A PSYCHOANALYTIC STUDY OF A SELECTION OF CALLAGHAN'S NOVELS

BENEATH AND BEYOND THE SURFACES: THE ROAD TO

A WILD OLD MAN ON THE ROAD

By

BRUCE A. HISTED, B.A. (HONS.)

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AUTHOR: Bruce A. Histed, B.A. (Hons.) (McMaster University)

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ABSTRACT

The psychological themes of innocence, guilt, and betrayal are central to much of Morley Callaghan's works. As Patricia Morley indicates in her article, "Innocence Betrayal and Betraying," there is a significant difference in the treatment of innocence between Callaghan's novels of the thirties and his post-war work. Using the psychoanalytic model of criticism, this thematic development is examined from Callaghan's thirties period to his last novel, A Wild Old Man on the Road (1988).

Having established the psychodynamics within both representative novels from several phases in Callaghan's career, as well as the evolving pattern throughout, this analysis reveals a significant correlation between the psychological conflicts within each novel and period, and as they evolve thematically, the various dynamic points within the Oedipus Complex, as described by Sigmund Freud. Callaghan's protagonists feature an inherent Oedipal fixation: they attempt, to varying degrees, yet are unable to attain, Oedipal resolution.

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DEDICATION

This paper is dedicated to the memory of Morley Callaghan, who died in August of last year.

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ABBREVIATIONS

SB	Such is My Beloved. Toronto: Macmillan, 1932.
TSI	They Shall Inherit the Earth. Toronto: Macmillan, 1935.
MJ	More Joy in Heaven. Toronto: Macmillan, 1937.
VS	The Varsity Story. Toronto: Macmillan, 1948.
LL	The Loved and the Lost. Toronto: Macmillan, 1951.
MCC	The Many Colored Coat. Toronto: Macmillan, 1960.
PR	A Passion in Rome. Toronto: Macmillan, 1961.
TSP	That Summer in Paris. Toronto: Macmillan, 1963.
LFS	The Lost and Found Stories. Toronto: Excile Editions, 1985.
AWOM	A Wild Old Man on the Road. Toronto: Stoddart, 1988.

INTRODUCTION

In his "Theory of Genres", Northrop Frye asserts that "the essential difference between the novel (which he calls prose fiction), and romance fiction lies in the conception of characterization."[1] The novelist deals with personality--human character as it manifests itself in society--in contrast with the stylized figures, which expand into psychological archetypes, in romance fiction. The heroic, and therefore, inscrutable characters of romance become, in the novel form, 'real people' whose minds "the novelist is freer to enter because he is more objective."[2] Similarily, an author's theoretical and intellectual interest in religion, politics, or art is alien to the genius of the novel proper, according to Frye, where the technical problem is to dissolve all theory into personal relationships. This attitude of authorial detachment and objectivity is exemplary of the main fictional form of this century, the novel, as described by Frye in his "Theory of Modes".[3]

Classifying each of the five modes of historical development through which fiction has evolved by the 'hero's power of action', Frye

delineates the 'low mimetic' mode, with its conception of the realistic novel form, as one in which the hero is neither superior to other men nor to his environment: he is one of us. As a result, we as readers would demand the same standards of probability from 'low mimetic' fiction as those found in our own experience. With the increased use of irony, the present-day phase, or 'ironic' mode of fiction presents the reader with a hero--or more appropriately termed 'protagonist'--who is inferior in power or intelligence. For the reader, this creates a sense of looking down from a state of greater freedom; yet, still the possibility of finding ourselves in a similar situation exists.

This shift from realism to irony in the novel, which has transpired mainly during this century, has brought with it, then, both the apparent detachment and objectivity with which authors present their characters, as well as the relegation of the heroic for the 'all too human' protagonist. Consequently, the complexities of human experience, both sociological and psychological, have become the essential theme of novels. Furthermore, these concerns have become an invitation for critics from various fields--political, sociological, and psychological--to create new theories about literature and literary creativity. This result, which is no doubt partly due to the theoretical advances made recently

in these sciences, may also have been encouraged by authors absenting themselves from their texts (or at least producing the effets of such a detached attitude).

