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The Art of Duley's *Cold Pastoral*

JOHN KIVLICHAN

A CASUAL GLANCE ALONG the shelves of any local bookstore indicates that Newfoundland literature is expanding at an unprecedented rate. New names are constantly being added to the list of writers, both living and dead, whose books are currently in print and readily available to the reading public. It is ironic, however, that on this list the name of Margaret Duley, one of Newfoundland's finest novelists, is conspicuous only by its absence. It might be argued that Duley's novels are dated; it has certainly been argued that her work is flawed by inconsistencies in form and characterization. If her novels were intended solely as portraits of Newfoundland life, these points would be well taken. Yet the more closely her novels are studied, the more the reader becomes aware of an intellectual unity underlying her inconsistencies, which suggests that the author is concerned not merely with the hardships of the local scenery but also with the universal conflicts intrinsic to human experience.

Duley's second novel, *Cold Pastoral* (1939), illustrates the different levels on which her work can be interpreted. The work is divided into twenty-two chapters. Eighteen of these center upon the privileged world of upper-class St. John's society — at home and travelling abroad. The realism with which she fills out the background and characters in these locations suggests that she drew on a familiar pattern of personal experience for the bulk of her novel. By contrast, the first four chapters are set in a Newfoundland outport. The descriptive details in this setting are relatively superficial, the action at times appears contrived, and the characters lack the full dimension of real life, indicating that the author drew as much on imagination and invention in this introductory section as she drew on first-hand experience

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in the rest of the novel. The difference in feeling between the two components and the abrupt transition when Duley moves back to her familiar world in chapter five have a tendency to undermine the reader's perception of unity in the novel, and have given rise to criticism that the narrative suffers from lack of balance. Yet the fact that she retained the outport section indicates that she considered it an integral part of the book. To understand the contribution of the first four chapters, and their significance in the author's reasoning, it is necessary to examine their literary content in detail and relate this to the rest of the novel through the overall development of theme.

The principal theme of the novel is the growth and development of Mary Immaculate Keilly from birth to early adulthood. The point of view is essentially feminist and focuses on Mary as a gifted, imaginative, and intelligent individual. To develop the fullest expression of her female consciousness, Mary must preserve her integrity as an individual, resisting the pressures that society — especially the male section of society — brings to bear in an attempt to engulf her and force her to conform to the accepted tradition of a woman's place in the scheme of things. As Mary progresses through adolescence in St. John's, her life becomes more complex, leading to a corresponding complexity in the plot. The first four chapters, however, since they deal with a relatively simple and spontaneous period of her life, illustrate her intrinsic character traits before they are influenced by the complexities of growth and experience.

Mary's character is established on two levels. It is illustrated realistically by short impressionistic scenes from everyday life, and more symbolically by her association with the romantic idiom of folklore. On the realistic level, the reader becomes aware of her intelligence through her curiosity about the world, illustrated partly in her endless questions. The early part of the novel, however, tends to concentrate on the intrinsic nature of her imaginative sensibility which is demonstrated initially by her spontaneous, aesthetic response to her surroundings. Even as a baby she responds to the beauty of light and color in the kitchen of her home.

When she is old enough to be carried about by her brother she responds with delight to the natural beauty of the land:

> she lifted her head and nearly danced out of his arms, straining towards the new green of the junipers and the white pear-blossom drifting uphill.

When she is carried to the beach, however, her response is less enthusiastic:

> In sight of the beach her nostrils expanded and contracted with the smell of fish and offal. There was a definite expression of disdain on her face. (16)

Mary's conflicting responses to life develop a theme established in the first few lines of the novel with this simple statement:

> The sea was different from the land! There romance ended and realism began. (7)

The reality of daily life in the Cove centers upon the fishery; the sea is the sole resource on which the people survive. It is a dangerous and unpredictable force which can seize a man without warning "and drag him unblessed to his grave" (8). Along with the danger of sudden and violent death there is the constant drudgery of work, as illustrated by the ravaged hands of Benedict, Mary's father. He has had to build his own house, boat, and stage; his world is one of practicality and the reality of the constant labor of maintaining his family. A life of danger and relentless work demands a firm, stoic sense of realism; there is little time to admire the beauty of nature, and the finer sensibilities such as imagination, sensitivity, and creativity are forced to take second place. The sea and the related artifacts of the fishery, therefore, are associated with the realities of a life of prosaic, grinding realism where beauty, imagination, and romance have no place. Mary's unsympathetic reaction to this world is illustrated by her disdain.

