach the tragic, it is because they extend beyond the painful experiences
of the present-a disrupted routine, uncertain control of her bodily functions, fear of the unknown - to the loss of old securities and satisfactions. Driven back to her memories for comfort, she finds that contrary to her experiments the existing situation has altered the past in disturbing ways by producing unaccustomed perspectives and unwelcome turns. In general, the passage from one track of time and narrative to the other is smoothly and logically effected. Visiting Silverthreads with its hospital atmosphere, Hagar is reminded of the Manawaka hospital where her child was born. On a number of occasions, however, Hagar's memory works at a more obscure level and the way back is through recesses of landscape which continue to mystify even as they open out into new vistas and territory. Brought up to value cleanliness respectability and culture as the means by which the pervasive and vaguely associated forces of sex and death might be held at bay, her present self disgust becomes a reminder of her old aversion to Bram's ill bred habits and this, in turn, of her shame in encountering his desire. Furthermore, the narrative is held together by Hagar's keen awareness of life's reversal. The 'puffed face purpled with veins' in the mirror bears no resemblance to the handsome young woman of twenty who looks out of the picture frame.

Only when there is no turning away from the evidence of fleshly disintegration does she confess to her body's capacity in those days for joy, identifying this with the energy of trees, sparrows and sunlight.

Hagars narrative...
respectable living. On the other, there is the Hagar who, more and more, is driven by the need to penetrate beyond surfaces to 'some truer image infinitely distant'. (TSA, p.133.) The difference between the two is located in her split reaction when she learns of John's death and Arlene's: No one's fault. Where do causes start, how far back?". (TSA, p.240.) First, there is the sensible view of what is after all a freak accident; then the submerged guilt which she is unable to assuage, neither by excuses ('I want your happiness ... you'll never know how much') – (TSA, p.237.) nor reproach ('Every last one of them has gone away and left me') (TSA, p.164.)- , nor defiance ('I can't change what's happened to me in my life, or make what's not occurred take place. But I can't say I like it, or accept it, or believe it's for the best') (TSA, p.160.) 'Where do all causes start, how far back'?

The novel may be said to answer the question by holding out the possibility of atonement. The explicit movement of the narrative is a steady progress across the upheaved terrain of the present to a past redeemed when, during the night spent in the old cannery, and in her delirium, Hagar mistakes Murray Ferney Lees for John and, bending her will, seeks a fresh understanding. In so doing she also takes upon herself the burden of guilt for his death. "I didn't really mean it about not bringing her here. A person speaks in haste. I've always had a temper ... You could come here in the evenings ... Wouldn't that be a good idea?" (TSA, p.247.) Following from this, the suggestion in the concluding chapters of the novel is that, reclaimed from the wilderness which was her pride, Hagar finds it thinkable now to restore her other son to faith in himself: 'You've not been cranky, Marvin. You've been good to me, always. A better son than John'. (TSA, p.304.)

Had she not withheld tenderness for so long, things might have been very different. To conclude thus, however, is to endow Hagar with the authority which, as 'I' narrator, she is continually claiming, and to ignore evidence that, as continually, the text contradicts this authority. One such evidence is that, carried along by the freer flow of feeling generated by her attempts at making peace with the world, Hagar leaves unexplained that tight knot of resentment she experienced when she parted from Lees. She associated him with treachery, yet it was not because he had betrayed her whereabouts to Marvin and Doris. Nor was it simply that she had confessed her secrets to him. The emotional tension was the greater...
owing to her inability to remember the mistake she fell into in her delirium and the words which she had spoken. Otherwise she might have understood that his deception, while humanely entered upon, had revealed, without being able to satisfy, her longing for reconciliation with her son. It had offered, in a paradoxical way, the consolation of full responsibility, only to leave her in the dark once again as to where causes start. Other evidence that Hagar's authority as narrator is questionable includes the 'autonomy' of the secondary characters. She does not like Marvin; nevertheless he is a credible figure, 'pathetic, solid, deprived, unjustly unloved, and completely authentic'. Doris is despised for being dull, fussy, complaisant; she also appears to be genuinely kind and helpful in her unimaginative way. Not surprisingly, the ambiguity surrounding the character of John is deepened by his untimely death. Goaded by Hagar's determination that he should be a success and thereby vindicate her foolhardy marriage, he reacts by seeking desperate ways of compensating for his sense of helplessness - feats of bravado in the company of Lazarus Tonnerre, lies concerning his family's circumstances, retreat to the Shipley farm. His unhappiness, bred of Hagar's ambitions, is real. At the same time, there are undeniable signs of innate weakness, such as acute self-consciousness about the family's worldly disadvantages, and failure of nerve in the face of vicissitudes. Allowing for the biases of character, therefore, doubt lingers as to whether John would have proven himself in the long run, even if the accident had not occurred and his relationship with Arlene had been permitted to seek its own course. Finally, although Hagar learns to recognise the part which human pride and weakness have played in producing tragedy, she persists in regarding her share of loss and suffering as being excessive. Such defiance when it is translated into intimations of agencies at work other than the human, colours her narrative with mystery, so that an unscheduled train suddenly rounding the corner of the railway bridge, a poison flower furtively in bloom, a fierce snowstorm, the long drought, all strike like hostile fate. At times it seems that the one certainty human beings can rely upon is embodied in 'that land that was never lucky from the first breaking of the ground, all the broken machinery standing in the yard like the old bones and ribs of great dead sea creatures washed to shore, and the yard muddy and puddled with yellow ammonia pools where the horses emptied themselves'. (TSA, p.29.)
As if reinforcing this notion, images of soilage and dereliction recur in the novel. Laurence puts across all the ideas mentioned above with the help of imagery and metaphor which we shall now discuss.

2.4. IMAGERY IN THE STONE ANGEL

The novel’s structure depends as much upon a web of interlocking images as upon its handling of time through flashbacks.

2.4.1. IMAGES

Images of soilage and dereliction recur in the novel, and perhaps nowhere are they more powerfully projected than on the occasion when, coming across the advertisement for Silverthreads, Hagar feels herself drained of all hope and vigour.

Quietly I lay the paper down, my hands dry and quiet on its dry pages. My throat, too, is dry, and my mouth. As I brush my fingers over my own wrist the skin seems too white after the sunburned years, and too dry, powdery as blown dust when the rains failed, flaking with dryness as an old bone will flake and chalk, left out in a sun that grinds bone and flesh and earth to dust as though in a mortar of fire with a pestle of crushing light. (TSA, p.54)

Woman, sea-beast, bleached bones and parched land are in that passage made one and indistinguishable. The two lines of narrative intersect. And for a brief moment, time stands still. Characteristic of the movement of this novel, this bleak vision is qualified consistently by images which point to other ways of looking, other possibilities. One example are the flowers which cling so close to Hagar’s consciousness, in particular hardy native blooms like the cowslip and lilac which flourish undeterred in the grim settings of the cemetery and the Shipley farm, and by their scent and beauty dispel the atmosphere of failure and death. Small wonder then that Hagar is pleased when, lying in hospital and near to death, she is
refreshed with cologne by a young patient and told, 'now you smell like a garden'. (TSA, p.303.)

But without doubt, the most striking and complex image of all is the stone angel which James Currie imported at great cost from Italy to watch over his wife's grave. At once 'still' and 'labile', she is invested with meaning from the start and continues to multiply meaning. She is fixed in Manawaka and also extrinsic to it. Not surprisingly the transformations which she undergoes and from which she draws her potency, spring in the main from her close associations in the text with the 'I' narrator. She presides over Hagar's memory of her childhood in Manawaka in the 1880s just as, standing on the top of the hill, she used to overlook the town, its cemetery, and the little girl who took her walks along the paths among the graves. She is the angel of death, ruthless in her dictates and bitter in her jokes. At the same time, she shares Hagar's vulnerability. Both, for example, are James Currie's possessions. Life treats Hagar roughly and The Stone Angel too receives her portion of humiliations. Already weather-worn, she is discovered 'toppled over on her face, among the peonies'. As John struggles to raise the angel, Hagar is put in mind of the Biblical story of Jacob but out of the stone figure no blessing is forthcoming. In a curious inversion of this episode later in the novel, it is Hagar who finds herself 'strangely cast' when Marvin confronts her with demands for her approbation. But by then The Stone Angel occupies only the edges of Hagar's consciousness and, though she survives yet in the old cemetery, 'winters or lack of care had altered her. The earth had heaved with frost around her, and she stood askew and tilted'. (TSA, p.305.)

2.4.2. AN INTRODUCTION TO THE STONE ANGEL.

In this first of the Manawaka novels, the splendour of the stone angel resides in that alienness which is never wholly tamed by her new environment and which is shadowed forth in the 'sightless eyes'. It is, of course, ironical, given the purblindness Hagar exhibits throughout her time that she should be concerned to stress the angel is 'doubly blind first, because made of marble and, secondly, because 'whoever carved her had left the eyeballs blank.' (TSA,p.3.) This detail is never mentioned again but, together with the dismissive reference to some
masons, 'the cynical descendants of Bernini', it inscribes into the image a significance which escapes the narrator herself. Very likely, the angel was perfunctorily produced. Nevertheless even in her debased, late nineteenth century guise, she belongs to 'a tradition of sculpture stretching back from the Counter Reformation to Roman and Hellenic times. She claims, among her antecedents, images such as those which haunted Yeats's memory 'vague Grecian eyes gazing at nothing, Byzantine eyes of drilled ivory staring upon avision, and those eyelids of China and of India, those veiled or half veiled eyes weary of world and vision alike'.

Positioned 'above the town, on the hill brow', The Stone Angel rises above the pettiness as well as the heroism of human lives. She stands outside Hagar's narrative which, constructed by one possessed of human sight, is necessarily trapped within limited perspectives. She inhabits that space which, at best, Hagar can only gesture towards by means of negative phrases, such as 'I never knew' and 'I don't know', and which remains 'a void not filled with words'. Being the most important and complex image, I shall now analyse it in detail.

2.4.3. IMAGE OF THE STONE ANGEL

The Stone Angel erected in the memory of the protagonist's mother is the most striking and complex image in the entire novel. From the beginning she is invested with meaning and continues to multiply meaning. The novel opens with a reference to the stone angel and this early placing of the angel reflects the parallelism of her fate with that of human beings. It is evoked through Hagar's story and is one of the devices which Laurence uses to create her characters and their environment. Laurence herself asserts that The Stone Angel 'does dominates the book like an imposing symbol'. Indeed Laurence brings out almost all of her major and important themes through The Stone Angel, all of which I shall discuss in this section. To begin with The Stone Angel symbolizes the blindness of pride, the malaise that inflicts Hagar, the protagonist. It also makes a statement on the Manawakan ethics: the Scottish - Presbyterian narrow-mindedness and the rigid coode of respectability which prevailed in Manawaka. The angel represents the Currie family and the family's respectability and the image which Hagar wants to project for herself of the angel reflects the with the statue. It becomes the symbol of human helplessness in the face of mortality, of the
ever present limits to dynastic hopes. The angel can therefore be associated with whatever the character (Hagar) herself must struggle against in order to be blessed; that is, with the infinite mystery. Finally and importantly, *The Stone Angel* builds up a thematics of salvation and supports the idea that salvation is possible. Laurence believed that there is a 'mystery at the core of life.'

This sense of mystery, the writer weaves into the fabric of the narrative largely through the angel imagery. The angel among other things, is the symbol of that part of our nature which transcends nature, but cannot be separated from it. As the symbol of the mysterious, the spiritual, the angel is very remote from the conventional figure of purity. Thus, *The Stone Angel* straddles the animate and the non animate, the earthly and the heavenly, death and life and so on. The novel gathers these contradictions into a coincidental oppositorum in which the socially coded statue of the Manawaka world turns into an emblem of the human predicament. Eventually the stone angel stands for death and life-in-death. Thus, it serves as a symbol of the work itself, a verbal monument which representing life cannot but inscribe death and inscribing death, ultimately asserts life. In this view, the work itself appears a monument to Laurence's past, factual or phantasmatic, a monument which yields a spiritual depth.

### 2.4.3.1. CHALLENGES POSED BY THE STONE ANGEL

The stone angel confronts us with a challenge that is felt all the more clearly because of the oxymoronic quality of the phrase. Its prominence, both in the cemetery and in Hagar's memory and narration, the expansion of its oxymoronic features as in 'she viewed the town with sightless eyes', points to its being, more than an element of decor, a nexus of meaning.

The stone angel also has a story: it is the product of the cynical descendants of Bernini with both an aesthetic ancestry as well as a mercantile one. As I mentioned earlier, *The Stone Angel* is a very important fictional object in the novel. The marble monument is also one of the devices which Laurence uses to create her characters and their environment. No wonder then, that Laurence named her novel *The Stone Angel*. 'Titles', says Margaret Laurence, 'are important, as they should in some way express, the theme of the book in a rather poetic way.' The title which she chose for her first Canadian novel certainly fits her
definition. Solid and ethereal, opaque and spiritual, the stone angel confronts us with a challenge. 'Above the town on the hill brow the stone angel used to stand'. (TSA, p.3) As the opening paragraphs describe the monument and the cemetery where, blind and superlative, it used to rise, the reader is taken on a tour of Manawaka's burial ground - and of the novel's major semantic polarities. This marble statue 'brought from Italy at great expense', is erected in memory of the narrator-protagonist's mother. The Stone Angel proves to be one of the most important fictional objects in the novel. Three major characters - the protagonist Hagar, her father Jason Currie her son John Shipley - are involved with the statue. What they do to or about it, how they respond to it, is interesting. The marble monument is one of the devices which Laurence uses to create her major characters and their environments. The Stone Angel's appearances in the novel are not numerous, but they recur throughout. On its first occurrence, the statue is the focal point of a lengthy and highly charged description of the Manawaka cemetery which, as an introduction to the lost world of the narrator's childhood, casts the long shadow of death over the ensuing narrative. (TSA, p.3-5.) The second occurrence is also descriptive: Hagar remembers that, leaving Manawaka and her husband Bram for good, she has had a last glimpse, from the speeding train of the cemetery and the statue. (TSA, p.142.) Besides, it makes two other appearances. On a drive to the cemetery with John, the adult Hagar discovers that the statue lies 'toppled over on her face', and that it has been painted with lipstick. (TSA, pp.177-80.) Towards the end, on a parallel visit with her other son Marvin, the elderly Hagar observes alterations in the angel. "The earth had heaved with frost around her, and she stood askew and tilted. Her mouth was white." (TSA, p.305.) The memory leads Hagar to speculate on the future: 'someday she'll topple entirely, and no one will bother to set her upright again.' (TSA, p.305) These occurrences bring to light a number of things. First, the stone angel has a story: the product of the 'gouging', 'gauging', cynical descendants of Bernini, it has both an aesthetic ancestry in the baroque tradition and a mercantile one in the commercialisation of religious art intended to fulfill the needs of fledgling Pharaohs. Brought into 'an uncouth land', the harsh environment of the prairie it experiences decline. If in our first sight of it, the monument stands in splendour 'above the town', Hagar's musing 'I wonder if she stands there yet' is more than a historical question, a foreshadowing of doom as later sequences show. The Stone Angel too, is subject to the vicissitudes of time, since winters and the earth have power over
this representative of celestial creatures. There is the gradual decline of the statue, which is also a fact of life. Thus, the early placing of the angel motif emphasizes, among other things, the parallelism of her fate with that of human beings. *The Stone Angel* is in fact doubly destroyed: as stone and as memorial; from the moment we encounter it with its wings 'pitted' by the snow and grit this emblem of eternal life bears the traces of death at work. Later, the angel is all the more easily overthrown because she is an alien artifact implanted in the harsh earth.