One such writer who attempted to remove himself as much as possible from his works was the Canadian novelist and short story writer, Morley Callaghan. Highly influenced in his early writing by both the general inclination toward literary realism prevalent in the early twentieth century,[4] as well as his youthful experience as a newspaper reporter in Toronto, Callaghan sought "to face the thing freshly and see it for what it was in itself" (TSP 19) and to write in a type of artlessness, without contrivance: "...to get it down so directly that it wouldn't feel or look like literature"(TSP 21). This "thing" was, no doubt, human experience.

Together with Callaghan's stylistic attitude, "to tell the truth cleanly" (TSP 20), there is a moralism which pervades his thematic concerns: an attempt, perhaps, to find a 'cleaner truth' about life. Nevertheless, rather than a religious dogmatism, Callaghan's interest was to present and explore moral issues--to expose the complexities of human relationships--without what he saw as the "all-prevailing fraudulent morality" (TSP 20) of the age.[5] These issues, moreover,

continued as central thematic influences in Callaghan's writing throughout his career. Specifically, the themes of innocence, guilt, and betrayal, along with the complexities of each, have proven to be preponderant in the major novels of each of Callaghan's most prolific periods: the thirites and the post-war fifties and sixties. His employment of these themes did not remain static, however. As the characterization of his protagonists developed over the years, Callaghan's treatment of innocence evolved over the 'moral' spectrum. The innocent, betrayed protagonists of his early novels are supplanted by the experienced, betraying protagonists in later works. Despite the discovery of this trend in Callaghan's fiction, little, if any, criticism has been able to explore the significance of these thematic transitions.

This paper primarily examines the use and development of the innocence, guilt, and betrayal themes in representative texts from each period of Callaghan's career. Initially, the relevant formalist criticism of these works is considered and compared to a terse psychoanalytic interpretation of both the texts and the pattern evident within each of the author's literary periods. This pattern established, Callaghan's last novel, A Wild Old Man on the Road, (1988), the focus of my examination, is both interpreted in depth and viewed in its relation to this pattern of

thematic unfoldment. To analyze the trends of these major themes in Callaghan's novels--themes that deal with significant psychological issues in human experience--demands, however, an appreciable understanding of psychodynamics and their relation to both human interaction and literary creativity. As Frye indicates, "...[literary] criticism has a great variety of neighbours, and...the critic must enter into relations with them".[6] My critical approach to Callaghan's novels is founded on the psychoanalytic model of literary criticism, which I explicate and annotate, therefore, in considerable detail. Only after the ancestry of these psycho-thematic patterns is determined psychodynamically, can they be fully understood and assimilated into a critical theory capable of dicovering meaning and significance within literature.

Regrettably, Callaghan's work has not attracted the consideration of psychoanalytic critics to date. This oversight is, indeed, ironic since Callaghan's texts prove to be a repository for a life-time of psychodynamic development. In psychoanalytic terms, Callaghan's characters develop from a state of unresolved, guilt-ridden Oedipal conflict to the point of Oedipal triumph in which the protagonist's quest--involving the attainment of the symbolic mother-figure, but only after victory over the adversarial father-figure--is realized. A Wild Old Man

culminates this fictionalized wish-fulfilment quest. This sequence, suggestive as it is on its own psychodynamically, is the nucleus of Callaghan's thematic development and, therefore, the focus of this examination.

Notes

1. Northrop Frye, Anatomy of Criticism: Four Essays (Princeton: Princeton UP, 1957) 304.

2. Frye 308.

3. Frye 34.

4. See Victor Hoar, Morley Callaghan, Studies in Canadian Literature (Toronto: Copp Clark, 1969) 3.

5. See also Hugo McPherson's comments on Callaghan's morality in, "The Two Worlds of Morley Callaghan", Queen's Quarterly, LXIV, 3 (Autumn 1957): 351.