Conversely, the land becomes associated with freedom, beauty, and imagination, the finer attributes which are the dominant aspects of Mary's character. The intensity and individuality of Mary's feeling are demonstrated when she attempts to show her companions the beauty of a tree in autumn foliage. An object of beauty for Mary is an object of utility for her unsentimental brother, who sees the tree only as potential wood for the stove. His attitude is linked with the reality of the sea; her sensibility is the romance of the landscape. Inevitably she is perceived as being different by her companions, and a theme of separation and alienation makes its appearance in the book. The other children participate in the reality of outport life; Mary becomes isolated by her response to natural beauty.

On an indirect, symbolic level, Mary's character is also illustrated by the theme of folklore and superstition. The romantic and fanciful aspects of Celtic folklore have been modified by local tradition to reflect the grim, dangerous reality of outport life. The sea is feared and respected; so are the Little People. This superstition, along with the "ceremony at the door" (35) — a series of observances that includes genuflection to the Sacred Heart — reflects the tradition of communal anxiety. The physical ugliness and mental incapacity of Molly Conway, an old woman who lives in the Cove, are interpreted by the local people as a punishment by the Little People. Only Mary Immaculate, being individualistic and imaginative in her empathy with nature, has "devised her own lore." She illustrates the creative thinking of the artist, gathering material from the world around her, identifying with it and reshaping it into a reflection of herself. Local people under the malignant influence of the fairies are described as being "held" in a negative sense; Mary experiences life as joyful and sees the fairies as positive symbols of a world of beauty and delight. Her response to the beauty of a frozen landscape in chapter three illustrates the double meaning of being "held":

> From her back door, Mrs. Keilly stepped out in the snow and looked down the ravine. Mary Immaculate ran after her and brought up on one foot, gazing, gazing, with her hands mutely clasped. The whole world was held! (30)

"Held" in this context implies a moment of arrested consciousness in which the aesthetic imagination retains an image of beauty. This incident indicates the fullest expression of Mary's romantic temperament and the gulf which has opened between the emotional, sensitive child and the prosaic realism by which her community lives. As yet she is only a child and, with her mother's blessing, is still allowed a great deal of license in her life; but the separation already established between her individuality and the accepted traditions of the outport is certain to have more drastic consequences as she grows older and is required to play her role in the life of the community.

The theme of alienation and separation is expanded by images and incidents which anticipate Mary's future life. She cannot escape the need to work; children are put to use as soon as they are old enough. The freedom which Mary enjoys in her first few years is not likely to persist but, characteristically, when she cannot escape household chores she participates in those associated with the land rather than the sea.

Father Melchior, the parish priest, defines a wife's responsibilities by his personal version of the Venus myth, and thus raises the question of sexuality and the relationship between men and women. The feminist theme makes its appearance when the priest forecasts that Mary will soon attract sexual attention. He suggests an affinity between Venus, the goddess of love and beauty, and Mary Immaculate, since both were born from the sea. (Mary was born in a skiff.) In the reader's mind this confirms Mary's beauty and the love she should inspire. Josephine, Mary's mother, reinforces this interpretation by recalling a painting she had once seen called "The Judgement of Paris," in which Venus is judged the most beautiful of three naked goddesses. Yet Father Melchior sidesteps the archetypal meaning of the myth in favor of a minor interpretation. Venus, he points out, was the goddess of commerce, and commerce in the life of the Cove means fishing; thus Mary must resign herself to becoming the useful wife of a fisherman. Realism rather than romance defines marriage in the Cove. Female beauty is valued less than a woman's ability to work and to play her essential role in the division of family labor. The theme is expanded by images from the marriage of Josephine and Benedict:

> In Benedict's world a woman could make or break a man. Had he been bound to a slattern the toil of his hands would have been for nought. Josephine made him! By encouraging him to a clean cure of his fish and being unsparing of her own energy they always made ends meet. Benedict and his eldest sons worked at the fish, while Josephine managed the house and the sloping square of garden. Decent she was and kept herself apart from the shiftless! (15)

The presence of Father Melchior also emphasizes that the Cove is a Catholic community; producing a large family is practically mandatory, governed by religious duty as much as it is perpetuated by lack of education.