The statue's story is also the story of some characters' involvement with her; namely Jason Currie, John Shipley and Hagar Shipley. The symbolism and meaning of the statue is further brought out through these characters since it means different things to each of them and they all invest the statue with different meanings. What they do to it or how they respond will now be analysed.

First, there is Jason Currie, the Manawaka store-owner, who bought her 'in pride to mark his wife's bones.' (*TSA*, p.3.) He often tells his daughter that 'she had been brought from Italy at a terrible expense and was pure white marble.' (*TSA* p.3.) He stresses that she is 'pure white marble' - an indication which alerts us to the fact that the same object is designated in the text by two nominal syntagms: 'the stone angel' and 'the marble angel'. Currie's claims about the statue speak more of the man and his values and of the culture in which he lives than they do about the artefact. In contrast with the protagonist's father who had the statue erected, her son, it is intimated, is an iconoclast who defaces her with lipstick and overthrows her - an irreverent prank which bespeaks his need for rebellion - and then has to strive powerfully to restore her, on his mother's orders; for Hagar, the third character to be actively involved with the statue, cannot bear the idea of such profanation and cannot 'leave' the statue or her son alone at this point in her life. In all three cases, the characters' willingness to take action, whether to pay for, play with or restore the angel, testifies to the importance of the monument in the novel. Thus we see that, for Jason Currie, the statue is associated with the dead wife to the memory of whom it has ostensibly been erected. But if it 'marks her bones', it is also intended to 'proclaim his dynasty, as he fancied, forever and a day' (*TSA*, p.3.) As it displays his respect for the departed angel of
his hearth, it also declares his own wealth, in a way acceptable to a 'Puritan' society, and his rank as one of Manawaka's foremost citizens. ('She was the first, the largest and certainly the costliest'). (TSA, p.3.) Although it is supposed to be 'harking us all to heaven', what the grave marker encodes, in fact, is the place of the living in the world of the living: a symbol of the ultimate otherness, it is also a rich socio-cultural sign. Furthermore, inasmuch as to be a 'credit' to husband and father is one of the functions of women in Jason Currie's sphere, the statue serves him as well as the weak wife, once the latter has fulfilled her reproductive role. In the words of his daughter, it is 'his monument' 'more dear to him, I believe, than the brood mare who lay beneath because she'd proved no match for his stud.' (TSA, p. 43) Thus to Jason Currie, The Stone Angel is at one and the same time a satisfactory locum tenens, as it were, for his dead wife, a coded message to his fellow citizens, a metonym for his Self, and a token of his immortality. Hagar, on the other hand feels much more ambiguously towards the monument. To her, the associations of The Stone Angel are necessarily double. It is linked with the mother who so easily 'relinquished her feeble ghost', whose weakness Hagar openly despises, in repetition of Jason's attitude, and subliminally fears. The Stone Angel emblematises the meekness of 'that woman' whom she has never seen, the 'fraility' which has been passed to her son Dan who dies young, and which the child Hagar cannot 'help but detest'. (TSA, p.25.) That is to say that the stone emblem of the mother is a reminder both of values which Hagar rejects and of the mortality against which, at the age of ninety, she still keeps raging. Stone angel, mother, death are inextricably and circularly related. But 'her mother's angel' is also her father's monument, a symbol of his attitude towards his family, the community and life. To the extent that it is a reminder of his power and conventionality as well as of the struggles which she had to go through in order to assert herself, the statue is the repository of negative feelings and meanings. To the extent that it embodies paternal and societal values which she still shares, and to the extent that it is a symbol of Currie superiority, difference and triumph over oblivion, the monument cannot but have a positive dimension in Hagar's mind. When she discovers that it has toppled over, she is not only dismayed, she must set it up again. Hagar at first tries to help John, but feeling the stone straining at me as I pushed', and fearing, interestingly enough, for her heart, she lets John do the pushing and heaving. Yet she scrubs off 'the vulgar pink' of the lipstick herself (TSA, p.180). She rationalises her behaviour to her son, explaining that she does not
want the Manawaka people to know that such a 'wanton thing' could be done to the Currie monument, further suspecting that since 'the Simmons plot is just across the way' her childhood rival Lottie would tell everyone. She appears to be motivated only by her recurring worry about what people will think. And even at this level, her concern with appearances reveals how much she shares her father's attitude and small-town mentality and how she extends to The Stone Angel the function of representing the family and the family's respectability. Hence, the image which she wants to project of herself is bound up with the statue. Perhaps some dim awareness of the link between self-image and stone image is evinced in the compulsion which Hagar remarks on, to restore the angel: 'I'd have been glad enough to leave her. Now I wish I had. But at the time it was impossible' (TSA p.179) And evinced too in Hagar's reluctance to formulate the strong suspicion that John was responsible for the defacing of the angel. John has no reverence for the monument and the Currie greatness it represents. His disregard of respectability proves him a Shipley rather than a Currie, despite Hagar's insistence on the contrary. John tells his mother to leave the statue alone, thus hinting that Hagar should cast off the burden of respectability. While John is aware of the statue as a weight not only of marble but of propriety, there is also the symbolic adumbration of the character's fate: John is crushed by the burden of his mother's self-centered expectations and fear of life. From speculating on her son's part in the fall of the statue or on his feelings towards it, she nevertheless reports enough of his gestures and words to convey that what is to her a desecration is to him an amusing prank. 'Beside me, John laughed.'The old lady's taken quite a header.' (TSA, p. 178) He repeatedly suggests that they should leave her lying on her side and painted, which he considers an improvement: 'She looks a damn sight better, if you ask me.' (TSA, p.179.) Obviously, he has no reverence for the monument and the Currie greatness it represents. Indeed, when he ironically agrees with his mother that to have Lottie spread the news about the angel 'would be an everlasting shame, all right.' (TSA, p.180) the antiphrasis echoes one which Bram Shipley had made in another context. (TSA, p.142) But there is perhaps more to John's attitude than unconcern about public opinion and general irreverence. In the cemetery scene, a verbal clue sets up a connection between the stone angel and Hagar, when John personifies the statue as 'the old lady'. The connection in itself would perhaps go unnoticed if it did not recall, and contrast with, an earlier designation when John called his mother 'angel'. Mother as angel, angel as old lady,
the two namings work together to establish a strong link between the living woman and the statue. In this view, the prank on the one becomes a displaced aggression on the other. Moreover, John's attempts to persuade his prim and proper mother to leave the statue alone can be regarded as hints that Hagar should cast off the burden of respectability. His warning that putting it back is not really worth the risk acquires metaphorical overtones 'Don't be surprised if she collapses and I break a bone. That would be great, to break your back because a bloody marble angel fell on you' (TSA, p. 178-9) In this context, the epithet 'bloody' connotes rejection of polite language and social conventions and the young man's plebeian heritage.

To sum up, The Stone Angel certainly does not mean the same thing or even persons to the three individuals who have been discussed. The blind stone angel is a blank figure on which each projects his or her identifications and fantasies. Thus we see that the stone angel as seen by these three characters is much more than a symbol of Jason Currie, of Manawaka Society, of Hagar's own pride. It is also a symbol of the 'tolerant' and compassionate instincts which the narrator-protagonist suppresses in herself just as it is important to compound the various meanings which the statue assumes in the narrated world, it is also important to comprehend The Stone Angel in the textual space which will now be investigated.

2.4.3.2. THE STONE ANGEL IN TEXTUAL SPACE

Having discussed the various meanings and interpretations that can be attributed to The Stone Angel, we go on to discuss the stone angel in textual space. The opening paragraph of the novel gives us a long and elaborate description of the Manawaka cemetery in which is placed The Stone Angel. The Stone Angel here becomes the nexus in which most of the semantic strands of the passage - themselves announcing the novels thematics - meet together. In so doing, it plays a structuring role in the expansion of the narrative. From the start, Laurence's angel reverberates with imaginary resonances that go far beyond the immediate context. Because of the polysemy and resonances, The Stone Angel exerts a structuring role in the narrative even when the monument disappears from it. The Stone Angel magnetizes recurring notations and images into semantic and thematic patterns that heighten
the unity of the novel, and the angel motif with its inner tensions energizes the pilot. The statue is eventually seen as partaking of both the natural and the supernatural. On one level, it is a form without spirit: a monument to purity and propriety. On a semiotic level, it is associated with things spiritual. As an image of supernatural being, it also attests to man's cultural efforts to manage death and control nature, thereby bringing together several dimensions of human experience.

There are three major figurative isotopies running through the narrative: rigidity, dryness and blindness. These isotopies will be examined in this section by tracing what could be termed as the petrification pattern, the pattern of angelism, the subsequent convergence of the two patterns and by finally making a reference to the Biblical angel. The rigidity of The Stone Angel is a statement on the helplessness of human beings in the face of mortality and of the everpresent limits to dynastic hopes. This isotopy will be discussed in the petrification pattern and the pattern of angelism. Hagar, in the very effort to keep the angel out of sight and out of mind, becomes exactly like her. Hagar's hardness is, in the overall context, largely induced by her milieu and upbringing, the Scottish Presbyterian ethics and the pioneer experience, putting a high premium, on courage, independence, 'character'; the development of the 'rigidity' isotopy underlines the personal psychic element in Hagar's obduracy. Overvaluing strength and pride, she makes herself tough rather than resilient in order to hide the elemental terror of death. To begin with, the stone angel is the first object mentioned.

'Above the town, on the hill brow, The Stone Angel used to stand. I wonder if she stands there yet, in memory of her who relinquished her feeble ghost as I gained my stubborn one...' 

Its appearance in the text coincides with the beginning of what proves to be an autobiographical relation, just as in the represented universe it is linked with Hagar's birth. Thus the I-narrator the I-narration and the I-actor arise from the blank of whatever precedes beginnings at the same time as the stone angel - this herald of a hoped-for after-life. The detour through the cemetery - makes the coded return to origins an index of the ultimate end, makes of the angel an annunciator of both life and death. From its first description, it is
clear that the role of the angel is going to be very important, in the construction of the novel's meanings. Because it so conspicuously marks a grave and seemingly operates a disjunction between the living and the dead, the sightless statue may blind us momentarily with the dark dazzle of death. At first one may be aware mostly of its negativity: its lack of sight or knowledge, in particular, is repeatedly indicated, often with words 'doubly blind', 'unendowed with even a pretense of sight', 'blank', 'without knowing who we were at all'. However, such negative features are counterbalanced by verbs which denote a contrary activity; 'she viewed', 'harking us all to heaven'. Hence, a nexus in which most of the semantic strands of the passage themselves announcing the novel's thematics, meet together. It plays a structuring role in the expansion of the narrative.

The opening pages of the novel - the description of the angel and its setting, the cemetery - are strongly organised on sets of binary oppositions. High vs low, upright vs bent, sight vs blindness, death vs life, other vs self, memory vs oblivion, male vs female, this world vs the other world, movement vs immobility, eternity vs time passing, reproduction (dynasty) vs virginity ('virginal Regina'), summer vs winter, animate vs inanimate, order ('neat and orderly') vs disorder ('disarray', 'disrespectful wind'), nature vs culture, native and non-native, silence vs language. The Stone Angel can be included in practically every set. It shares the features there selected either immediately (for example it stands upright /immobile /inanimate, it is a cultural artefact) or mediately through association (for example, it is pitted by the snow or the blown grit). Thus the stone angel appears a highly polysemic construct. It can often be slotted on either side of the paradigmatic bar. It may cut across the division in the surface chain of the text, as in the example, 'she viewed with sightless eyes' or in that of a lesser angel alternatively 'strumming in eternal silence upon a small stone stringless harp'. It may also be regarded as belonging to both sides of the bar by reason of its metonymical associations: the definition 'my mother's angel that my father bought', with its curious possessive case, links the statue to both male and female and to spiritual and material. Such a capacity to traverse the paradigmatic bar proceeds from the nature of the compound itself: stone angel, which conflates earth, solid, inanimate, and so on, and heaven, ethereal, animate, and the rest, generates two opposite series and, fusing two separate terms introduces a third series, man-made, aesthetic, socio-cultural, and so on. From the very beginning,
therefore, the stone angel emphasises the separation between the living and the dead, this world and the other, the pride of the survivors and the power of the dead, the 'dutifully cared for habitations of the dead' and the disorder of nature, on the one hand, and the messiness of life (symbolised here by the disreputable old Mrs. Weese and her sick smelling sheets which foreshadow later conditions in Hagar's life), on the other hand. Eventually, the statue must be seen as partaking of both the natural and the supernatural. If, on one level of analysis, it is 'a form without spirit, a monument to purity and propriety', at a semiotic level, it remains associated with things spiritual: the marble form 'harking us all to heaven', it has a message, socially coded, yet distinct from the more secular 'purpose' it assumes for its buyer. An image of an supernatural being, it also attests to man's cultural efforts to manage death and control nature, thereby bringing together several dimensions of human experience. As a matter of fact, all stone angels must share in a basic ambiguity; representing celestial creatures with material means, they can only attempt to suggest their ethereality in oblique ways but will inevitably have reference to the human body. One of the most arresting junctions is to link marble and flesh, purity and sexual reproduction. The pure white marble monument is contextually linked to death in childbirth and textually to a dynastic proclamation, all the more striking because in Christian angelology, angels are generally supposed, to be endowed not only with purity but with what was for a long time the ne plus ultra of purity, sexlessness. The lipstick with which John later paints the statue eroticises a sexuality that was from he first a donnee of the text. Throughout, we project the blank statue in the Manawaka cemetery against a background of angelic information - concerning the angels of the dictionary, 'ministering angels', 'angels of mercy' and the like, the angels of the 'encyclopedia' (Umberto Eco), scriptural and theological - angels as lesser breeds of powers and dominations, messengers of God and the divine -, but also literary - the angels of John Milton and others. Singularly, the opening description calls to mind the line from Lycidas, 'Look homeward, angel, and melt with ruth' which Thomas Wolfe used as the title of his first published autobiographical novel. From her hilltop, the angel looks homeward towards the town and what turns out to be the bleak lives of its inhabitants. Though it certainly does not melt with ruth, the possibility has been sown in our minds, aware either of the Miltonic line or simply of the compassionate qualities ascribed to angels. That is to say, because of the vast intertext in which angels play a part, Margaret Laurence's angel reverberates from the
start with imaginary resonances that go far beyond the immediate context. We shall now analyse the rigidity isotopy by tracing the petrification pattern.