6. Frye 19.

CHAPTER 1

Despite their importance, little can be found in the critical literature dealing with the psychological themes or their development in Callaghan's novels. Few critics have gone beyond identifying the presence of these issues; even fewer have discussed their prevalence or the author's adeptness and sensitivity to the complexities of human relations. Yet, as early as 1934, Mary Colum[1] commented in her article comparing the works of Fitzgerald, March, and Callaghan, that

> ...the one of these writers who has the greatest depth of emotion and widest range of sympathy, as well as a real power of mediating on life, is Morley Callaghan... [He] knows how a certain porportion of other men act, feel, and think; he knows where they fail and stumble; and--most remarkable of all--he knows how they can be driven insane. (48-9)

Few critics would disagree with this appraisal of Callaghan's literary skill and sensibility. Furthermore, as Colum states,

> ...in the kind of writing that deals with the complexities of human relations, a writer comes to his best somewhere around middle age: his intellect develops with his emotions, and emotions ripen

> only after many varied experiences of life....The important writers keep on developing, and both their intellects and emotions deepen, for the restless search for truth demands in the mind that eternal conflict out of which ideas come. (47)

For the aritist, then, it is this "restless search for truth" that demands that he create from the "eternal conflict out of which ideas come."

Similarily, Schorer in his paper, "Technique as Discovery", acknowledges "something in the writer's experience, or subject matter, that compells him to attend it."[2] Consistent with his formalist views, Schorer defines this experience as the content--the truth--of fiction, and literary technique as "the only means of discovering, exploring, developing his subject, of conveying its meaning, and finally, of evaluating it."[3] However, when he asserts that "technqiue objectifies"--implying a subjective element, thereby violating his formalist orientation--we are forced to look beyond the "achieved" text to discover its ultimate meaning.

Nevertheless, a literary critic's focus must remain on the text. This examination, which shows the parallel development between certain themes in Callaghan's novels in the three stages of his career and the different dynamic stages within the Oedipus Complex, is not intended as

either a psychological treatise or a speculation on the psychodynamic development of Morley Callaghan. Though implications are unavoidable to a certain extent, any references that are made here concerning the author should only be considered within their influence on his literary production--not on his psychological make-up. It is, therefore, the relation between the intellect and emotions (Colum) and the content and technique (Schorer), considered from the psychoanalytic viewpoint, that can provide a deeper understanding of Callaghan's novels, and literature in general.

Before examining Callaghan's novels, however, it remains crucial to stress one final point. In Callaghan, we are dealing with an author who began writing at the age of twenty, who continued to produce short stories and novels since then, and who, until his death this year, was still writing: a literary career of over sixty-five years.

> Writers, like others, often have but a brief emotional life....Their creative period is brief and is sometimes only a fitful fever which warms for a brief while and then dies.[4]

This has not been the case with Morley Callaghan.

I emphasize the importance of this factor--Callaghan's continuous and prolific career--because, as we discover in surveying the novels that

span his years of writing, he continued to show an interest in psychological issues fictionally. More notable, however, is the developing pattern which his treatment of these themes takes. This "intellectual and emotional deepening" (Colum) is of more consequence than formalist criticism has been able to evaluate given its theoretical limitations.

Nevertheless, valuable and extensive commentary on Callaghan's work is available, the best of which attempts to explore and expand issues on its ideological boundaries. Probably the most inquiring and insightful examination done on this topic is included in Patrica Morley's book, Morley Callaghan, in the New Canadian Library Series.[5] In the chapter titled, "Innocence Betrayed and Betraying", Morley identifies a significant difference in the treatment of innocence between Callaghan's novels of the thirties and his post-war work. Due to the breadth of this study--covering the novels of more than half of Callaghan's literary career--Morley's findings serve a psychoanalytic interpretation both as a starting point from which to progress toward a deeper understanding of the texts, as well as a reference with which to organize this thesis.

Utilizing Morley's conclusions in these ways, each representative text, chosen from the various phases of Callaghan's career, will be interpreted, and the established patterns of both examinations compared.

Subsequently, A Wild Old Man will be considered in detail, and its relation to the established patterns determined. Despite the inauspicious reviews that this, Callaghan's last novel has received, its momentousness as both the finale and the culmination of the author's creative longevity will be established. Finally, I will discuss the theoretical implications of this study.