Benedict is a good husband by local standards. However, the difficulty of balancing his responsibilities with his meager resources requires a realistic, stoic attitude; everything is weighed against everything else, and in the measurement a fisherman's skiff is shown to be an asset more difficult to replace than a wife. Josephine accepts her place in this partnership; she expresses no discontent with her own life, despite her fears for Mary.

Josephine is a symbol of the successful wife as she is known in the Cove, the archetypal image of the local "Venus." She knows from experience, however, that a similar life will break Mary, whose beauty, delicacy, and sensibility are no qualifications for the wife of a fisherman. Mary herself observes the conditions of her mother's life and the ugliness of their consequences in comparison to the beauty of the frozen landscape. While the landscape is "held" in a positive term of beauty, Josephine is "captive" in the same negative sense as being "held" by the fairies:

> Captive as the Cove, Mary Immaculate saw her mother. Her hair was fair and oily round a face scorched from the kitchen stove. Her cheeks were plump and loose, sagging away from bones and muscle. Her lips were soft and open to the air, revealing even teeth needing attention . . . Above the arms the skin was fine and white, but the hands and wrists that had known constant submergence in pails and dish-pans of water looked swollen and red. Mary Immaculate saw what life had done to her mother. She was not beautiful! (34)

Josephine has worked all her life to the exclusion of her own needs, giving herself up entirely to the work of the home.

At this stage of the novel, Mary is merely an independent child separated from her companions by her individuality and gifted personality. As a woman, however, she does not appear to have any viable options in the Cove. It is difficult to see her adopting Josephine's realistic attitude when faced with a life of drudgery. If, as an adult, she were to reject the conventional relationship between man and woman such as is found in the Cove, her separation would likely deteriorate into a deeper state of spiritual alienation.

If Josephine and the other local wives illustrate the physical results of married life in the Cove, Molly Conway symbolizes the spiritual alienation which is likely to grow from Mary's separateness. Molly is an enigmatic figure in the novel whose presence has symbolic significance on several levels and whose affinity with Mary's life is established by the sympathetic relationship they develop with each other. The nature of this affinity is difficult to pin down at first. What connection can there be between the mentally handicapped deaf-mute and the intelligent, sensitive child? What they have in common is that they are both different from the accepted norm in the Cove. Molly's condition is blamed symbolically on the malignant influence

of the Little People, reflecting the fear and superstition of the primitive mind when faced with the unknown or the unconventional. On a realistic level, her condition is blamed on the perceived unconventionality of her mother, who left the Cove for a time and returned with ideas perceived as having the taint of superiority. Josephine herself was away from the Cove for three years, and Mrs. Houlihan, her neighbor, voices the opinion that Josephine also has ideas above her station, expressed by her leniency towards her daughter's odd behavior. If Mary persists in the individuality and unconventionality of her ways, she will be unable to adjust to the realities of life in her community. She is likely to become as alienated as Molly Conway.

By the time Mary reaches the age of twelve, her character has been established as an intelligent, gifted individualist in empathy with nature and relating to the world through her emotions and feelings. She exhibits the character traits which define the romantic sensibility. Her difficulties in fitting into a society whose values are overwhelmingly realistic put her in a position from which she appears to have neither an avenue of escape nor a path to fulfillment. Margaret Duley rescues Mary from this impasse with what seems an unjustified degree of artistic license. Mary's narrow escape from death, and her transplantation from the Cove to the more fertile soil of St John's, may at first appear to be contrived; but it may also be identified as the point at which the theme begins to balance itself. The conflict between realism and romance becomes concrete rather than implied.

Technically, the transition from the outport section of *Cold Pastoral* to an urban setting occurs at the beginning of chapter five, with Mary's hospitalization and adoption by the family of Philip Fitz Henry, the doctor who cares for her. In the development of theme, however, the transition may be more accurately placed in chapter eight, with Mary's escape to the countryside, followed by her meeting with Tim, the boy who lives next door. The themes established in the first section of the novel continue to develop in the second, but the pattern of development changes dramatically — people do not behave in the city as they do in the Cove. Mary discovers this when, overwhelmed by the onset of spring, she runs off to the countryside instead of coming home directly from school. The contented child returning several hours later is the same Mary Immaculate whose love of beauty and nature was demonstrated at the beginning of the novel. The reception she receives when she returns home takes her by surprise.