2.4.3.3. THE PETRIFICATION PATTERN

'Reminiscences of [Hagar's] times past chart for us a process of petrification', Sandra Djwa has observed. The fitness of the phrase is guaranteed by the rigidity and immobility isotopies, the first of which I shall briefly examine. One of the occurrences is found in the scene of Dan's death. When Matt asks the adolescent Hagar to play the part of their mother to comfort the dying Dan, she refuses. 'I stiffened and drew away my hands', the narrator remembers, adding that she wanted to do what he asked but was 'unable to do it, unable to bend enough.' (TSA, p.25) With the denotative 'stiffened', and the metamorphic 'bend', the isotopy is being doubly set up. Clearly, stiffening is a defence against fear of weakness, of 'the frailty' which Dan has inherited from that mother whose part she refuses to act, and a defence against the less conscious dread of death. Another high point is reached when John, Hagar's favourite son, dies in an accident for which she is partly responsible. 'The night my son died I was transformed into stone and never wept at all.' The comparison introduces directly the underlying metaphor in the petrification pattern, also adding to the same 'stiff' the same 'dry' immediately picked up by the verbal syntagm 'I never wept' which joins the 'stone' isotopy with its opposite, the 'tear' isotopy. Although the narrator sees this as a metamorphosis, not so the reader, precisely because the isotopy has already been so well established that her transformation appears as a climatic phase in a process of petrification. On the occasion of John's death, the stone angel resurfaces again, as the narrator explains why she refused to go to the cemetery: 'I did not want to see where he was put, close by his father and close by mine, under the double named stone where the marble angel crookedly stood'. By not attending the burial ceremony, she for once defies propriety, though she is aware of public opinion: 'I guess they thought it odd, some of the Manawaka people did'. The angel, whose crookedness recalls John's attempt to overthrow it and announces its own perishability, has become an increasingly rich reminder. Of living (fictional) beings. Of human helplessness in the face of mortality. Of the everpresent limits to dynastic hopes. The protagonist, who cannot face the angel, becomes like her in the very effort to keep her out
of sight and out of mind. While Hagar's hardness is, in the overall context, largely induced by her milieu and upbringing, the Scottish Presbyterian ethics and the pioneer experience, putting a high premium on courage, independence, 'character', the development of the 'rigidity' isotopy underlines the personal, psychic element in Hagar's obduracy. Overvaluing strength and pride, she makes herself tough rather than resilient in order to hide the elemental terror of death. The transformation begun in the past of the I-actor has lasted into the present of the I-narrator. Here is how she describes herself, as she goes home on the bus after a visit to the doctor and the bad news that he wants more examinations: 'I sit rigid and immovable, looking neither right nor left'. The 'stone' connotations which the two adjectives acquire in the overall context are, the next instant, reinforced with a comparison: 'I sit rigid and immovable ... like one of those plaster-of-Paris figures the dime stores sell.' The analogy is interesting on several grounds. In the general unfolding of the 'stone angel' paradigm, the shoddy plaster statue (whose cheapness is doubly connoted in 'plaster' and 'dime store') is a substitution for the costly stone angel. Since, in the narrative, Hagar has just been thinking about her dead men, the reader is invited to make the connection between the two figures and thereby to realise that Hagar herself cannot make it. Moreover, the narrator's comparison is revealing in so far as, like marble, plaster connotes rigidity but also, unlike marble, brittleness.

Does it perhaps indicate some dim awareness in the locutor that her defences are fragile? The comparison, at any rate, is introduced just after she comments on the 'unseemly tears' that come to her eyes over a triviality - a weakness brought about by old age - which she contrasts with her lack of tears over her dead men. The tears, in fact, signal her falling away from her ideal of self-control and strength and are part of another nexus that goes counter to the petrification pattern. Before we come to this, however, we must take a brief look at the pattern of angelism which also develops from The Stone Angel figure.

2.4.3.4. PATTERN OF ANGELISM

In this section, I shall list the various possibilities - both positive and negative - which energise the growing identification which the text builds up between Hagar and The Stone
Angel. We shall see that the stubbornly erect Hagar will be brought low. In the narrative, this is programmed in the angel matrix. The angel motif in its positive aspect is foregrounded in the episode that shows best the regeneration of Hagar: that is the last meeting between her and her son Marvin. And finally I have analysed how *The Stone Angel* is associated with whatever the character herself must struggle against in order to be blessed. That is, the infinite mystery. I shall wind up the section on The image of the stone angel by highlighting the larger issues of the novel, the thematics of salvation, the idea of redemption, human predicament and spiritualism. Being part of the same oxymoronic matrix, the pattern of angelism combines with and conditions the pattern of petrification but it also necessarily deviates from it and possesses its own isotopies. Being more abstract, however, it has fewer surface manifestations and depends more clearly on the reader’s 'encyclopedia', what knowledge of angels he brings to the text. Two illustrations may be selected: John once calls his mother 'angel'; he does so in a narrative context that is highly suggestive. Bram Shipley is dying on his wretched farm; it is depression times and there is no money for doctor or drugs so that John alleviates his father's suffering with homebrew. On a visit, Hagar sees John giving Bram his 'medicine' and asks: "Is this the usual thing?" I asked. "Why, yes", John said. "Don't frown like that, angel. He is getting what he needs." (*TSA*, p.172). The term of endearment - an unusual form of address for John - is a disguised sarcasm. It hints that Hagar lacks knowledge of basic human needs, that her outlook is abstract, irrelevant to his father's present predicament whereas his own attitude is pragmatic and effective. The term of endearment even as it contributes its wry note to the relationship between mother and son also supports the thematic pattern of Hagar's angelism which has been established in other ways, notably through insistence on the theme of order. Most critics, analysing the Scottish-Presbyterian narrow-mindedness and rigid code of respectability which prevail in Manawaka, underscore the notion of propriety and proper appearance. But the Manawaka ethics involves more than an outward respect for appearances, for it rests on an ideal of perfection and order, which we may call 'angelism', in so far as it is an attempt to keep human nature under strict control. Hagar is deeply committed to this ideal. On several occasions, for instance, she cannot stoop to deception or prevarication. Angels, of course, are truthful and do not lie. That she is self-deluded is obvious when we see her, for instance,
making a denial of her fear of death into an incapacity for role playing, making a token of authenticity out of a living lie.

2.4.3.5. THE CONVERGENCE OF THE TWO PATTERNS

The patterns of angelism and petrification converge in one area of life, which angels are supposed to be free of: sex. In the following examples what surfaces is the 'petrification' isotopy but it corresponds to a more abstract thematic isotopy of angelism. In the cultural code of the times, men are allowed to indulge their animal instincts, women expected to be sexless like angels. Ashamed of her sexual urges, theliagar denies her arousal through an attempt at immobility. Nor is it a coincidence if the narrator, when relating how she spied on John and Arlene's lovemaking, insists on her being unable to move. 'I couldn't move a muscle', 'I hardly dared to breathe', 'paralyzed with embarrassment', 'I couldn't budge' all occur on the same page. (TSA, p.208)

Although the immobility is narratively determined by the voyeur situation in which Hagar finds herself and narrationally by her desire to justify the voyeurism, it nevertheless contributes to the petrification pattern in a sexual context. If angelism as the denial of sexuality causes Hagar to feign or adopt the rigidity of The Stone Angel, conversely John eroticises the statue, turns her into a sexual being - and a female at that - by painting her lips and cheeks. The prank indirectly signals his own sexuality, lipstick not being a thing which a man on an outing is normally provided with. But to the extent that he may identify the stone angel with his mother, it shows his awareness that Hagar and the Currie tradition need humanising. Indeed, he insists that the make-up is not profanation but improvement: 'She looks a damn sight better, if you ask me'. The prank is a pranking. The message seemed clear. Human 'angels' must be brought down to earth, assume their physical identity. Moreover, the mischievous lark also conveys the idea that symbols lose their purpose, can be played with and thereby acquire new meanings. The stone angel, that monument to Currie glory and pride, ironically becomes, when toppled and painted, an object lesson in humility. But, as we have seen, Hagar at that point can neither accept the lesson nor change. Ironcally again, when she refuses to take John's hints and has the stone angel restored, Hagar herself
extends the symbolic meaning of the statue which becomes the embodiment of the weight of conventions under which she labours and under which she wants those around her to labour. Thus she unwittingly confirms the identification between the stone angel and herself. Thus we see that petrified or angelic, Hagar has an increasingly destructive effect on her family. At first, she is unable to touch, which is again a property of both statue and angel. She cannot 'hold' her dying brother, and even withdraws from contact with Matt when he proposes such a thing. She cannot get close to Bram whom she robs of his laughter before she robs him of his sons, one through neglect, the other through too much possessive care. She destroys John well before she intervenes with such impact in his love affair - the love which was his second chance. Like the stone angel, she views things with sightless eyes and faces up to her destructive pride very late in life - and in her narration. For like the stone image, she too is 'doubly blind', blind as an actor in her own tragedy, blind as the narrator of her experiences, even though she is attempting to reassess her past by re-living it in memory. Petrified and angelic, she can only be petrifying in her turn, as she will finally realise in an epiphanic moment:

Pride was my wilderness, and the demon that led me there was fear. I was alone, never anything else, and never free, for I carried my chains within me and they spread out from me and shackled all I touched. (TSA, p.292)

In this oft-quoted passage, the 'immobility/ rigidity' isotopies are implied in 'chains' and 'shackled', which convey impeded movement. The 'stone' paradigm is manifested again very obviously a few pages further, when Hagar describes her hair 'undone and and slithering lengthily around my bare and chilly shoulders, like snakes on a Gorgon's head' (TSA, p.300). Immobility is connoted by the statuesque quality of the head. Furthermore the comparison with the Gorgon's had enters into resonance with the 'stone' pattern since the head of Medusa, the most famous of the Gorgons and the only mortal among them, could turn men to stone. Throughout the major part of her life, Hagar the holy terror is a prairie Medusa as well as a stone angel, and indeed the image of the stone angel serves partly, in the I-narration, as a denial of Medusa, of the power of sexuality and of castration. Laurence counterbalances the pattern of petrification with an isotopy which enters into a relation of
contrariety with 'stone' namely the isotopy of 'tears' itself included in 'liquidity'. The weeping of angels - a mark of their infinite compassion - is well documented in literature. Witness the Lycidas line 'and the angel melting with ruth' or another Milton line, 'such tears as angels weep'. And for the antithesis of liquidity to stoniness, we may recall the Old Testament verse: 'And Thou shalt smite the rock, and there shall come water out of it, that the people may drink'. From the first, crying as a sign of weakness is opposed to lack of tears as a sign of strength. Chastised by her father, Hagar says: 'I wouldn't let him see me cry. I was so outraged. .... He looked at my eyes in a kind of fury, as though he'd failed unless he drew water from them.' (TSA, p.9.) The episode is one of the early phases in the process of petrification, though the basic metaphor does not surface. When we meet Hagar, she has lost her former control over her body and her body fluids. She is incontinent and often sheds 'shameful', 'unseemly tears', feeling that 'they are like the incontinent wetness of the infirm' (TSA, p.31). Although they share tears of self-pity or idle tears, they do not undercut Hagar's self-image as a strong woman, a stone woman. But they also prepare for the breaking down of the stiff-backed woman, who after remembering John's death and her part in it, weeps at last the belated tears of her grief.

And, fitting in with the water paradigm, they prepare as well for the final episode of the glass of water, which the dying Hagar 'wrest[s]' from the nurse, 'full of water to be had for the taking'. This episode Margaret Laurence has used 'very deliberately' to indicate that, to the end, Hagar keeps a measure of 'spiritual pride' and to suggest 'a sense of redemption in her life'. In the second place, Margaret Laurence manipulates the other element of the controlling image, the angel, which is intrinsically more dynamic. Whereas you can escape stoniness only through dissolution or metamorphosis, the angel matrix is rich in virtualities which Laurence exploits at various narrative levels. For instance, one of the abilities which angels enjoy and men lack is evoked, in passing, through a piece of folklore recorded at the end of Chapter 3.

If I had the wings of an angel
Or even the wings of a crow,
I would fly to the top of T. Eaton's
The childhood rhyme enriches, even as it debases to low comedy, the motif of the angel and encourages a critical reading of it. Chanted to the tune of The Prisoner's Song, it meshes into an overarching pattern of imprisonment/freedom. And it more specifically raises in the narration a countermotif to that of the angel with 'rigid wings' with which the narration begins, thereby enlarging the cluster of associations which the reader can play with. Furthermore, angels, being after all the lowest order in the celestial hierarchy, are apt to commit the sin of pride. And it was by that sin they fell. At one point, we are explicitly reminded of Satan: Hagar, who has fled from the threat of the nursing home to the deserted cannery at Shadow Point, takes a fall, is 'stuck like an overturned lady bug' and finally succeeds in yanking herself upright, when, pleased with herself, she playfully comments: 'I've done it. Proud as Napoleon or Lucifer, I stand and survey the wasteland I have conquered' (TS4, p. 191)

Notwithstanding the verb 'stand', which denotes verticality and refers to the proud erectness of the victor, the double comparison also implies a reversal recorded in the encyclopedia, the fall of the emperor, the fall of the rebel angel. The situation of Hagar, momentarily overthrown and powerless to rise, is faintly reminiscent of that of The Stone Angel in the scene with John. Such dynamic possibilities - positive and negative - energise the growing identification which the text builds up between Hagar and the (stone) angel. That stubbornly erect Hagar will somehow be brought low in the narrative is programmed in the angel matrix. A foreshadowing of the ultimate fall into oblivion is even presented through yet a different version of the angel motif. After evoking her nights with Bram and how she 'prided [herself] upon keeping [her] pride intact, like some maidenhood' (TS4, p. 81) an example, incidentally, which illustrates the self-generating circularity of pride). Hagar comments on her present loneliness:

My bed is as cold as winter, and now it seems to me that I am lying as the children used to do, on fields of snow, and they would spread their arms and sweep them down to their sides, and when they rose,
there would be the outline of an angel with spread wings. The icy whiteness covers me, drifts over me, and I could drift to sleep in it, like someone caught in a blizzard and freeze. (TSA, p.81)

The juxtaposition of past and present nights seems to establish on the post hoc, propter hoc principle, some relation of cause and effect between the past pride and the present dereliction of the character. Her loneliness is bodied forth in a series of analogies and metaphors which compellingly fuse the horizontal position, the angel figure, sleep, winter and snow into a muted but clear adumbration of death. Here again, angel and death are joined, yet the angel stretched on the ground is a child-made silhouette. Although it is contextualised back into the familiar cluster of death symbolism, this angel appears also as a shadow figure, a sort of double. And thus, beyond the bit of Canadian folklore, we are referred to our angelic intertext - to the idea of the angel as guardian spirit, as the double that stands for the higher part of our nature.