Callaghan's three major novels of the thirties--Such is My Beloved, They Shall Inherit the Earth, and More Joy in Heaven--constitute, as Morley points out,

> ...a closely knit group concerned with innocence, suffering, and the redemptive possibilities of love....All three novels use the Prodigal Son as an analogue of the spiritual quest and sustain a common mood of yearning for joy and spiritual peace.[6]

In each story, the protagonist, presented as a 'criminal-saint' character, moves from a state of benign innocence, through life experience, and ends in a conditon of ruination. This ending has, to some critics, proven both inexplicable, as well as detrimental to the author's reputation.

American writer and critic, Edmund Wilson, in his article, "Morley Callaghan of Toronto", describes Callaghan as "perhaps the most unjustly neglected novelist in the English-speaking world."[7] He

attributes this author's relative unpopularity, however, being due partially to the "annhihilating violence or, more often,...blank unfulfillment" common to most of Callaghan's early novels. Be this as it may, each of these three novels, tragic in its outcome, represents much more than simply a failure of the author "to master his emotions and therefore, his material."[8] Rather, when viewed psychodynamically, each novel can be seen as formed by an inherent psychological tension represented by the conflicts of the characters involved. These conflicts, therefore, determine the psychoanalytic meaning of the text and, as we will see, necessitate its tragic ending.

Such is My Beloved, the story of a young priest's loving concern for two prostitutes, combines the Prodigal Son motif and Man's search for justice, mercy, and love. Placed by his emotional and spiritual commitment in a state of irreconcilable conflict with both church authorities and a duplicitous society (represented by his parishioners), Father Dowling, as a criminal-saint figure, finally regresses into insanity and martyrdom. His suffering in the end, however, as Morley indicates, is not missionless:

> O my God, accept my sickness and insanity
> as a sacrifice and I will willingly endure
> it, and my God, for this sacrifice I ask

> only that you spare the souls of these
> two poor girls. (SB 143)

The Father's innocence, his love for the two girls and need to "save them", both morally and economically, and the betrayal of his naive trust by the authority-figures of church and society constitute the triadic conflict in the novel which results in the protagonist's emotional destruction. This relationship, if viewed psychodynamically, is analogous to the triadic conflict of the Oedipus Complex--the unconscious psychical configuration--which Freud asserted constitutes the essence of literary production.[9] The influence of the Oedipus Complex, and more specifically, the effects of any unresolved conflict within this psychodynamic phenomenon on literary creativity must be understood before the significance of these fictional relationships can be estimated.

In his paper, "Creative Writers and Day-Dreaming",[10] Freud considers writers as,

> ...a class of human beings upon whom,
> not a god, indeed, but a stern goddess--
> Necessity--has alloted the task of
> telling what they suffer and what things
> give them happiness. (134)

Like "the victims of nervous illness", obliged to tell their phantasies to the doctor, the writer, compelled by 'Necessity', and unsatisfied in his ambitious or erotic wishes,

> ...Harks back to a memory of an earlier experience (usually an infantile one) in which this wish was fulfilled; and... creates a situation relating to the future which represents a fulfilment of the wish. (135)

This earlier infantile experience is the pre-Oedipal developmental phase in which the child-mother relationship is normally harmonious, unthreatened, and therefore, satisfying. Eventually, however, this unity is disrupted by the child's increased awareness of the father's demands--both real and imagined--on the child's behavior. As his independence from the mother's care grows, an independence which the child ambivalently views as both desirable and expected, he becomes increasingly aware of two intrafamilial dynamics: the father's role as head of the household and the affectionate nature of the relationship of his parents. Initially, the child imagines that he is being deposed from his position as the favorite and that his father is the conspirator. Later, however, the child perceives himself as the Judas: the betrayer. The Oedipus Complex, a group of unconscious ideas and feelings, is thus

formed, composed of both the wish to possess, or to repossess, the parent of the opposite sex, and the necessity to eliminate the parent of the same sex. According to Freud, this complex is universal, built in phylogenetically, and responsible for much of our unconscious guilt.