The "cold, hard" anger of Philip Fitz Henry, the male head of the household, with his "eyes fired like hot coals," contrasts with the natural anger of the fisherfolk who "shouted and bawled at the top of their voices." Philip expresses his mother's concern for Mary's safety but he is concerned also with finding out who she was with. He states that it is not natural for a child of Mary's age to go off on long tramps by herself, and Mary's flippant

defence that the Little People are no danger near town makes his anger more intense. Philip reveals his dominating character when he tells Mary: "Also you will remember conclusively and irrevocably that you will conform to the life we plan for you." Philip's mother, Lady Fitz Henry (termed "mater" by her children and Mary), despite Philip's assertion of her anxiety, displays a surface tranquillity which suggests that "anger could not touch her." As Mary is sent to an early bed by the angry Philip, Lady Fitz Henry agrees that she "must do as Philip says." Nevertheless she takes charge of Mary's bouquet of wild flowers and preserves them in water (105-7).

In this incident the romantic individualism and spontaneous joy in life by which Mary's character was defined in the outport section again come into conflict with the concrete realities of life. The reality of upper-class St. John's society is different from the reality of the struggle to survive in the Cove, yet in its particular way it is even more restricting, being founded on the artificiality of social convention and class structure rather than the grim realities of the Newfoundland fishery. Wealth, position, and education do not necessarily imply freedom of thought and action. The unpremeditated joy of Mary's trip to the countryside is contrasted with the stifling effects of acquiring a veneer of social polish. Her life takes on a refined form of social drudgery with "scales, lessons, voice, dancing, elocution; and reminders of her hair, nails, manners and mien!" (105) Philip's insensitivity is a product of his cold, clinical, scientific feeling for life, deriving from his social position and his detached objectivity as a doctor. Philip attempts to stifle Mary's individuality by criticizing her naive folklore. He discounts her creative identification with the Little People as worthless fantasy due to an "overflow of energy" (91). The subjectivity of spontaneous self-expression has no place in his life, and he points Mary towards his own materialistic brand of colorless, objective realism:

> What I want to suggest [he tells her] is that you co-ordinate with a normal world. Put the energy that went into fantasy into directive thinking and your capacity will increase for all the things Mater wants you to learn. (92)

David, Philip's brother, is also artistically inclined; he is introduced as an imaginative, sensitive individual with many of the romantic traits which Mary possesses. He dabbles in art, music, and science, yet he is also a dilettante who shows no consistent discipline in his pursuit of the arts. Philip compares Mary's folklore unfavorably with David's paintings, stating that the latter are "the results of a well-rounded taste and not wild undisciplined impulses." Mary's naive form of self-expression, however, has vitality, whereas David is a daydreamer, unable to bridge the gap between spontaneous feeling for life and the creation of a means of expressing his feelings. He is, like Philip, a product of the conventional, stifling world of the Fitz Henrys.

The theme of creative activity is developed with the second major incident in chapter eight: Mary secretly meets Tim, who expresses his

experience of life through his music. This cultivated form of self-expression is linked with the romantic feeling for life and with Mary's own spontaneous art form based on her folklore. In their shared imagination and sensibility, Tim and Mary have an affinity with each other similar to the spiritual affinity between Mary and Molly Conway. Tim also represents part of Mary's learning process, since his music offers a channel of self-expression that is more refined and creative than the naive folk-legends of the Cove and, one would think, more appropriate and acceptable to the society in which Mary now lives. The Fitz Henrys do provide Mary with music lessons — she is practising scales when she is attracted by Tim's whistle — but her formal lessons are taken rather to acquire a social grace than to express her feelings. Tim too is stifled by his domineering uncle, whose own "directive thinking" determines that Tim's music is a hobby and Tim should become an engineer like himself. The spontaneity of Tim's music and of Mary's walk in the countryside is in conflict with the conventions of St. John's. To preserve their integrity and freedom as individuals, Tim and Mary are obliged to keep their relationship a secret. Secrets and minor deceptions are a recurring theme in this section of the novel, indicating again the separation and alienation which those with Mary's sensibility experience when faced with the reality of social pressure.