If Hagar's 'fall' is programmed in the controlling image, it also proves a happy fall, for when, stripped of her mask of strength, she confronts her destructiveness and her fear of death, she can experience some sort of belated spiritual regeneration which Margaret Laurence presents very convincingly. The process that leads up to this is the retreat and descent to Shadow Point, the meeting with another liminal, and the confrontation of past ghosts, the apologies she deliriously makes to John, and so on.40

Towards the end Hagar begins to unbend. Although she feels that Murray Lees has betrayed her by revealing her whereabouts to her family, she forgives him and uncharacteristically 'reach(es) out and touch(es) his wrist'. (TSA, p. 253) It is a minimal gesture but for the petrified woman, the contact of flesh is significant. In the hospital she plays the angel of mercy (the metaphor is not in the one of the two free acts of her life, though a joke, 'the paraphernalia being unequal to the event's reach'. (TSA, p. 253)

The patterns mentioned above show Hagar's identification with the 'blind' stone angel. The regeneration of Hagar is seen when Hagar identifies with the Biblical angel.
2.4.3.6. THE BIBLICAL ANGEL

In the episode that shows best the regeneration of Hagar, the angel motif in its positive aspect is foregrounded again. Let us refer to the last meeting between Hagar and the son whom she had not wanted, whom she considered was none of hers (but who has cared for her in her old age). For once, Hagar, not knowing what possesses her, tells Marvin that she is 'frightened.' The unusual admission incites Marvin to apologise for having been 'crabby' with her. And the scene develops in this way: "I stare at him. Then, quite unexpectedly, he reaches for my hand and holds it tight. Now it seems to me he is truly Jacob, gripping with all his strength, and bargaining. I will not let thee go, except thou bless me. And I see I am thus strangely cast, and perhaps have been so from the beginning, and can only release myself by realising him. It's in my mind to ask for his pardon, but that's not what he wants from me. 'You've not been cranky, Marvin. You've been good to me, always. A better son than John.' (TSA, p.304)

To Hagar, this is 'a lie, yet not a lie' but her belief that it is a lie measures all the better how far she has come from angelism, from the girl who did not want to impersonate her mother. She has been humanised, and now understands the needs of Marvin, to the extent that she gives up the idea of asking him for his pardon.

I wish he (John) could have looked like Jacob then, wrestling with the angel and besting it, wringing a blessing from it with his might. But no. He sweated and grunted angrily. His feet slipped and he hit his forehead on a marble ear, and swore. (TSA, p. 179)

In both cases, Hagar, whose imagination has been fed on the Book, casts her sons in the same biblical role of Jacob, who incidentally was his mother's favourite. But in the first, the analogy, which reveals that like her father and husband she is not without dynastic hopes, works by contrast to suggest her disappointment. John is no Jacob but a man engaged in an
awkward task, who grunts and slips, sweats and swears. Hagar's angelism is frustrated by the incident. In the context, the stone angel appears metonymically and metaphorically linked to Hagar, to the burden of the demands which, she makes on her family and on John in particular. On the other hand, though John, seems to identify symbolically The Stone Angel with his mother, he is not trying to wrest a blessing from her. Only the overthrow of the angel would be liberating, but because he is more Shipley than Currie, he complies with the wishes of the mother and restores the statue. Introduced only to be denied, the biblical analogy, however, cannot be fully neutralized. And the absence of the Angel of God who wrestled with Jacob until he could bless him creates a vacuum which the text later partially fills with the return to the Old Testament motif, in the scene with Marvin.

While the first occurrence of the motif displays Hagar's disappointed expectations and reveals her self-deception, the second signals a moment of understanding, consequent upon the recognition of the destructiveness of her pride. This time, Hagar perceives Marvin, her neglected, belittled son, as Jacob, as the heir of her dynasty and of God's promise. The realisation, however, is slightly ambiguous. 'Now it seems to me he is truly Jacob', she says. What with 'now' which may be opposed to then, and with 'is truly' opposed to 'I wish he could have looked like Jacob', it seems as if Hagar were confounding Marvin with John, mixing up her responses to her two sons into one recognition.

This time the son is 'gripping with all his strength, and bargaining'; not grunting, not yielding, he is wrestling with the messenger of God. This time, too, Hagar's use of the biblical metaphor implicates her: 'I see I am thus strangely cast.' She again is the angel But no longer unwittingly, no longer adhering to false ideal, playing instead a role she had never understood. No longer the stone angel, but the angel of God, and therefore able to release and be released. No longer a destructive victim of angelism but the embodiment of a force that is not hers alone, that has blocked Marvin's past life but can bless liberate him into his full identity as his mother's son. The angel here is not 'antipathetic to life'. On the contrary, it is life-enhancing. Hagar's recognition of her bond to her son and of her spiritual power comes to her when she has relinquished being a blind angel. The three-cornered relation Hagar/son(s)angel(s) eventually enables us to associate the stone angel
with whatever the character herself must struggle against in order to be blessed; that is, with the infinite mystery.

And so we are brought to the larger issues of the novel. In her interview with Michel Fabre and elsewhere, Margaret Laurence has spoken of the sense of redemption in the novel. The stone angel certainly builds up a thematics of salvation. True, there is no supernatural intercession, not even a fully realised 'conversion' on the character's part. Presbyterian born and bred as she is, Hagar often refers to God but she cannot believe in his mercy. Witness her conversations with the minister, or her refusal at the end to appeal to God: "Ought I to appeal? It's the done thing. Our Father - no. I want no part of that. All I can think is - Bless me or not, Lord, just as You please, for I'll not beg." (TSA, p.307)

Towards the end, she seems to believe in the possibility of an afterlife. The prayer I have just quoted follows immediately upon a mediation on breathing, a condition of human life, and whether there might still be breathing 'elsewhere', in an afterlife. If it happened that way, I'd pass out in amazement. Can angels faint?" (TSA, p.1) This playful speculation hints that Hagar would like to believe in the existence of angels in heaven, of celestial hosts she might join. At any rate, the speculation keeps alive the angel paradigm in the narrative. Whatever the character's notion, the novel supports the idea that redemption is possible. In this respect, Hagar is the first adumbration of the protagonist in Margaret Laurence's last novel. Margaret Laurence has said: 'I don't have a traditional religion but I believe that there's a mystery at the core of life. This is an important clue to her fiction and to The Stone Angel in particular. Hagar's regeneration is a coming closer to the God within, a result and a token of the mystery as the core of life. This sense of mystery the writer weaves into the fabric of the narrative largely through the angel imagery. The angel, among other things, is the symbol of that part of our nature which transcends nature but cannot be separated from it.

With this widening of the angel paradigm, we have left the referential stone angel far behind. As Margaret Laurence said to Michel Fabre, The Stone Angel in the cemetery is something she 'needed' for her introduction.41 We might add that she needed it for her whole novel.
In the same interview, the writer affirms that *The Stone Angel* in the novel is not the 'biblical angel of the myth' and while asserting that it does dominate the book like an imposing symbol she limits its role to the symbolising of the blindness of pride - which I have, for that reason, not developed at length. There are direct echoes, of the *Bible*, and the motif as it invests the text becomes itself invested with more and more meaning. An oxymoronic figure, *The Stone Angel* straddles the animate and the non-animate, the earthly and the heavenly, death and life, and so on. Exploring some of these contradictions, the novel gathers them all into a coincidental opporitorum in which the socially coded statue of the Manawaka world turns into an emblem of the human predicament. Eventually, the stone angel stands for death-in-life and life-in-death. In the last analysis, it may also serve as a self-reflexive symbol of the work itself, a verbal monument which representing life cannot but inscribe death, and inscribing death ultimately asserts life. In this view, the work itself appears as a monument to the writer's past, factual or phantasmatic, a monument which the reader must deface, upset and restore before it can yield a spiritual depth.

3. BIBLICAL HERMENEUTIC AND FAMILY HISTORY IN *THE STONE ANGEL*

We shall now go on to see how Laurence was greatly influenced by the *Bible*. In this novel, she has incorporated Biblical hermeneutical models into the narrative which provide an aid at interpretation of the novel. The family device is used both as theme and structure, and this gives Canadians a sense of identity. In the ultimate analysis, by using Biblical hermeneutics, Laurence tries to handle the identity questions faced by individuals in general and Canada in particular. *The Stone Angel* proceeds from a conviction that what gives Canadian family experience its sense of identity is the relation of the vast place that is Canada to a spiritual journey. Laurence says that her country, as her story *The Stone Angel* has not found the place. It is still struggling, thus putting before us the responsibility of perpetual choice making. Here Biblical voices turn *The Stone Angel* toward cultural criticism begin an analysis of the novel to bring out the above mentioned arguments, by first dwelling on the family device, where in the idea of family history is used as a structuring device for the contemporary interpretation of cultural history.
3.1. BIBLICAL MOTIFS IN THE STONE ANGEL

It is not surprising, then that the Biblical motif plays such a prominent part in Margaret Laurence's *The Stone Angel*. In the case of Laurence, the choice of Biblical types follows from a perceived correspondence, a central theme of Canadian culture is seen in fact to be a central theme of the whole *Bible*, Old and New Testaments taken together and the resulting reference can implicitly incorporate the hermeneutical model presented by Biblical literature as well as those methods of critical interpretation specially appropriate to it. Laurence sets out to compose a family history and in doing so she builds her novel. Hagar's name suggests her symbolic journey and the novel's theme. The Biblical analogues are found in the Genesis story of Abraham's twin dynasty, and in St. Paul's interpretation of it in Galatians 4:22-27. Genesis tells of the "free" wife, Sarah, and the bondswoman, Agar, "after the flesh". In St. Paul's version, the story of two wives and two sons becomes an allegory of human nature and destiny: "for these are the two covenants, the one from the Mount Sinai, which engendereth to bondage, which is Agar... But Jerusalem which is above is free, which is the mother of us all. For it is written, Rejoice..." Agar's son Ishmael, being under the moral law, is self-condemned by his failure to obey it, while Sarah's son Isaac symbolizes the free gift of grace and release. The archetype draws on Laurence's Judeo-Christian background and on her years in Somaliland, which vividly recreated Old Testament narrative. Northrop Frye shows that the inner significance of Adam's expulsion from Eden is identical with that of the Israelites' desert journey in search of the Promised land where they could live as free men: "There are thus two concentric quest-myths in the *Bible*, a Genesis-apocalypse myth and an Exodus-millenium myth... Eden and the Promised Land, therefore, are typologically identical, as are the tyrannies of Egypt and Babylon and the wilderness of the law."42 This ancient affirmative myth of bondage, yearning, sojourning, quest, and release is at the heart of Laurence's work.

Laurence humanizes the religious myth, freeing it from its specifically Christian implications. In her work it becomes an analogue for the journey of the human spirit out of the bondage of pride, which isolates, into the freedom of Love, which links the lover to
The joys she might have held "were forced to a standstill by some brake of proper appearances... Pride was my wilderness, and the demon that led me there was fear." (TSA, p.292.) For Laurence the virtue of a story is the creation of possible choices. The protagonist of Margaret Laurence's *The Stone Angel*, is of course really an antagonist. Her life is formed by series of rebellions, rebellions against the strictures of her merchant father's essentially immoral and rigid hypocrisy, against her husband Bram's amoral profligacy, and finally against her son and daughter-in-law's tediously moral charity. Her name suggests her exilic psyche - and as for her prototype, an important purpose of her story is to highlight another story, one in which the psyche is pilgrim and more peaceful. For the Genesis (17-21) story, told as it were from Sarah's point of view, is not the sole prototype of Laurence's characterization of Hagar. Rather, this novel like J. Gardiner's Grendel, is engaged from the outcast side, and its hermeneutical substructure derives from Paul's commentary on the Genesis story in Galatians 4:22-7: "Such things speak allegorically. For these women are two covenants, one from Mt. Sinai, bearing into bondage, which is Hagar (for Mt. Sinai is in Arabai.) This corresponds to the present Jerusalem which is in bondage with her children. But the Jerusalem above is free, she is our mother."

The point of Paul's exegesis, reflected in modern criticism and in contemporary preaching on the passage, is that the two marriages relate to the two covenants, Old and New, and that Hagar expresses the experience of bondage to the old law, to Sinai, to the "present Jerusalem" that is in the world. That is, Hagar's covenant is from "Mt. Sinai, bearing children unto bondage." Figuratively, it is Sinai approached from one direction.

In another direction, it would be quite different: "I am the Lord your God, who brought you out of the land of Egypt, out of the house of bondage."
Hagar's association with Sinai comes from her travelling in the wrong way, out of the land of promise. Israel is not, in the Biblical story, ever intended to settle at Sinai: "He brought us out of there that he might bring us in, and give us the land promised to our fathers."45

Sinai is en route, it is not the goal. It is mediate prospect of the Biblical typology which attracts Laurence for, as we can see from the uncompromising portrait of Hagar's husband Bram ("Abraham"), her use of the Genesis story is not simply as an allegory of the Genesis text.46 In her borrowing of the larger typology, Laurence writes out of a perspective fixed on the Pauline exegesis, characterizing bondage of the old Covenant in terms of personal development.

Laurence portrays Hagar as a woman dominated by pride, who, if she wants perfection (or heaven) at all, wants it only on her own terms. Her every action is designed to demonstrate that her will is free, yet despite this her experience is continually of frustration. In the book's most quoted passage, she says:

Pride was my wilderness, and the demon that led me there was fear. I was alone, never anything else, and never free, for I carried my chains with me, and they spread out from me and shackled all I touched. (TSA, p. 292)

The persistent desert images of the prairie in drought are external correspondences to the harvest of her failed attempts to fructify the exile with love. Her relationship with Bram is only of the flesh: "his banner over me was his skin," she acknowledges.47 And here, in this story of a woman who has failed to mother her family in peace; to know a husband in spirit, is the essential centre of the novel: the contradiction of stone and angel. Polarities which exclude human nature here index a morbidity of spirit which haunts a whole life, and which prevents even physical experience. The gravestone purchased by Hagar's father, to mark her "mother's angel", "bought in pride to mark her bones and proclaim his dynasty, as he fancied, forever and a day". (TSA, p. 1) represents a hopeless conflation of spiritual and material values. And the reader comes to appreciate that it is this (derivatively British and)
contradictory petrification of dynasty which thoroughly dissipates the human spirit. When Hagar's son John wrestles to re-erect the fallen stone angel on the grave about the town, Hagar may want to see him as Jacob, but she knows the struggle is without meaning - it is with stone, not an angel, and there can follow from that no discovery of identity, no inheritance of a promise. For Laurence is all too aware that Jacob wrestled to know himself as Israel, as a whole family, a culture, and that John wrestles merely to accommodate his mother.

But the question of identity as posed in the interpersonal terms remains the principle question of this novel. "How can one person know another?" Hagar asks repeatedly, painfully aware that in her isolation from her family and the bondage of her pride she herself is not really known by the people around her, and as the novel progresses she begins to see that she has been unable to come to know others, to understand them.

One cannot really know oneself, the novel says, or others, without the reciprocating perspectives of 'family.' Thus, the resolution of the novel's final form for conclusion is precipitated by an encounter with a series of three additional nuclear families, or couples, whose development which is specifically hermeneutical.

The novel is written from the prospect of Hagar's last weeks of life, almost her dying reflections. The first of the three modular couples are observed by her while she is fugitive from her son and daughter-in-law's attempt to put her into a rest-home. The location is an abandoned cannery on a west coast beach, and the principals are about six years old, a young boy and girl, playing 'house' together with clam shells and driftwood for furniture. As she observes their friendship. She also hears the already acerbic self-assertiveness of the little girl threaten the friendship, and she longs to advise her against what has been, of course, Hagar's own lifelong sharpness. But she cannot.

The next couple comes into the narration through Hagar's somnambulant memory of listening, hidden in the next room, to her favorite son and his mistress making love with an abandon and physical gratification she has never known. Too embarrassed to be discovered,
she is unable to speak or to move. Later, she is embittered, incapable of responding affirmatively to their relationship.