Initially, the child refuses to yield the satisfactions of the pre-Oedipal unity; eventually, however, coerced into submission by the father's authority, the fear of which is crystallized in the form of castration anxiety, he must accept the futility of his quest for the mother and renounce possession of her. The quest, nevertheless, is never completely forfeited. However, resolution of the unconscious conflict is countenanced by both a subsequent identification with the father which signals the conclusion of conflict, and later in life, by the search for a sexual object, or mate, to mitigate the original loss.

Like the phantasies of day-dreaming, writing literature represents a psychical quest for Oedipal fulfilment, and to various degrees, satisfies the original wish to symbolically possess the mother. To explicate his theory further, Freud compared the wish within phantasies and literature to that of dreams.[11] Disguised through the censoring dream-work process of the psyche, each dream recreates the wish, and can be understood by unravelling the often unintelligible,

manifest content of the dream. Similarily in literature, the unconscious wish is discoverable in the latent text through psychoanalytic interpretation.

The unconscious censoring process occurs through the effects of three main psychical mechanisms: displacement, condensation, and symbolism.[12] Each plays a consequential part in the reformation of the wish into conscious, acceptable material: the phantasy, the dream, the text. Initially, in the system Unconscious (Ucs.), the Pleasure Principle remains dominant, geared toward the reduction of all pain and discomfort caused by frustration. Here, the content of the instinctual wish is altered and only becomes available to us through dreams and neurotic symptomatology. The interpretive method, therefore, begins with a determination of how each of these three mechanisms has disguised the wish, and consequently, how the characters, relationships, and events within the manifest text (as dream) represent figurative recreations of the Oedipal cast and conflicts. Displacement, the primary process by which cathexis is transferred from one mental image to another, allows the interest the individual has in an object to be shifted to another in such a way that the latter becomes an equivalent, or substitute, for the original object. In literature, characters that possess manifest attributes

similar to those that make up the family (Oedipal) triangle are figurative representations of this original cast. Similarily, through the process of condensation, two or more mental images can be combined to form a composite image, or figure, invested with the meaning and cathected energy of both.

Symbols, on the other hand, evolve not from a shifting or transposing process, but rather from a combination of two opposing forces: the instinctual wish and the repression necessary to keep the wish from consciousness (discussed in more detail in Chapter 3).

Once established, the manifest dynamics of the text, seen as latent psychodynamic recreations, allow for the interpretation of the work and its placement within the spectrum of psychological development. In other words, both the meaning of the text and its situation in the process of Oedipal resolution can be determined.

In Such is My Beloved, then, the relationship between Father Dowling's quest to save and, therefore, symbolically possess the prostitutes is opposed by the authoritative powers of both church and state. The resultant demise of the protagonist into insanity--an outcome which might initially be considered "unpopular" or "a failure to resolve the novel's conflict" by the author--is, therefore, of more significance than

formalist criticism has been able to assess. Morley's opinion is that "divine love for a fallen humanity is imaged in the priest's love for the prostitutes. He loves God and other people by means of loving the girls".[13] This viewpoint relegates the priest to Father-figure, God's representative on earth; it does not take into account, however, that Father Dowling is virtually impotent in his dissension with the authorities. Furthermore, his emotional destruction in the end--certainly not conceivable of a divine figure--indicates that his mortality and suffering result from both his actions and his wishes. It would certainly appear contradictory for Callaghan to be saying that if you love humanity, you will go insane.

Rather, Father Dowling's love for the girls is presented as sexual as well as humanitarian. They sense that, despite his calling, he is still human:

> The two girls often used to think that Father Dowling might actually be in love with them....They could not believe that sooner or later he would not want one of them. (48)

Furthermore, he

> had a man's passion, and as he sat there looking furtively at the dark girl, and at Midge and Ronnie, he suddenly saw them just as young women, making him full of longing as they used to do when he was a young

> boy. He wanted to take their soft bodies and hold them while his arms trembled....The blood seemed to be swelling into his loins....But then his forehead began to perspire, his whole body relaxed and he trembled and felt ashamed. (49)

Father Dowling could not allow himself to love the girls in this way. Nor would society and the Church condone his altruistic concerns. Despite his declaration that, "I am not a eunuch,"(49) both his shame and guilt for being tempted as well as his castigation by the authorities drive him to insanity and despair.