If Josephine represents the standard of conventional female behavior in the Cove, Lady Fitz Henry represents the model of acceptable womanhood in the urban setting. In a male-dominated world, she has dedicated herself to supporting her husband, his house, and his family. Her external calm while Philip rages internally indicates grace, dignity, and self-possession which are beyond assault. She supports Philip's authority, but her air of exaggerated calm and aloofness is a shell protecting her own individuality. She maintains her dignity by an austere self-discipline, and this is the valuable lesson which she passes on to Mary. In the Cove Mary was allowed the freedom openly to express her spontaneous joy in life; it was inevitable that the realities of life would eventually punish her for this. If she continues to give free rein to her emotional spontaneity, she will bring another disaster upon herself in the confrontation between freedom and convention. Romance must be tempered with realism. A balance of thought and emotion, as well as an internalizing of feeling, is more productive than spontaneous displays of immaturity. If Mary's wild flowers are symbolic of her carefree but undirected feeling for life, Lady Fitz Henry's disciplined, internalized emotion is identified with the cultivated, orderly, and refined beauty of her garden and her hothouse flowers. Lady Fitz Henry emphasizes Mary's need to learn from her experience by a proverb which seems to illustrate her whole philosophy of a woman's life in a man's world:

> There is a small proverb I like very much: 'It's disgraceful to stumble against the same stone twice.' Do you understand what I mean? (84)

Mary is intelligent and learns quickly; she also begins to assume some of the dignified, but emotionally alienated, aspects of Lady Fitz Henry's character.

Mary shows her determination to retain her integrity as an individual by resisting Philip's attempts to control and possess her. When Philip offers to help her with her homework after sending her to bed early, she declines. Again, during the introductory tour of the house Mary teases Philip and manages to elude his attempts to replace her fantasy life with "directive thinking." The attempts by Philip to control Mary's life develop into a more serious conflict as she grows older, matures sexually, and begins exerting a fascination over the men in her life. Her previously innocent childhood relationship with Tim develops a sexual element which Mary resists. (Her resistance is symbolized by her open eyes when he kisses her.) Philip's anxiety to know who Mary was with on her country ramble develops into undisguised male jealousy when he discovers her relationship with Tim, mistakes it for a sexual liaison, and banishes her from his house. Despite all these engulfing influences, Mary retains her independence; but the alienation developing since her childhood is given its fullest expression when she is forced to leave the Place (as the Fitz Henry home is called). Individuality and unconventionality have a price in St. John's as well as in the Cove.

Philip and David illustrate the depth of male jealousy and possessiveness which Mary is facing. Felice, David's wife, realizes this when she listens to the brothers' reaction to Mary's perceived sexual relationship with Tim. Felice is dismayed to see David, prompted by his brother's jealousy, "assume the ancestral aura of a man thwarted in his control of women" (261). The theme is continued in London when Maxine, Mary's friend, becomes pregnant by a man she despises. If she cannot obtain an abortion, she will kill herself rather than marry her lover. Again the dominating possessiveness of men appears in a negative light. To marry as an inferior partner is to be "held" as surely as the people of the Cove feared being "held" by the fairies. Ultimately Philip is forced to recognize Mary as an individual and also to respect the validity of emotion, spontaneity, and individuality in human life. Only then does Mary meet him on equal terms.

This examination of the themes and image patterns in *Cold Pastoral* allows an assessment of the contribution which the first four chapters make to the unity of the novel. Their obvious and conventional contribution is to the linear development of Mary's character. Her intrinsic character traits, clearly established in the uncomplicated spontaneity of childhood, form a foundation which is developed and expanded in chronological form by the rest of the novel. The distance travelled physically and culturally from the Cove to St John's to London can be interpreted as symbolic of the psychological advances which Mary makes from the restrictive environment of childhood, through the restrictive environment of adolescence, to the

feminist independence of adulthood. Yet this seems inadequate to explain why Duley deliberately set such a prominent section of her novel in a background which she cannot describe with the same realism as the rest. Mary's character could easily have been developed by utilizing a more familiar background, one which would have blended more readily with the rest of the novel. As far as the superficial form of linear development is concerned, therefore, the outport section of *Cold Pastoral*, although it contributes to the structure of the whole, is not indispensable. Its existence must be justified by more fundamental reasons.