The last couple is discovered to Hagar largely through the wife, who is dying of cancer in the bed across from Hagar during the last chapters of the novel. The room has other patients, but Elva Jardine, as her name suggests, is a garden of affection among them. Despite her recent crucial and painful operation, her every conversation records a life of joy with her husband Tom, joy made known in love and through grief, and a vital but unaffected confidence in her religious faith. When Tom comes to visit, the beauty and good of the relationship is confirmed. But the character of the love it represents is made known most vividly in a singular action, at one and the same time extravagant and mundane. The effect on Hagar is transformational, challenging everything she has thought, so that in the last few days of her life she almost comes to understand the love that has escaped her. With Elva as the active model, we see that philos, eros and finally a self-sacrificing love (agape) are modeled for Hagar as successive stages in the understanding of acceptance as both the meaning of marriage and family and the foundation of personal identity.

To this Christian hermeneutical expression Hagar makes no verbal, personal acknowledgment. There is no conversion in the book. But she does respond to Elva Jardine's exemplum in two decisive and interpretive actions which mark for the reader both the effect of Elva's influence and signal the relevance of the underlying Biblical model. The first occurs when, after she is moved to a semi-private room, her youthfully egotistical teenaged companion has a similarly urgent need for a bedpan. When no nurse comes, Hagar, almost despite herself, rises out of her own desperate fragility to imitate Elva's self-sacrificing act. The second event is prompted by the visit of her son Marvin. It is Marvin who, sensing the moment, speaks first, seeking forgiveness:

'If I've been crabby with you, sometimes, these past years,' he says in a low voice, 'I didn't mean it.' I stare at him. Then quite unexpectedly, he reaches for my hand and holds it tightly. Now it seems to me he is truly, Jacob, gripping with all his strength, and
bargaining. I will not let thee go, except thou bless me. And I see I am thus strangely cast, and perhaps have been so from the beginning, and can only release myself by releasing him. It's in my mind to ask his pardon, but that's not what he wants from me. 'You've not been cranky, Marvin. You've been good to me, always. A better son than John.' (TSA, p. 304)

As Hagar reflects in her last hours, we hear her say: "I lie here and try to recall something truly free that I have done in 90 years," admitting that these two "acts" as she calls them ("a joke and a lie") are the only moments of release from the bondage of her pride that she can remember, actions which ironically bless but with words, and which sacrifice what, for all her tenacity, she could no longer keep. Hagar's spirit never obtains its psychic release. Conversion would involve a submission she cannot countenance: "Ought I to appeal? It's the done thing. Our Father - no. I want no part of that. All I can thing is - Bless me or not, Lord, just as you please, for I'll not beg." (TSA, p.307)

A minute later she calls out for assistance, and the nurse (she thinks' it is Doris) comes to give her a glass of water. Hagar demands to hold it herself, spiteful in her insistence.

I only defeat myself by not accepting her. I know this, I know it very well. But I can't help it - it's my nature. I'll drink from this glass, or spill it, just as I choose. I wrest from her the glass, full of water to be held for the taking. I hold it in my own hands. There. There. (TSA, 308)

It is her last act, her last word.

At first glance, Laurence's The Stone Angel seems to document family in an ordinary, almost gynecological way. But the documentation of Hagar's life-in-family is not for itself, or merely, even, for the sake of illuminating Hagar's "historical" character. Rather, it exists, as a context and a foil to Hagar's encounter with other personal possibilities, and in terms
of which her reactions can define alternatives and also highlight her own exilic psyche, her "spiritual" character. Hagar's identity question: "How can one person truly know another?" is, as in much contemporary Canadian fiction, interchangeable with the metaphysical question itself: "What does it all mean?" In this novel both questions involve the hermeneutical model provided by the Bible as it is traditionally interpreted in typological preaching, and indeed they specifically invite an interpretation for the novel which will relate both the typology and the larger hermeneutic in the reader's understanding. It is by the point of the last two chapters that we move "ahead" of Hagar in our interpretation of Hagar's character, and it is at this juncture that we really begin to want to know where Laurence is taking us in her analysis of this proud, admirable, and now clearly defeated old reprobate. And Laurence appears to exacerbate the reader's natural desire by turning the initial night in the hospital to a welter of drugged and apparently unintelligible human cries de coeur, a chaos of non-communication and desperate pleas:

Oh my poor back —
Where are you, nurse? I need a bedpan —
Ich weiss nicht was soll es bedeuten —
Health of the weak, Refuge of sinners
Queen of Apostles, Queen of Martyrs, pray for us —
Tom don't you worry none —
Mein Gott, erlose mich —
Erlose mich von meinen Schmerzen —
Bram! (TSA, p. 256-7, 275)

But this ostensibly incoherent litany of unanswered pleas frames the novel's sharpest questions, subtly articulating the reader's own sense of need for release, and it signals an opportunity for critical insight. First, the puzzle: a German song, sung by an old woman through the various other broken prayers, is a literary enigma, addressed directly to the reader. It stops us, demands interpretation. And then recognition: from the Lorelei sequence, it is Heine's song about the boatman who is so enraptured by the song of the siren that he must perish on the reef for his distraction. Yet the first verse, the song's "authorial
acknowledgement" bears a double burden in the context of Hagar's last reflections, her conversations with Elva Jardine, her children, and Doris and Marvin's minister, Mr. Troy:

I don't know what it means
That I have been so saddened;
A tale out of olden times
That I cannot fully understand

In fact, the "age old tale" which confounds Hagar, and the "story" she cannot fully understand, are really memories out of deep structure, a retrospective shaping to the "text" of her experience which looms up from another story. And that the structure is not only a narrative model but the design for interpretation is made clear in Hagar's response to the other "siren" song in the novel, the deathbed hymn of Mr. Troy:

All people that on earth do dwell, Sing to the Lord with joyful voice, Him serve with mirth, his praise forthtell; Come ye before him and rejoice." I would have wished it. This knowing comes upon me so forcefully, so shatteringly, and with such a bitterness as I have never felt before. I must always, always, have wanted that - simply to rejoice. How is it I never could? I know, I know. (*TS4*, p. 291-2)

This hymn, whose theme is the in gathering of the family of God to their Father, moves Hagar, against the flint of her own will, to remorse. Mirth, joy, and praise, have all been as far from Hagar's exilic bondage as her own remove from "all people that on earth do dwell". But the songs are complementary, a binary structure to make clearer the hermeneutic of the whole. While the Heine song speaks the lure of the siren to a dark mystery, to a story which cries out to be interpreted, the old hymn invites an acknowledgement of the Fatherhood of God, and participation of His family. The last lines of the preceding chapter provide an apt transition between the ostensible "poles" marked by the two songs, poles which are as powerful for Laurence, as for Hagar.
'Es zchiht in Freud und Leide
Zu ihm mich immer fort'
[In joy and sorrow I am always drawn toward Him] (TSA, p. 281)

These lines are not from the Heine song; they are from the well-known folk-song, Am brunnedn vor dem Tore. Nevertheless, they are equally purposeful, for in their critical position and hymnic ambiguity, they suggest an axis of relationship between the age-old tale of personal poetry and another age-old tale which helps prepare us, the readers for the singing of Mr. Troy.

The second Mr. Troy passage is a moment of great risk for Laurence in this novel. We could not expect that Hagar should do anything other than refuse to pronounce the words "Our Father" at the last, and are almost gratified with her consistency as she grasps the glass of water on what she insists are her own terms. We have seen that submission would be fatal to her characterization. Yet for all that, (with or without a knowledge of the Genesis analogue to this aspect of Hagar's story), the reader of The Stone Angel has come to doubt more, by this point, than Hagar, and in appreciation of the novel's increasingly evident design sees her choice as a conclusive structural crux. For the structure to remain plausible, the singing of Mr. Troy and the actions of Elva Jardine have to embody a "real" alternative. That they do so, psychologically and structurally, is made evident in a design that sustains a viable choice for the protagonist right up until the last sentence of the book. The special triumph of will wrought by Laurence in Hagar's characterization makes one remember Hagar not only for what she chose, but for what she rejected.

Hagar's name suggests her symbolic journey and the novel's theme. The biblical analogies are found in the Genesis story of Abraham's twin dynasty and in St. Paul's interpretation of it in Galatians 4:22-27. Genesis tells of the "free" wife, Sarah, and the bonds- woman Agar, "after the flesh". In St. Paul's version the story of two wives and two sons becomes an allegory of human nature and destiny; "for these are the two covenants; the one from the mount Sinai, which engendereth to bondage, which is Agar..... But Jerusalem which is above is free, which is the mother of us all. For it is written, Rejoice.... " Agar's son
Ishmael, being under the moral law, is self-condemned by his failure to obey it, while Sarah's son Issac symbolizes the free gift of the grace and release. The archetype draws on Laurence's Judeo-Christian background and on her years in Somaliland, which vividly recreated Old Testament narrative. Northrop Frye shows that the inner significance of Adam's expulsion from Eden is identical with that of the Israelite's, desert journey in search of a Promised Land where they could live as free men: "There are thus two concentric quest-myths in the Bible, a Genesis-apocalypse myth and an Exodus-Milenium myth... Eden and the Promised Land, therefore, are typologically identical, as are the tyrannies of Egypt and Babylon and the wilderness of the law."

Laurence humanizes the religious myth. In her work, it becomes an analogues for the journey of the human spirit out of the bondage of pride, which isolates, into the freedom of love, which links the lover to other humans. *The Stone Angel* employs images of wilderness, chains, exile, the Egyptian Pharaoh. The pattern culminates in Hagar's moment of truth, precipitated by the clergyman's song of praise, "Come ye before him and rejoice". Hagar recognizes that this expresses her deepest need, her life-long desire. The joys she might have held "were forced to a standstill by some brake of proper appearances...."Pride was my wilderness, says Hagar, and the demon that led me there was fear". (*TSA*, p. 292)

3.2. BIBLICAL HERMENEUTIC AND RHETORICAL STRUCTURE

By the word "hermeneutic", one means simply an integral model for interpretation; the sense of interpretive structure within which exegesis or explication takes place. Biblical hermeneutic has two principal aspects. The first of these is an external narrative structure or model, a "family history" known as "the story of the covenant," from it are drawn such types as Abraham, Hagar, Sarah, Jacob, and Esau, as well as the pilgrimage model for history itself. Its narrative structure is developed most thoroughly in the five books of Moses. The second aspect is an inner rhetorical structure which governs the psychology and narrative purpose of the story. This kind of structure is to be found highly articulated in individual portions of the Bible, such as Isaiah, Jeremiah, or the Sermon on the Mount, but it governs as well the implicit structures of the whole Biblical anthology. The basic
rhetorical method of the inner structure can be described as a series of apparent analogues - actually a progress of refocussings - or a fugue of perspectives through which the reader comes, by dialogue, to recognize the significant interrelationship of all stories to a comprehensive and ongoing narrative.

The typical Biblical model is found in Isaiah, a book which is itself an anthology of oracles, poems, history, prophecies and songs, disparate voices whose collective structure is organized according to a basic inner rhetorical pattern which may be set out in brief as follows:

A. Human story in precis:
1. Rebellion against God's Fatherhood and Authority (Isaiah 1:2:3)
2. Result: Sickness and alienation in the Body (His people, family, etc.) (Isaiah 1:49)

B. The analysis:
1. What man offers (more rebellion and meaningless sacrifices) (Isaiah 1:9-15)

C. Purpose of the Book:
1. Dialogue (or conversation) to order perspective on God's authorship ("Come, let us reason together ..." Isaiah 1:1)
2. Response: personal choice (with respect to reconciliation and redemption of the family, etc.)

In Isaiah, this pattern is repeated, fugue-like, throughout the balance of the book (1:19 to chapter 5; 6-12; 12-24; 24-40; 41-66.)

The resulting series of analogues and amplifications calls on the typology of the exotic narrative of the Old Covenant, announcing the purpose of the book in terms which anticipate the structural denouement of the New Testament, the "new covenant." But this inner rhetorical structure governs narrative strategy throughout the Bible, and determines the use of "old covenant" typology and "new covenant" apologetics, even to the development of the Beatitudes in the Sermon on the Mount (Matt. 5) or the threefold rhetorical analysis of
love, which concludes with agape in the dialogue of Christ and Peter beside the Sea of Galilee. (John 21) The recurrence reflects, of course, the impact of Old Testament hermeneutic on the shaping of inner rhetoric in part of the Biblical anthology stylistically and chronologically far removed from each other, a shaping made explicit in the serial language of the Bible itself, and which is regularly celebrated in traditional Christian homiletics of the Sunday morning variety.53

Magaret Laurence is evidently interested in the first aspect of Biblical hermeneutic, the narrative structural model of the Hebrew family history. But her brilliant artistry in The Stone Angel shapes typology, history, songs and poems in ways which also correspond to the second aspect, the inner rhetorical structure of Biblical hermeneutic. Thus, the point of Laurence's evocation of the Genesis story is its Pauline hermeneutical understanding, and her "old covenant" Hagar delineates a binary structure to which a "new covenant" understanding is the presupposed complement. While it would certainly be artificial to tie an overall analysis of The Stone Angel too rigorously to the model, some useful insights can be obtained from a comparison even with the limited example from Isaiah. Thus:

A. Hagar's story in precis:
1. Rebellion against Fatherhood and Authority
2. Result: alienation in the family, sickness in the "body"

B. The analysis:
1. What Hagar Offers - self-justification, further rebellion
2. What others ('God' family, "reader" etc.) suggest - submission, forgiveness (implicity building toward Mr. Troy's song and Elva Jardine's 'choice')

C. Purpose of the book:
1. Dialogue to order perspective (cf. three modular couples, Lees, hospital conversations, Heine song, hymn etc.)
2. Response: personal choice with respect to reconciliation redemption of the family, etc. It is to be appreciated that for elements of narrative substructure (such as the song and
hymn, or the three types of love) it would be possible to detail a comparison still more completely. It will be more fruitful here, however, to broaden the base of these observations to include another major contemporary work. For Margaret Laurence is far from unique among modern Canadian writers in her extensive use of Biblical hermeneutic.

To conclude, *The Stone Angel* makes it very clear that Laurence was largely influenced by the Bible. Even more importantly, is the fact that she has thoroughly incorporated Biblical hermeneutical models into the narrative and rhetorical structure of their works, and how they appeal to an appreciation of the models as a guide to interpretation. Part of the virtue of this literary relationship in the Canadian context arises from a strongly felt analogy between a central idea of Biblical story and of Canada's own contemporary culture: the paradoxical persistence of the family in the search for identity, the need for the perspectives of others to know the self. But novels evoke structures of meaning which interpret present historical experience as part of a much larger history, the text of which has been already charted. This creates a sense of weird Zeitgeist (or Providence,) moving like a great wind over the landscape and its people - inexorably - marking its own path and rhythm. Yet if the wind has sometimes seemed bracing, it has moved easily over Canada affording little sense of particular before. *The Stone Angel* here proceeds instead from a conviction that what gives Canadian family experience its particular sense of identity is the relation of a vast yet present place - a beautiful, rough-edged balance of habitation and wilderness - to a spiritual journey whose storied character has been imagined before and beyond the sound of present voices.