Father Dowling They Shall Inherit the Earth, a much longer and more complicated work, repeats the themes of the first novel; however, the psychodynamic relationships and conflicts are more disguised and the betrayal theme more predominant throughout. Michael Aikenhead, returning home after many years' absence, finds the presence of his stepmother and stepbrother, Dave Choate, insufferable. Likewise, the new Mrs. Aikenhead, who had an affair with Michael's father, Andrew, and married him "too soon" after the death of Michael's mother, wants little to do with this prodigal's return. Her passionate desire for security, as Morley tells us, bears bitter fruit nonetheless: firstly, in the accidental drowning of Dave, and secondly, in the decline of Andrew into psychological and economic ruination.

Again, Callaghan's concern for inherent moral issues shows at the core of this story's conflict (and insightfully again at the centre of Morley's examination):

> The moral problem of Dave's death is subtle. Legally, there are no murderers; morally, there are two. Both Michael and his father have wished to see Dave dead.... Michael's denial of responsibility does nothing to assuage his desolating guilt. Similarily, Andrew knows...that the tragedy stems from his unfaithfulness to his wife.[14]

For Michael, his wish to possess the lost mother and to destroy his father is discernible in his relationship with Anna, whom he eventually marries, and in his dishonouring of both Huck Farr, his rival for Anna's affection, and Andrew, his father. Both Dave's death, which on the surface might be viewed as a result of sibling rivalry, as well as Michael's denial of responsibility for his part in the drowning, gain significance psychodynamically when seen as a synthesis of both Michael's unconscious fear of castration and the retaliatory measure Michael takes in self-defence of this threat. Dave must, therefore, be viewed as a condensation-image incorporating elements of both Michael and his father, for it is Dave's death that percipitates the misfortunes of both father and son.

Finally, when Michael is able to confess to, and in the end, gain the pardon of his father, a tremendous weight--the burden of guilt--seems to be lifted. Yet, Michael's "acceptance of responsibilty" and subsequent confession arise from, as Morley indicates, "the fear that some terrible justice will require the life of his child in exchange for Dave's death". Rather than being a noble act of contrition on the protagonist's part, his actions are a response to the fear that justice--the justice of God, the Father--will seek retribution through a further act of castration: the killing of his, the protagonist's, child.[15] Forced, as he is, into a position of confessing both to his father, and ultimately, as we are left to suppose, to the authorities, Michael is left in a state of irresolute unrelieved guilt: the guilt of unresolved Oedipal conflict. In an act of contrition, Michael prays for clemency for his sins:

> My God, have pity on me. I don't want
> justice, I want mercy. Have pity on
> me. (235)

Michael's prayer for mercy from the Father, rather than for justice which would surely be punitive, is a plea for compassion and understanding--not the damnation that his sins deserve. Unlike Father Dowling, Michael does not wish to sacrifice himself as penance.

What we are faced with, then, in both Such is My Beloved and They Shall Inherit the Earth, is this sense of unfulfilment and irresolution. Despite Michael Aikenhead's attempts to repent and to make restitution for his transgressions, he suffers the consequences of irresolute guilt for the crime of the incestuous wish, as does Father Dowling.

This trend in Callaghan's novels from this period is again reinforced in the death of Kip Caley, the protagonist of More Joy in Heaven. The historical account of Red Ryan in 1937, which closely parallels the events of this novel, no doubt, fascinated Callaghan. Again, typical of his interest in both presenting and exploring moral intricacies, he was motivated to create this fictional analogue.