A closer analysis of the themes and image patterns in the novel as a whole suggests that the linear element masks a more complex structure of conflicts and contrasts seeking to achieve a balance and unity. This is made plain in the outport section by the contrast between sea and land, which is but one of a series of contrasts such as beauty versus ugliness, nature versus human artifacts, danger versus safety, drudgery versus creative freedom, aestheticism versus utilitarianism, individuality and alienation versus the community. These secondary contrasts contribute to the primary contrast between the reality of making a living in a hostile environment and Mary's sensibility — which is creative, imaginative, takes joy in life, has empathy with nature, and promotes its own sense of individuality and freedom. The primary contrast is therefore between those frames of mind called realism and romanticism. Both are present in the first four chapters but, since the major theme in this section concerns Mary's character, the dominant tone is romantic individuality. The incident in which Mary almost dies from freezing in the woods (chapters four and five) appears at first to be a contrived means of transferring her from the dead-end of one section to further development in the next, but considering the tone of romanticism already established, it can also be interpreted as the beginning of a learning process as Mary, for the first time in her life, comes into direct conflict with undeniable reality. Significantly, it also takes place at a natural transition in Mary's life; she is twelve years old and moving into adolescence and the awakening of sexuality.

The pattern of contrasts set up in the first section is continued in the second, but the balance changes. The reality of social necessity is replaced by the reality of social convention, and Mary gradually learns to temper her spontaneity with discipline. The reality of life at the Place is established by the "directive thinking" of a male-dominated society which encourages self-discipline and the suppression of emotional self-indulgence. Contrasted with this is Mary's creative, emotional, and spontaneous joy in living. Mary learns that to succeed in her life she must internalize the undisciplined impulses which sent her into the countryside to pick wild flowers. She does not deny her romanticism; she learns to discipline herself and protect herself with the grace, dignity, and self-possession which Lady Fitz Henry displays. The contrast

between her undisciplined spontaneity and her emerging self-discipline is reflected in the contrast between her wild flowers and the cultivated world of Lady Fitz Henry's garden and hothouse. Spontaneous joy in nature and creativity through folklore become more urbanized, sophisticated, and associated with images of art and music. Tim is the symbol of this art in its fullest expression, but Mary learns to compartmentalize her life and keep Tim's world of art separate from Philip's world of science.

The theme of sexual inequality becomes a major one in this section. Tim tries to possess Mary when his music is denied him as a source of fulfillment, but the dominant figure in this theme is Philip, who at times appears to be creating his own future wife. This is contrasted with Mary's independence and individuality as she attempts to resist being taken over by Philip in the relationship which he demands.

As in the first section of the novel, both the realism of life and a more emotional romantic approach are present in the second. Mary, however, is now learning that she must achieve a balance between the two, since emotion and thought are both integral parts of human nature and must take note of each other. As Mary's character exhibits an excessive bias towards romanticism in the outport section, Philip's character has an excessive bias towards realism in the St. John's section of the novel. Taking into account Mary's learning experiences and the prominence of Philip's character, realism becomes the dominant tone in St. John's, contrasting with the dominant tone of romance in the Cove. The novel does not defend one attitude to life as superior to the other. Both are present in human nature and must be balanced. Excessive emotionalism is dangerous and is an inadequate base on which to survive in life; excessive realism leads to an emotional sterility and deadness of the soul. Failure to balance the personality shows up in several characters. Tim is destroyed when he is denied musical expression — he allows his uncle to push him into a life which is unbalanced and unsatisfying. It also prompts his desperate need for Mary as a form of compensation. David has the imagination and creativity to become an artist, but he lacks the self-discipline to balance his life; he remains a dilettante.