This does not mean that the "place" is, by itself the center, therefore of Canadian literary identity. Nor does it mean that "the road is the place". Rather, the novel of Laurence seems to say that her country, as her story, has not yet finally found the place; it is still struggling, still en route. It says, assertively, but without pessimism, "We are not there yet," consistently putting before us the responsibility of perpetual choice making. And it is here that her Biblical "voice" turns fiction towards significant cultural criticism. Laurence seems to be saying that the crucial choice for Canadian culture might be described as
poised between the ostensible comfort afforded by a "Jerusalem which now is," and a better prospect, a "vision of peace" between the way of the self and the life of the family of Man.

4. ART, NATURE AND LIFE

In The Stone Angel, one of the most important one points that Laurence wants to get across is the contrast of conscious and unconscious experience. She opposes what is foreign and what is native, what is imposed and what is discovered. Right from the start, there is no doubt where Laurence stands. Those things which had "grown always" are iradicable, timeless and essential; those things which "civilization" makes are ephemeral, relatively superficial. They are also lifeless since the "clearly civilized" spaces are the "habitations of the dead", filled with "funeral parlour odours". In The Stone Angel, things which are foreign, imposed artificial or conscious- all those things which are matters of art or civilization- often show a repudiation for life. Here, Laurence also puts forth the opposition between art and nature, art and life.

Finally the activities meant to subdue nature are both mistaken and heroic. Laurence elsewhere has paid tribute to pioneers' accomplishments in settling the West:

how mixed were my own feelings towards that generation of pioneers- how difficult they were to live with, how authoritarian, how unbending, how afraid to show love, many of them, and how willing to show anger. And yet, they had inhabited a wilderness and made it fruitful. They were in the end, great survivors, and for that I love and value them.

Throughout the novel, Hagar is torn between civilization and wilderness. She is divided between her inward and outward selves: the one natural and vital, the other acquired and life-denying. She has an overweening concern for respectability and learns constantly to check her innate energy. But mere survival is not enough. What is needed, Laurence argues, is "the survival of some human dignity and in the end the survival of some human warmth and ability to reach out and touch others." The failure to express such love afflicts all of
Laurence's Manawaka protagonists, none more than Hagar. Hagar's resonant language testifies to her vitality. To cite only a few examples: Mrs. Reilly, a huge patient in Hagar's hospital room, is, Hagar thinks, "lethargic as a giant slug," and Mrs. Dobereiner, on the same ward, sings "like the high thin whining of a mosquito." (TSA, p. 28) Another woman at Silverthreads nursing home, Hagar notices, "pats at her hair with a claw yellow as a kite's foot." (TSA, p. 101.) And, during prairie thunderstorms, Hagar recalls, "the lightning would rend the sky like an angry claw at the cloak of god." (TSA, p. 161.)

Hagar speaks with special imagination in describing Doris, her dull but decent daughter-in-law. Hagar's perverse inclination to criticize her takes the form of unflattering, often humorous, animal comparisons. Doris, she thinks, "heaves and strains like a calving cow," "gapes" at her husband, Marvin, "like a flounder," (TSA, p. 31.) and utters "a high hurt squawking, like an unwilling hen the rooster treads," (TSA, p. 95) "broody hen" that she is "in her dowdy brown, dandruffed on either shoulder and down the back like molting feathers." (TSA, p. 29) Such exuberance also appears in Hagar's teens, when she revels in dances: Lord, how I enjoyed those dances, and can hear yet the stamping of our feet, and the fiddler scraping like a cricket. My hair, pinned on top of my head, would come undone and fall around my shoulder in a black glossiness that the boys would try to touch. (TSA, p. 22.) On such occasions Hagar contemptuously tosses her dark hair, symbol of her budding sexuality, like a mane. (TSA, p. 46.) On the other hand, a stint at an Eastern Academy almost finishes her off. Upon leaving Manawaka, she is "Hagar with the shining hair, the dark maned colt off to the training ring." (TSA, p. 42.) Presumably that civilizing school tames the wildness in her, acting as yet another cemetery or antimacassar. The ring encircles and circumscribes her impetuous energy, just as her upbringing earlier has instilled an affected primness in her. Appearing as a little girl at the town dump, Hagar and some of her friends, she tells us, "tiptoed, fastidiously holding the edges of our garments clear, like dainty-nosed czarinas finding themselves in sudden astonishing proximity to beggars with weeping sores." (TSA, p. 26-7) In no time at all she learns to be "resplendent, haughty, hoity-toity" (TSA, p. 6) in politely skirting life. Hagar learns constantly to check her innate energy (except for her unbridled fits of pique as an old woman.) Raised as a prig, she soon becomes crippling inhibited and private. Her appalling sense of propriety prevents her from ever being at ease
with people or trusting them. She silently congratulates herself on having "manners" and
avoiding "coarse" talk, readily equating acquired mannerisms with personal worth. She is
so fastidious about such niceties, in fact, that when her neglected son, Marvin, faithfully
writes each month from the West coast, her only response is the complaint that "his letters
were always very poorly spelled." (TSA, p. 130) Interestingly, Hagar is so withdrawn that
she, herself, rarely writes letters or, for that matter, seldom speaks to anyone, as the striking
paucity of her dialogue in *The Stone Angel* indicates. Hagar's overweening concern for
respectability makes her unusually conscious of audiences. Her expressions indicate as
much: "They are no tears of mine, in front of her," (TSA, p. 31.) "People are always
listening;" (TSA, p. 89.) "I preferred possible damnation ... to any ordeal of peeking or
pitying eyes;" (TSA, p. 90) "I can scarcely nod my thanks, fearing she'll see my unseemly
tears;" (TSA, p. 92.) "That damned outhouse bothered me most of all. It always looked
so foolish." (TSA, p. 114.) Fittingly, the taciturn Bram Shipley eloquently exposes
Hagar's obsession with appearances. Outraged when he pisses on the steps of her father's
store, she tears into him, claiming: "I don't disgrace myself." "No, by Christ, " Bram
answers, "you're respectable - I'll give you that." (TSA, p. 116.) Later, when Hagar says
"They'd think we are hicks" for taking lunch onto the train, Bram replies. "That would be an
everlasting shame, wouldn't it?" (TSA, p. 142.) He recognizes that, for all her strength, Hagar
weakens in facing public opinion.

Concern about how things look also determines Hagar's attitude toward clothes. Except for a
period when she is on the farm, she forever worries about being "decently" dressed. And she
is, of course, always comparing her own "lilac silk" to Doris's "brown rayon" dresses.
Laurence presents Hagar in strongly Jungian terms. The persistent effort to keep up a good
front, according to Jung, can be damaging if a person starts to rely heavily on the disguises
she assumes in presenting herself in public or if someone lives so often and so completely
by masks that she confuses herself with them. Hagar definitely doesn't lack a rich inner state,
and she doesn't assume she is what she wants others to think she is. Still, she does pour a
lot of herself into manufacturing costumes and roles behind which she can hide. She lives by
her persona, the archetype Jung says we rely upon in developing a social face. The persona,
he argues, "is a complicated system of relations between individual consciousness and
society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the nature of the individual. Hagar plays the role for those very reasons.

Clearly she is divided between her inward and outward selves: the one natural and vital, the other acquired and life-denying. Just as her father's stiff stout house stands "antimacassared in the wilderness," so she learns to wrap herself in her sanitary persona and to scorn the dark Metis from "the wrong side of the tracks." (TS4, p. 115) or the strange Ukrainians "beyond our pale." (TS4, p.46.) So, too, she learns to turn up her "dainty" nose at the "stain and stench" of the "festering" garbage dump. (TS4, p. 26-7)

For similar reasons she also draws back in fear and revulsion from farm animals, whereas Bram, uncultivated man that he is, accepts animals for what they are. Take their opposing attitudes toward bees, for example:

His damned bees sickened and for the most part died, looking like scattered handfuls of shriveled raisins in the hives. A few survived, and Bram kept them for years, knowing full well they frightened me. He could plunge his hairy arms among them, even when they swarmed, and they never stung. I don't know why, except he felt no fear. (TS4, p. 57.)

The degree to which Hagar has learned to hold back nature, both without and within herself, determines her response to the bees. Bram, in touch with what is local, natural and unconscious, and never part of Hagar's genteel world, feels none of her contempt or anxiety. Hagar doesn't find Bram's unreflecting farm life altogether insignificant or unattractive, but she carefully keeps it in hand. Her view of chickens shows as much:

Messy things - how I detested their flutter and squawk. At first I could hardly bring myself to touch them, their soiled feathers and the way they flapped in terror to get away. I got so I could even wring their
necks when I had to but they never ceased to sicken me, live or dead, and when I'd plucked and cleaned and cooked one, I never could eat it. I'd as lief have eaten rat flesh. (TSA, p. 126-7)

Hagar's very next thought tells the story of her retreat into polite culture:

I bought a gramophone with a great black cornucopia on top and a handle you had to crank incessantly, and records to go with it. Ave Maria, The Grand March from Aida, In a Monastery Garden, Believe Me if All Those Endearing Young Charms. They had Beethoven's Fifth listed in the catalogue as well, but it was too expensive. I never played them in the evenings when Bram and Marvin were there. Only in the days. (TSA, p. 127.)

The immediate attempt to displace unbecoming realities with sentimental or inspirational music shows what Hagar's upbringing has done to her. The same behavior characterizes her view of horses:

"I have kept Rosa Bohneur's The Horse Fair ... and still in my room the great-flanked horses strut eternally." But "Bram never cared for that picture," she says. "You never gave a damn for living horses, Hagar," he said once. "But when you see them put onto paper where they couldn't drop manure, then it's dandy, eh? Well, keep your bloody paper horses. I'd as soon have nothing on my walls." (TSA, p. 83.)

The key words, "living" and "paper", once more reveal Hagar's ambivalence. She's always drawn to life, especially at its most intense, though she can never quite admit its full power, almost as if she dreads being overwhelmed by it. Bram's accusations, she realizes years later, cut to the heart of her inner constraints. Her fear of horses discloses more than a fussy concern for tidiness:
I have to laugh now, although I was livid then. He was quite right that I never cared for horses. I was frightened of them, so high and heavy they seemed, so muscular, so much their own masters. I never felt I could handle them. I didn't let Bram see I was afraid, preferring to let him think I merely objected to them because they were smelly. Bram was crazy about horses. (TSA, p. 83.)

A good measure of how repressed Hagar has become in bridling the colt within her shows up in her avoidance of the powerful, even sexual, forces embodied in horses and in Bram, who identifies with them.

Art enables Hagar to evade or to control the dark side of life; to "handle" it, she says. There can be no doubt that, given her imagination and intelligence, she genuinely likes music and painting. Even so, the art she prefers tends to be stylized or mawkish - the very kind that quickly leads away from earthy experience or that puts it in its place. It's no accident, then, that Hagar says she "thought it was a bad thing to grow up in a house with never a framed picture to tame the walls." (TSA, p. 83.) In constantly seeking artificial ways of covering up those native things. She both admires and fears, she lapses into romantic reveries about elegant and fantastic scenes:

I always like the gauzy ladies performing Chopin in concert halls, proven by photographs to exist somewhere. (TSA, p. 126.) Oh, I was the one, all right, tossing my black mane contemptuously... and seeing the plain board town and the shack dwelling beyond our pale as though they'd been the beckoning illustrations in the book of Slavic fairy tales given me by an aunt, the enchanted houses with eyes, walking on their own splayed hen's feet, the czar's sons playing at peasant in coarse embroidered tunics, bloused and belted, the ashen girls drowning attractively in mere, crowned always with lilies, never with pigweed or slime. (TSA, p. 46.) Love, I fancied, must consist of words and deeds delicate as lavender sachets... (TSA, p. 80)
Those fancies again and again lead Hagar to distort the things that happen to her. At no time does that happen more dramatically than in her approach to Bram. Snob though she is, Hagar instantly takes an interest in him. It consists of both genuine excitement over his coarse sexuality and an evasive lacquering of him:

I reveled in his fingernails with crescents of ingrown earth that never met a file. I fancied I heard in his laughter the bravery of battalions. I thought he looked a bearded Indian, so brown and beaked a face. The black hair thrusting from his chin was rough as thistles. The next instant, though I imagined him rigged out in a suit of gray soft as a dove's breast-feathers. (TSA, p. 45.)

The extent to which Hagar whimsically wants to transform the man by imposing her will on him is evident in her verbs: "I fancied," "I thought he looked," and "I imagined." Bram's unrefined qualities make him desirable, but not quite so satisfying as a dark, hairy man clipped and perfumed into a perfect foreign gentleman fit for the castle which Hagar, as "chatelaine", (TSA, p.51.) plans to run on the farm. It wouldn't be long, she thinks, before "Brampton Shipley prospered, gentled, learned cravats and grammar," (TSA, p. 50) the proper bounds on dress and speech, before he became a Currie houseboy respectfully and artfully antimacassared against the dirt of living. Hagar's marital expectations directly parallel her attempts to domesticate horses in her pictures and to avoid chickens in her music.

The opposition between art and nature finds its most sustained and symbolic representations in the long early section on the cemetery, as I've suggested. The Cree in the prairie landscape, are noteworthy for their hair. Now, in the section revealing Hagar's first feelings about Bram, we find that in her eyes "he looked a bearded Indian." Unseemly hairy creature, he, too, belongs "out there" in the dark "lower" space full of animals, instincts, dreams, unsettled and unsettling energies, forbidden and forbidding thoughts, all the unconscious powers corrected by civilized good manners and good sense, dangerous yet fascinating for sheltered and well-trained people like Hagar. Her mixed reaction to Bram's
direct sexual approach when they first met is completely in character, then. Offended though she may be, Hagar feels genuine desire for him.

A sense of lost life heavily weighs on her as, in old age, she reassesses herself. Despite her rich emotion she has never been able to let go with anyone, not even Bram. Hagar waits but she does not risk exposure, wanting to be impregnable in her emotional and mental garrison. Locked in her static spaces, she experiences something approaching death-in-life. The dash at the end of her mute appeal brilliantly expresses as much. The incompleteness of her thought registers her inability to act, something she is well aware of. The simple, painful words of recognition appear time and again, recording the disastrous restraint that keeps her alone and life at bay: "I wanted to say .... but I did not say that" (TSA, p. 85.) "I felt I must pursue him, say it was a passing thing and not meant. But I didn't." (TSA, p. 45.)

The refrain goes on and on. The most powerful expression of how tightly Hagar has bottled up her inner self occurs when Marvin comes to say good bye as he's going off to war: I didn't know what to say to him.

I wanted to beg him to look after himself, to be careful, as one warns children against snowdrifts or thin ice or the hooves of horses, feeling the flimsy words may act as some kind of charm against disaster. I wanted all at once to hold him tightly, plead with him, against all reason and reality, not to go. But I did not want to embarrass both of us, nor have him think I'd taken leave of my senses...