Morever, accounts of real incidents, like that of Red Ryan for example, not only supply ideas of content for fictional consideration, but also appear to launch writers' imagination. In the introduction to his last short story collection, The Lost and Found Stories of Morely Callaghan, he states:

> Walking the city streets in the afternoons,
> I was always working on a story. Not a
> real story - just the beginning of one.
> It was 'as if' I was trying to remember
> something someone had told me so that

> my imagination would be set off...not
> forcing the story, just waiting,..
> until something else happened that
> made me remember, and then, what had
> been stored up far back in my imagination
> was suddenly there as something I had not
> been able to see before....It's there,
> all there in a way I don't understand,
> stored away, being nourished,...and
> suddenly,...I have to write a story. (5)

This account and Callaghan's candor about his limited understanding of his own imaginative undertakings contains, nevertheless, valuable evidence which assists our further understanding of the relation between conscious and unconscious literary dynamics. More precisely, the remembering of some stored up events, triggered by something in the present, and the necessity with which these events demand expression represent, according to psychoanalytic theory, an essential element in the imaginative process.

To show these workings, therefore, "the stern goddess--Necessity" to which Freud referred, needs to be taken into consideration. Freud's paper, "Creative Writers and Day-Dreaming", cited earlier, presents his earlier view that literature "represents a fulfilment of a wish." In later papers, however, Freud described 'the compulsion to repeat', which appears equally influencial in considering the psychological aspects of

literature. In considering the dreams of his patients suffering traumatic neurosis--dreams that repeat the traumatic event without satisfying or resolving the painful experience--Freud described some experiences from his childhood which, rather than being satisfying, "were not understood at the time but...[could be]...'subsequently' understood and interpreted"[16] through the dream interpretation process. These experiences, which were never really forgotten because they were never really conscious, under the influence of repression, force their way out of the Unconscious not impulsively as remembering, but rather, compulsively through an act. Often deleterious to the individual's adult relationships, these actions remain, nevertheless, less threatening than would the recollection--the remembering--of the childhood experiences or thoughts which they repeat.[17]

Finally, in "Beyond the Pleasure Principle", Freud integrated his theory of the compulsion to repeat:

> The reproductions, which emerge with such unwished-for exactitude, always have as their subject some portion of infantile sexual life--of the Oedipus Complex, that is, and its derivatives...[18]

Yet, this repetition on the psychical level cannot be seen simply in terms of a passive mechanical replication--stereotyped, automatic, archetypal--behaviorally. As Hans W. Loewald, psychoanalyist and theorist, states:

> ...to understand repetitions ("reproduction as an action"--Freud) as a form of remembering, and, to understand remembering as an act of repeating, as a "reproduction in the psychical field" (Freud), is one of the cornerstones of psychoanalytic psychology. It ties together past and present, the id and the ego, the biological and the psychological...[19]

Loewald further differentiates between passive reproductions through repetition and the active re-creations which occur throughout the subject's life at various developmental stages. Oedipal experiences, for example, are not simply reproduced passively throughout subsequent relationships. These unconscious conflicts, wishes, and experiences passively repeated--primarily due to their having remained under repression, and therefore, not exposed to the organizing activity of the ego--lead to active, re-creational repetition:

> The ego repeats, on a new organizational level which in our subjective experience and to our observation appears as heightened psychic activity as compared with the antecedent level, the processes which we conceptualize as id; the ego, insofar as it does not defend against

> them, repeats them in re-organizing
> them, i.e., re-creatively.[20]

This act--this ego-organized, re-creational repetition--therefore, replaces and reorganizes passive repetition. Initally, appearing to have the quality of consciousness, this new level of ego organization later tends to lose that quality without retrogressing to the earlier, and lower, level of primary process. Topolographically situated now at the unconscious ego level, the re-creation process becomes a new element of the ego with potential, although not yet acquired, assimilation into consciousness.