Setting the third and final section of the novel in London suggests a distancing from the two conflicting experiences, leading to a clearer vision of their nature and a possible resolution. On this neutral ground a sense of balance begins to emerge. Mary's experiences with the tragic realities of life have tempered her spontaneous, emotional sensibility. She does not reject her past. The fundamental tendencies of her nature are still retained, but on a deeper level. Philip also has been forced by events to temper his domineering, masculine sense of realism into an acceptance of Mary's independence as a woman. His earlier attempts to control her life have been readjusted into a new acceptance of her individuality. Mary senses a unity

and reconciliation in her life; her spontaneous joy is given a sense of proportion by the realism of experience:

> Her spirits soared higher and higher, and she knew in that moment of revelation she was one of those whose first love would always be life. But her fantasy was transmuted. She would walk carefully without the deviation of witless experiment. Her way was cemented. (333)

The feminist theme reaches its resolution in the new relationship she has with Philip. She has agreed to marry him, although he is still struggling with his acceptance of her independence as a woman. Nevertheless it is a relationship which has potential for future development. Philip still has a lot to learn to balance his life, and Mary knows that "her first job would be to teach him to recognise joy" (335). Her comfort in the relationship is suggested by the feeling that her mouth is "swamped but not stifled" when she kisses him; she also closes her eyes in contrast to her previous kiss with Tim.

The images in the novel which are associated with the conflict between Mary's romanticism and the realities of life are now combined in a final image of unity of experience:

> Then she wheeled back to the Cove to tell Josephine she was minding what they said; she whirled to the Place to tell the mater she was doing as Philip said. She stood pat in her own flesh, playing a tune with Tim. She rested in Philip's arms, feeling a man's ecstasy round and about her. She felt her veins rippling with life, and the wingspread of her spirit craving infinite future. (336)

This closing statement indicates the balance which Mary has achieved in her life. All the elements of her experience have been brought into relationship with each other, allowing her to go forward in a spirit of fulfillment and personal integrity. The imagination of her childhood in the Cove and the realities of life at the Place are reconciled with each other. She still maintains her personal integrity as an individual and her creative enjoyment of life. She has also reached a workable marital arrangement with Philip; she wants and needs him but has forced him to accept her on equal terms as an individual.

Summarizing all these elements, and recognizing the final balance which is achieved, it will be seen that the novel, rather than having a linear development, unfolds as a dialectic structure. Webster's dictionary defines dialectic as a method of logic "based on the principle that an idea or event (*thesis*) generates its opposite (*antithesis*), leading to a reconciliation of opposites (*synthesis*)." The thesis of the romantic tendencies present in human nature promotes awareness of the antithetical tendency to realism. Reconciling the two leads to a synthesis of balance where opposites are brought into a new, mutually beneficial relationship. This inevitably leads on to the new thesis of Philip and Mary's life together, the point at which the novel ends. Each stage of a dialectic development, therefore, has three elements, all having

equal importance owing to their interdependence; if one element is removed, the structure loses its unity and collapses. Duley's novel reflects this arrangement by physically locating its three elements in three separate and distinct environments. The tension generated by the gulf between the thesis of romance and the antithesis of realism is emphasized on a concrete level by setting them in cultural backgrounds as diverse as it is possible to obtain within the context of Newfoundland life. Drawing for inspiration on the realism of her personal experience of St. John's life, and imagining much of the life in the Cove, she emphasized through different styles the psychological contradiction between the two forms of experience. Looked at in this light, the dislocation of feeling between the outport section and the rest of *Cold Pastoral* is the apparent flaw which on closer examination makes the first four chapters an indispensable part of the novel as the author conceived it. What appears on superficial examination to be an inconsistency in form, style, and content is on further consideration found to be the paradox which binds the conflicts of human emotion into its unity of experience.

In the final analysis, it is not the surface detail of the narrative by which Margaret Duley's novels deserve to be judged. Mary Immaculate Keilly's life story, as a specific portrayal of the Newfoundland experience, is certainly marked by inconsistencies which, at times, strain the belief of the reader. Yet if the reader is willing to suspend some of his disbelief, it is possible to detect a creative intelligence at work which is striving to see beyond the local significance of events and express the universal conflict between realism and romance, between intellect and emotion, between thinking and feeling, which is one of the fundamental human experiences. It is perhaps for the unity of her intellectual vision which lies beneath the faults of her style and form that Margaret Duley deserves to be recognized. It would be gratifying to see this recognition take the form of a renewed interest in publication, reading, and evaluation of her work by Newfoundlanders.

References

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