"Mother - "Yes?" And then I realized I was waiting with a kind of anxious hope for what he would say, waiting for him to make himself known to me. But he was never a quick thinker, Marvin. Words would not come to his bidding, and so the moment eluded us both. He turned and put his hand on the doorknob. "Well, so long," he said. "I'll be seeing you." (TSA, p. 129-30)
Laurence catches the unvoiced feelings extremely well. The walls are up. Hagar consistently refuses closeness and openness. When her brother, Dan, dies, she "stiffened and drew away ... wanting above all else to do the thing he asked, but unable to do it, unable to bend enough." (TSA, p. 25.) On other occasions, rigid and armoured, she jerks her hand away from her father (TSA, p. 44.) and shoves aside Marvin's "paw". (TSA, p. 33) She keeps up her defences, fearing above all else to be vulnerable behind her protective persona of stern disapproval and respectable dress: "Aloof. Alert. Not to be taken in." (TSA, p. 34.) Retracted and concealed within herself, she speaks "guardedly" (TSA, p. 70) and steps "with a cautious foot" (TSA, p. 105.) whenever there's a chance someone might understand her.

Hagar's worry over property has a lot to do with her search for an emotional refuge. Her cranky insistence on referring to her house and her solid, heavy furniture in the first person singular doesn't derive from financial worry. It comes from her psychological need for a certain, immovable world. To her mind, her household fixtures "are mine. How could I leave them? They support and comfort me." (TSA, p. 59-9) "If I am not somehow contained in them and in this house, something of all change caught and fixed her, eternal enough for my purposes, then I do not know where I am to be found at all." (TSA, p. 36.) she says to herself. "Contained", "caught", "fixed" - the language of renunciation, consciously warding off the dark flux of life. Hagar likes to barricade herself behind walls, characteristically wanting to lock her bedroom as an old woman. Fearing "violation", she seeks "concealment" in the house (TSA, p. 74.) Of course, she is trying to maintain a bit of human dignity in a place of her own, but the action reveals something less flattering and more profound. Without realizing it, she is shutting out the outer world and rejecting her natural inclinations. Suppression on the outside is repression on the inside.

Hagar can be at least as hard on others. Her sharptongued attacks, especially those she makes on Doris, are often unfair. In fact, she is opinionated, quick to think and to speak ill of people. In Jungian terms, Hagar is suffering from her animus, that archetype of maleness incipient in every woman which, if she allows herself to be possessed by it, will lead her to
take rigid and cantankerous positions. That Hagar's obstinacy may have something to do with Jung's animus seems even more likely when we remember that Jung linked its appearance to the impact of a girl's childhood experiences with her father. In Hagar's case, she "takes after" her father. For all her own striking speech and dislike of worn words, she speaks in cliche only when enjoining his financial catechism to her son John. On those occasions she reverts to all the stubborn triteness her father had been able to muster in extolling the virtues of private initiative.

If Hagar has been afflicted with a fierce animus and persona, in the end she tenuously manages - unexpectedly and painfully - to shake them off and to find support in a fuller life. The persona, a partly conscious fabrication, finds it compensating counterpart in the unconscious; in what Jung calls the shadow. As the word implies, Jung means the "dark" part of the human psyche which generates all the uncivilized passions and thoughts disturbing to an ideal public figure, or persona. But he doesn't think that the shadow is necessarily inferior or monstrous. As a matter of fact, Jung constantly stresses the need to unite the conscious and the unconscious minds, the light and the dark, what is "upper" and what is "lower" to bring together the very realities Hagar has separated. According to Jung, anyone who hasn't a shadow of doubt about the rightness of her aversion and preferences will suffer from psychic imbalance or disease.

It is therefore startling to read that when Hagar, distraught about her future, runs away to the cannery, where she experiences a personal breakthrough. She is off to "Shadow Point". The language describing Hagar's experience there is remarkably Jungian. To foreshadow and reinforce the significance of Hagar's trip to the seashore, Laurence allows her quietly to inform us that she is wearing a cotton beige dress printed with black triangles.

She has never before worn such a dress. What she does wear, day after day, as she proudly reminds herself, is a "silk" lilac dress. The black triangles offer a visual representation of Shadow Point, the place where Hagar meets and starts to assimilate her own lost shadow. The change of clothes alerts us to an imminent change in her life. But there's more to it than that. The switch from what Hagar likes to think is silk to the common, natural fabric, cotton,
is a sign of the humbleness she's about to fumble, unintentionally and reluctantly, toward. For the black and beige on the cotton dress are earth colours in contrast to the blues and purples Hagar has always preferred. Her favourite colours figure most noticeably in her lilac dresses, but the colour shows up whenever Hagar is describing things belonging to the Curries: their Limoges China, their rugs with "blue" roses, their family pitcher: a "knobbled jug of blue and milky glass." Laurence deftly sets the description of this heirloom near another section where Hagar talks about a Shipley jug:

There's the plain brown pottery pitcher, edged with anemic blue, that was Bram's mother's, brought from some village in England and very old. I'd forgotten it was here... It always looked like an ordinary milk pitcher to me. Tina says it's valuable. Each his taste, and my granddaughter, though so dear to me, has common tastes. (TSA, p.102.)

Laurence probably intends the proximity of these passages not only to show Hagar's mind at work associating related memories, but also to suggest a pattern of countering colour images, the browns, of course, belonging to the Shipleys. The distinction finds reinforcement throughout the novel. Take the selection where Hagar complains about Marvin's name:

Whoever chose Marvin for his name? Bram, I suppose. A Shipley family name, it was, I think. Just the sort of name the Shipleys would have. They were all Mabels and Gladyses, Vernons and Marvins, squat brown names, common as bottled beer. (TSA, p.32.)

It is surely no accident, then, that Doris dresses in brown as well. In her presumption Hagar finds brown, beige, and (usually) gray dull and undistinguished. Her purples and blues are the traditional colours of royalty and of the sky - symbols of the social and mental ascendancy she thinks matter. In repudiating simple things she has set her eye on "higher" matters. Now, as she approaches Shadow Point, here beige dress shows she is about to
accept the shades of common night and earth. She finally will come "down to earth" as she embraces what is "coarse" and "greasy" and as she begins to remove the antimacassars that have sanitized her mind.

In order to enter life fully, Hagar has to get off her "high horse". The shut bedroom she leaves in fleeing home is located on the top floor of her house, symptomatic of her mental state. Cut off as she is from the shadows deep within herself, Hagar has learned that decent ladies don't "stoop" to such life. They're "above" that sort of thing. Then, at the Point, she begins to descend "down and down", to the place I'm looking for," (TSA, p. 148.) "down the steep slopes to the sea," (TSA, p. 150) to realities no longer beside the point. I will quote in full Hagar's account of the stairwell since it stresses her mythic journey into the depths:

The stairway's beginning is almost concealed by fern and bracken, tender and brittle, green fish-spines that snap easily under my clumping feet. It's not a proper stairway, actually. The steps have been notched into the hillside and the earth bolstered at the edges with pieces of board. There's a banister of sorts, made of poles, but half of them have rotted away and fallen. I go down cautiously, feeling slightly dizzy. The ferns have overgrown the steps in some places, and salmonberry branches press their small needles against my arms as I pass. Bushes of goatsbeard brush satyr-like against me. Among the fallen leaves and brown needles of fir and balsam on the forest floor grow those white pinpoint flowers we used to call Star of Bethlehem. I can see into cool and shady places, the streaks of sun starfished across the moist and musky earth. (TSA, p. 151.)

The descent is a rite de passage, an entrance into new life:

To move to a new place, that's the greatest excitement. For a while you believe you carry nothing with you all is canceled from before, or
cauterized, and you begin again and nothing will go wrong this time.

(TSA, p. 155.)

The hint of Hagar's approaching character change gains emphasis from the fact that the stairway is rotting away and nearly overgrown from lack of use: few people have gone this way. By the same token, her dizziness on the steps indicates more than her old age and bad health. It also hints of the critical confusion she will pass through in losing her conscious hold on life. Finally, reference to fish, "satyr-like" goatsbeard, and the "moist and musky earth" draw our attention to the sexuality and fertility embodied in the shadows Hagar is now entering.

The risky descent is something she hardly expects or welcomes. She comes to Shadow Point wanting a "fortress" (TSA, p. 153.) where she can "feel somehow more barricaded, safer" (TSA, p. 155.) in "some sort of stronghold where nothing could touch me." (TSA, p. 161.) Only gradually does she start to think: "Perhaps I've come here not to hide but to seek." (TSA, p. 19.)

The escape then turns into a quest couched in religious terms, a painful search for her essential whole self, long denied. Although Hagar, like Laurence, shows contempt for the "gimerack", "crammed", and "sequined" heaven of evangelical Christianity. (TSA, p. 120.)

Laurence effectively portrays her climb down the "two hundred earthen stairs" into "this pit and valley" in Christian symbols. Numerous expressions reinforce that fact. Initially, when Hagar struggles to remember the name of the place, she suddenly recalls it with what amounts to an unwitting prayer of thanks: "It will come. Just take it easy. There, there. Oh - Shadow Point. Thank the Lord." (TSA, p. 146.)

The expression says more than Hagar intends or recognizes. Later, on arriving at the deserted resort, Hagar enters one of the gray buildings thinking "my room has been prepared for me." (TSA, p. 155.) The words echo Christ's promise. "In my Father's house are many mansions... I go to prepare a place for you," What happens in the next few hours emphasizes the
religious theme. Suffering from thirst, Hagar thinks of the line, "Water water every where nor any drop to drink." (TSA, p. 186.) Like the ancient mariner, she has offended the natural order and needs salvation. Having long ago renounced her basic self, she is lost in an inner wasteland. Hence the scattered references to her as an Egyptian wandering in the desert, (TSA, p. 183.) portray her as someone living in exile from herself. Fortunately, Hagar, like her Biblical namesake, soon finds her "well in the wilderness," (TSA, p. 187.) in her case an old bucket that has caught the night rain. The phrase picks up the language she used upon first arriving at the Point, "what would a fortress be without a well?" (TSA, p. 153.) Once Murray Ferney Lees shows up, Hagar joins him in drinking a jug of red wine in a plastic "goblet" which Lees thoughtfully has provided for her, an action that becomes all the more meaningful when we remember that years before Hagar set aside the wine decanter Bram offered her as a wedding present. Their communal drinking released a flood of memories which Hagar for the first time shares. Talking in the middle of the night, she opens up to her own shadows. For the first time she begins to listen and to reach out. And, though she once sat rigid as a stone angel, unable to weep when John died, now, profoundly mortified, she surrenders to her passions and cries in telling Lees what happened to him. Hagar, who had shoved away people all her life, now gives in to Lee's presence:

"We sit close together for warmth, both of us... And then we slip into sleep." (TSA, p.256)

Worn down by her physical and emotional ordeal, Hagar begins to imagine she is speaking to John, though in her growing humanity she now learns to accept John's relationship with Arlene and to show her love for him. Finally, when Lees returns with Doris and Marvin and stands waiting for Hagar to pardon him, she breaks through her initial resentment and her crippling old tendency to hold back, and she impulsively touches him. Out of genuine affection and concern she actually apologizes to him. In keeping with the series of religious references prominent in this section of the book, Laurence tells us that Hagar begins to suspect "it was a kind of mercy I encountered him." On a mimetic level, Lees, like all Laurencean characters, functions well. He is an ordinary person, slightly comical, a bit pathetic, whose job, marriage and family life have their ups and downs. But there's more to him. Lees provides an instance of the archetype Jung calls the wise old man, a father figure who always appears when the questing hero is in a difficult situation "where insight,
understanding, good advice, determination, planning, etc. are needed but cannot be mustered on one's own resources." Lees certainly offers wise counsel. He speaks sanely and humanely about religion and sexuality. And, though he parodies the evangelical style, in a peculiar way he is the very ministerial figure he mocks. Hagar's language intimates as much:

I lean forward, attentive, ease a cramped limb with a hand, and look at this man, whose name I have suddenly forgotten but whose face, now turned to mine, says in plain and urgent silence - Listen. You must listen. He's sitting cross-legged, and he wavers a little and sways as he speaks in a deep loud voice. (TSA, p.232)

Certainly Lees speaks out of his own direct human need in a disarming and simple honesty that wins over Hagar in spite of herself. But in turn, when she, released in her dream state, tells her own painful story, he listens and responds as a spiritual comforter. Even before Hagar exposes her secret thoughts and emotions, she has sensed the special strength he brings to her. In fact, she comes to that recognition in remarkably mythic thinking:

If I were alone, I wouldn't find the sound [of the sea] soothing in the slightest. I'd be drawn out and out, with each receding layer of water to its beginning, a depth as alien and chill as some far frozen planet, a night sea hoarding sly-eyed serpents, killer whales, swarming phosphorescent creatures dead to the daytime, a black sea sucking everything into itself, the spent gull, the trivial garbage from boats, and men protected from eternity only by their soft and fearful flesh and their seeing eyes. But I have a companion and so I'm safe, and the sea is only the sound of water slapping against the planking. (TSA, p. 224-5)

Without Lees' guidance through what Jungians call the night sea journey, Hagar would be unable to cope with her immersion. In mythic terms, he enables her to face and then to escape the monsters protecting the dark unconscious world and threatening to engulf her
and hold her in that state. She needs to enter the depths, but she also needs to emerge from them whole. Hence her anxiety when Lees momentarily leaves her alone in the dark:

I dip and dart inside my skull, swooping like a sea gull. I feel ill at the sensation. I feel I may not be able to return, even if I open my eyes. I may be swept outward like a gull, blown by a wind too strong for it, forced into the rough sea, held under and drawn fathoms down into depths as still and cold as black glass. (*TSA*, p.235)

Appropriately, Murray Ferney Lees works for the "Dependable Life Assurance" company. Laurence's choice of names is as deliberate as it is fortuitous. She could just as easily have spoken of an "insurance" company. The point is that Lees offers Hagar reassurance in her growing acceptance of all life, not just her cosmetic version of it. Lees' own names work equally well. That Hagar is in the "Lees" of life makes his surname appropriate. "Murray" is a Scottish name meaning "by the sea" and "Ferney", of course, refers to some of the plants found in the forest around the cannery. The Christian names indicate the "wilderness". Hagar is on the verge of leaving the closed, safe, and life-denying spaces she's always preferred. The sea, in particular, alerts us to the undercurrent of water images moving toward Hagar's spiritual rebirth. Several incidents at the Point anticipate the still greater maturity Hagar will find when she is dying a few days later in the hospital. The sea gull trapped in the cannery vividly denotes Hagar's position.

But in the novel the omen is not nonsense, whatever people of "good sense" believe. When the wounded bird escapes, stray dogs kill it. The bird's fate shows what is about to happen to Hagar. Her tenuous escape from the crippling mental prisons she has built about her
barely precedes her death. The appearance of the trapped bird does not come without warning. Laurence skillfully slips earlier references to caged birds into the book always showing Hagar's association with them. In one instance, Hagar catches and holds a wren in a white cage for John, (TSA, p. 69) the action revealing both her personal repressions and the inordinate claims she makes on her family. In another case more directly related to the appearance of the gull at Shadow Point, Hagar describes her panic as Doris and Marvin take her to see Silverthreads Nursing Home: "My heart is pulsing too fast, beating like a berserk bird. I try to calm it, I must, I must, or it will damage itself against the cage of my bones. But still it lurches and flutters, in a frenzy to get out." (TSA, p. 95) Finally, the berserk wounded bird within Hagar, does manage to break loose and awkwardly tries to fly.

As Hagar's carefully constructed garrison begins to fall at the hospital, the shadow archetype powerfully emerges, nearly displacing the persona and the animus. Hagar comes closer to what she genuinely is when she starts to shed her acquired or distorted selves. Her animus and persona never wholly disappear because such transitions are never sudden or complete. Hence Hagar's many lapses into bad temper and pretense when she goes to the hospital. Temporarily reverting to her mulish solitude there, she doesn't want to be in a public ward, she prefers to have her bed curtained off, and she turns her face away from the other patients.

The retreat doesn't last long, however. Soon she is relating to the others with insight and sensitivity. She comes close to Elva Jardine, the tiny woman she at first found distasteful, apologizes silently to those she offends and tries to please others. She also expresses gratitude for almost the first time in her life, wonders what troubles a young nurse on her ward, recognizes others' points of view, develops some tact and consideration, and faces disturbing truths about herself. An indication of how far she has come can be found in her wish to tell a nurse about dying: "Listen. You must listen. It's important. It's - quite an event." (TSA, p. 282)

This desire to share her innermost thoughts is radically new for Hagar, but the source of her increasing sense of knowledge and community is also important. Her speech directly
repeats, word for word, what Lees has said to her only a few days earlier at Shadow Point. (TSA, p. 232.)

The disastrous curbs she's proudly kept on herself continue falling away. As a result, she throws over what she now sees as her "absurd formality," which in the past has left her insisting on addressing people by their last names and sniffing over bad spelling and "impermissibles" in language. Now she arrives at the point of using personal names and even of saying "Okay". Those expressions will not seem like much to a contemporary reader, but they mean a lot to Hagar and to our awareness of her. Her rigidity crumbles as she learns to respond to situations more immediately and personally, to "bash on, regardless." She now enters life, instead of officiously judging it at an immunized distance. Another illustration of her greater capacity to share experiences occurs when she and her young roommate, Susan Wong, laugh over a moment; "Convulsed with our paining laughter, we bellow and wheeze. And then we peacefully sleep." (TSA, p. 302.) The first person singular, with all its privacy, egotism, and possessiveness, has given way to the collective pronoun, implying Hagar's entrance into a human community. Now she laughs with someone instead of laughing at her. Perhaps the most moving indications of Hagar's recently found ability to accept and even to embrace life takes place between herself and Doris and Marvin. Just before she dies, Hagar finally blesses Marvin, who, never having received his mother's love as a boy, now wrestles as Jacob wrestled with his angel. (TSA, p. 304.) Marvin's powerfully understated goodbye duplicates in every word what he said to his mother as a seventeen-year-old boy on his way to the war: "He turned and put his hand on the doorknob, "Well, so long," he said. "I'll be seeing you." (TSA, p. 130) The repetition depicts how much both partings mean to Marvin rather than how fastened to habit he is. His laconic speeches, true to a prairie voice, are so charged with unspoken emotion that he expresses what he does not say.

As for Doris, Hagar does little, if anything, to show her any change of heart. But indirectly Laurence does reveal how much Hagar had edged toward her daughter-in-law without knowing it. Laurence carefully indicates what Doris says when, shortly before Hagar ends up in the hospital, Marvin finds it impossible to tell his mother how hard she has been on him:
Then frighteningly, his voice, so low and solid, goes high and seeking. "What will I say to her, Doris? How can I make her see?" Doris does not reply. She only repeats over and over the mother-word. "There, there. There, there." (TSA, p. 66)

Having sown these words early in the book, Laurence brings them to fruition in the end. Hagar, we remember, refused as a girl to mother her dying brother. However, as she herself is dying many years later, and as she is thinking her last words, we are reminded of what Doris has said in soothing her husband:

"I wrest from her [the nurse whom Hagar thinks is Doris] the glass, full of water to be had for the taking. I hold it in my own hands. There. There." (TSA, p. 308)

She now can speak the mothering words, simply, a little stubbornly, but as a mother, virtually for the first time in her life.

The water she seizes picks up and closes a long series of references, all of them suggestive of Hagar's spiritual drought and of her need to submerge herself in the depths. Mentally Hagar lives her last days under water. Therefore, the nurse's needle slips into her "like a swimmer sliding silently into a lake," (TSA, p. 303) her room at night is "dark and deep" while she lies "like a lump at the bottom of it," (TSA, p. 298) and she is "hauled out of sleep, like a fish in a net." (TSA, p. 257) Hagar drifts "like Kelp," (TSA, p. 286) flowing through the shadow world she's recently entered. Now she is getting to the bottom of things, lying there waiting for release, and, though once more she doesn't realize it, waiting for transformation and rebirth, which may come with the promised metamorphosis of the pupa Hagar sees herself as having become.

Ironically, as Hagar is dying, she is coming to life. She strays from her deliberate normal paths and static, impregnable garrisons, wandering toward the "wrong" side of life which the deep, dark, unconscious, fluid world around her and within her, the very world she's been taught to view as subordinate or wrong. Once moved but unmoving, she now manages to
surpass her fumigated version of life by flowing with it instead of resisting it. In shaking off her fabricated masks and tenacious stranglehold on life, Hagar finally moves toward personal wholeness. Jung calls that transformation individuation, the realization of one's entire self, partly hidden when someone becomes fragmented as a result of taking on a "civilized" self. People recover authentic realities only by overcoming the false selves they have acquired. In doing so, they throw over the persona, the exclusive and repressive social archetype detrimental to an individual's development. Hagar's process of maturation consists of abandoning the specious version of herself she has received from her society. She no longer denies what he is out of fear for what people might think.

5. THE METIS IN THE STONE ANGEL.

The Canadian Metis and their problems occupy an increasingly important place in Laurence's fiction throughout the Manawaka cycle. The whole tragic area of Canadian history which encompasses the struggles, against great odds, of the prairie Indian and Metis people in the 1800's is one which has long concerned and troubled me. Laurence sees Somalis and Metis as victims of technology, in the form of vastly superior weapons. Laurence notes that many of the settlers who came to Canada came as oppressed or dispossessed people. She urges readers to become aware of the "soul-searching injustices" done to the Indians and Metis.

The Metis story leads deep into the heart of Canadian history and the Canadian psyche. Laurence's fiction accurately depicts the general contempt with which the metis were regarded in the latter part of the 19th century, and the 20th. In her Manawaka fiction, along with the injustice done to Metis and the necessity of redressing that injustice, Laurence stresses their "rediscovered sense of self-worth" and the ability to tell and teach the things needed to be known. By the latter, Laurence means the Indian respect for and closeness to the earth and its creatures, an intimacy lost by the greed and exploitative nature of industrial culture. We have forgotten, she says, our need to pay homage to the earth and its creatures. Pre-industrial societies were not ideal, "nor can we return to them, but they know about living in relationship to the land, and they may ultimately be the societies from
whose values we must try to learn. In *The Diviners* the haunting ballads of Jules Tonnerre, Lazarus and Piquette catch the pain of this prairie people, while through Pique, child of Morag Gunn and Jules Tonnerre, Laurence expresses her belief that white Canadians are inextricably joined to Indian and Metis in Canada's future as in her past. In *The Stone Angel* however, the Metis appear as challengers and ultimately, as destroyers. Hagar's brother, Matt, wishes to go with Jules Tonnerre to set traplines on Galloping Mountain. His father, old Jason Currie, refuses permission because "he wasn't having any son of his gallivanting over the country with a half-breed." Later on Matt, who has obsessively saved his dimes and nickles to fulfill some boyhood goals, spends his nestegg on a fighting cock; pitted against Jules Tonnerre's cock, it is destroyed. Hagar's own most beloved son, John Shipley, later becomes involved with the son of Jules Tonnerre. Once when I was out picking saskatoons near the trestle bridge, I saw him with the Tonnerre boys.

They were French half-breeds, the sons of Jules, who'd once been Matt's friend, and I wouldn't have entrusted any of them as far as I could spit. They lived all in a swarm in a shack somewhere-John always said their house was passably clean, but I gravely doubted it. They were tall boys with strange accents and hard laughter. The trestle bridge was where the railway crossed the Wachakwa river a mile or so from town. The boys were daring each other to walk across it. There were great gaps between the beams, so they teetered along on the thin steel tracks as though they were walking a tight rope. Hagar yells at John, and not only almost scares him into falling, but humiliates him in front of the Metis boys. But the fatal link between John and Jules Tonnerre's son Lazarus continues, for one day John tells Hagar:

After you told me not to walk the trestle bridge, we dreamed up another game there, I and the Tonnerre boys. The trick was to walk to the middle and see who stay longest. Then, when the train was almost there, we'd drop over the side and climb down the girders to the creek. We almost meant to stay there while the train went over. We figured there'd be just enough room at the very edge, if we lay down. But no one ever had the nerve. John is
doomed by his relationship with the Tonnerres, for he dies when he makes a bet with Lazarus to run his truck over the trestle bridge and collides with a special relief freight which nobody in Manawaka knew was coming through. So the bridge, which seems at first a symbol of reconciliation, becomes a place of death.

Thus we see that, in The Stone Angel, links with the Metis are indirect, for we always see them through Hagar's eyes when she is considering the fate of her menfolk. Matt and John are drawn towards them, although the element of male challenge is always there, and the result is, in Matt's case, defeat for the white man, and, in John's case, his actual destruction. In this novel, it is hard to regard the Metis as else than them, the Other, carrying out some unconscious and undeclared campaign of revenge.

6. CONCLUSION

The Stone Angel marks the beginning of the Manawaka cycle. According to Patricia Morley, the universality of the theme and the intricacy of the images, makes this novel, a work that readily lends itself to textual analysis along New Critical Lines. Students are sometimes surprised by questions on Hagar's prairie environment, as if it were irrelevant. But Hagar is a Scots-Presbyterian from the Canadian West, and her perceptions grow from these roots. Manawaka (Manitoba) becomes the analogue for her conflicts. George Woodcock calls Laurence "a Canadian equivalent to Tolstoy", not in terms of "literary gigantism" but rather "in such terms as a writer's relevance to his time and place, the versality of his perception, the breadth of his understanding, the imaginative power with which he personifies and gives symbolic form to the collective life he interprets and in which he takes part." Both writers, Woodcock argues, have a panaromic sense of space and history, an ability to preserve lost times and worlds so that outsiders can imaginatively apprehend them:

...Their characters are as impressive as their settings, and their best revelations are achieved not ... by the explicit statements of historic themes, but rather by the vivid,
concrete yet symbolic presentation of crucial points of instinct in individual lives, such as... the moment in Margaret Laurence's *The Stone Angel* when the despised minister, Mr. Troy, sings the first verse of the Doxology to Hagar Shipley during her last days in hospital...

Woodcock concludes that Hagar's recognition of her need to rejoice and her inhibiting pride are intensely possible, yet at the same time one can generalize her situation into a description of the state of mind of a whole generation of English speaking Canadians. *The Stone Angel*, though a piece of stunning realism, is also profoundly mythic. But it is not sentimentally or gratuitously so, certainly not in its attitude toward the Christian mythology it incorporates. "Bless me or not, Lord, just as You please, for I'll not beg." Hagar says as she nears the end of her spiritual journey. The magnificent assertion shows she has not become less, she has become more.

Hagar Shipley is the first in a series of memorable women. In five closely connected weeks of fiction Laurence presents universal concerns in terms of Canadian experience over four generations. She allows us to see into the hearts of her individual characters; their society; and ourselves.

NOTES

3. ibid.
5. ibid., p.54.
6. ibid., p.55.
7. ibid., p.55.
8. ibid., p.55.
9. ibid., p.56.
10. ibid., p.56-57.
11. Constance Rooke, "Hagar's Old Age: The Stone Angel as Vollendungsroman", Crossing the River, p.27.


13. ibid.


15. ibid., p.67.

16. ibid., p.68.

17. ibid., p.70.

18. ibid., p.67.


20. ibid., p.160.


22. Sara Maitland, 'Afterword', in Virago edition of The Stone Angel


25. Margaret Laurence, interview with Michel Fabre, p. 16.


28. Sandra Djwa, 'False Gods and True Covenant: Thematic continuity between Margaret Laurence and Sinclair Ross' Etudes Canadiennes, Vol. 1, No.4, Fall 1972, p.44.


31. Sandra Djwa, 'False Gods and True Covenant: Thematic Continuity between Margaret Laurence and Sinclair Ross' *Journal of Canadian Fiction*, vol 1, no.4, Fall 1972, p. 47.


33. Sandra Djwa, 'False Gods and Covenants', p. 46.


37. Laurence, interview with Michel Fabre, p. 19.

38. The children's song is an adaptation of an Irish traditional song,'If I had the wings of a blackbird'.


40. 'I did not even know whether there was a statue of an angel in the Neepawa cemetery. I simply needed it for that passage. But the interesting thing is that in my hometown there is a stone of which the local people now say:" Oh, that's the one she was thinking of". It's the old Davidson stone, they say....' (Laurence, interview with Michel Fabre, p. 16)


42. See the Interpreter's *Bible* on Galatians 4:22-7; also note to the New English or King James versions; see also the discussion by Anne Thompson in The Wilderness of Pride, Form and Image in *The Stone Angel,* Journal of Canadian Fiction, 1V.3 (1975), 95-110, p. 97.

43. Exodus 20:2.

44. Deut. 6:23.

45. Except in the sense, perhaps, that Abram was the name Abraham bore before he was "called out" and given the covenantal imperative (Genesis 17)

46. Cf. "His banner over me is love", Song of Songs 2:4.

48. This can even be, as D.Forman and Una Parameswaran have noted with respect to Laurence, a "search indirectly to know...relationship with God," ("Echoes and Refrains in the Canadian novels of Margaret Laurence.") *Centennial Review*, 16 (1972), pp.233-253,237.

49. In which God provides water in the desert for Hagar just at the moment she thinks she is about to die. (Genesis:21: 15-19)


51. These rhetorical divisions are largely followed in the *Jerusalem Bible's* editing of the text.


54. Mosaic, 83.


57. Jung explains; "Animus opinions very often have the character of solid convictions that are not likely shaken, or of principles whose validity is seemingly unassailable... But in reality the opinions are not thought out at all; they exist ready made...The animus is rather like an assembly of fathers or dignitaries of some sort who lay down incontestable, 'rational', ex cathedra judgments."Two Essays on Analytical Psychology," p.218.

58. "By shadow, Jung explains, "I mean the 'negative' side of the personality, the sum of all those unpleasant qualities we like to hide, together with the insufficiently developed functions and contents of the personal unconsciousness." Two Essays, p. 213.

59. Jung writes: "Seen from the one-sided point of view of the conscious attitude, the shadow is an inferior component of the personality and is consequently repressed through intensive resistance. But the repressed content must be made conscious so as to produce a tension of opposites, without which no forward movement is possible. The conscious mind is on top, the shadow underneath, and just as high always longs for low and hot for cold, so all consciousness, perhaps being aware of it, seeks its unconscious opposite, lacking which
it is doomed to stagnation, congestion, and ossification. "Two Essays on Analytical Psychology, pp. 63-4.

60. Still, the growth does not come easily. The inscription, "No Cross No Crown," which Hagar recalls having seen on a piece of petit-point sewn by Clara Shipley, [193] says as much. Though it never occurs to Hagar, the adage applies to her own anguished transformation at Shadow Point.


64. ibid., p.212.