To this point, the aim of the instinctual Oedipal wish has not been altered: only reorganized in the act. However, these acts, of which (re)-creative writing is our main concern, require further transformation before the manifest ("conscious") text is realized. The unconscious level of the ego, what Freud called the system Preconscious (Pcs.), displays an inhibition of the tendancy of cathected (instinctual) ideas toward discharge and satisfaction-- toward consciousness. These cathected ideas (memories, wishes, experiences) have undergone, through primary psychical process, the workings of displacement and condensation, as previously described. Initally, in the system Unconscious (Ucs.), the pleasure principle remains dominant. There, the content of the

instinctual wish is altered and only becomes available to us through dreams and neurotic symptomatology.[21]

The system Pcs., in order to make further communication of these ideas possible, performs secondary processes revisions, further censoring the wish under the influence of the reality principle. Like the dream, which functions on a preconscious level, further censorship allows its content access to the waking--that is to say, conscious--level of comprehension. The relationship between the latent and manifest texts in a literary piece and, therefore, the revisions (censorships) involved at both Ucs. and Pcs. levels are the central influences with which we must concern ourselves. These psychical revisions are, to use Mark Schorer's words, "the 'achieving' of the achieved text".[22]

Albeit edifying, the intricate details of this theoretical explanation of literary creation can be, perhaps, more easily grasped by summarizing them thusly: fictional literature is the censored re-creation of unresolved Oedipal conflict. That being so, literature which appears as unfulfilling, unresolved, or "negative"--the term used by Hugo McPherson in describing Callaghan's early works[23]--can be better understood as a representation of the unconscious, psychodynamic conflicts of its characters. This is not to imply, however, that Callaghan,

or any other writer, is mentally imbalanced; rather, and quite emphatically, it is this predisposing factor psychologically that has played a significant role in the making of his creative genius. Therefore, an understanding of these psychodynamics is requisite for this examination of his works.

These three novels of the thirties, then, which represent what could aptly be termed Callaghan's "tragic" period, feature "innocent, prodigal son-protagonists who, betrayed by a corrupt and punitive society, fall into martyrdom", as Morley suggests. Psychodynamically, however, the repetitive nature of these features throughout this period in Callaghan's writings represents the unresolved Oedipal conflict and its resultant state of overwhelming guilt and despair in the protagonists for the sin of Oedipal wishes: incest and parracide. The central characters appear arrested in a state of paralysing guilt and insurmountable, tragic despair.

Father Dowling, "depressed, slow-moving and ever unanswering" (SB 141), must "offer up his insanity as a sacrifice to God" (SB 143). Michael Aikenhead's guilt is left suspended, despite his father's attempts to disuade him from a public confession and consequent retribution (TSI 254). Kip Caley dies, even after the attempts to initially save his life:

"it's important to the fundamentally decent human instincts in everybody that this man should be legally hanged" (MJ 159). Justice must be allowed to impose the death sentence: not Fate. Again here, the justice of the Father and the power of the fear of castration are shown to be omnipotent and omnipresent.

The prominence of this tragic quality in Callaghan's early works, however, may be indicative of the reasons an author begins to write literature in the first place. Here, I am reminded of Shakespeare who, after an initial period of historical dramas (perhaps a period in which his writing skills were simply being refined), gained his reputation through those plays that are arguably his finest: the tragedies. During that early phase in his career, and at about the same age as Callaghan, Shakespeare, like Callaghan, could certainly be considered to have been at his best. Intellect and emotions now "rippened", both created the same level of Oedipal suspension in their characters. To some, the comparison of these two authors may, of course, seem contrived. Yet, like the development of Shakespeare's works from tragedy to romance, and finally, to comedy, Callaghan's novels evolved from the despair and guilt of the thirties toward a more positive mood, as the remainder of this examination will show.

Notes

1. Mary M. Colum, "The Psychopathic Novel", Morley Callaghan, ed. Brandon Conron (Toronto: McGraw-Hill Ryerson, 1975) 47-54.

2. Mark Schorer, "Technique as Discovery", The Novel: Modern Essays in Criticism, ed. R.M. Davis (New Jersey: Prentice Hall, 1969) 75-93.

3. Schorer 75.

4. Colum 47.

5. Patricia Morley, Morley Callaghan, New Canadian Library (Toronto: McClelland and Stewart, 1978) 27-38.

6. Morley 27.

7. Edmund Wilson, "Morley Callaghan of Toronto", Morley Callaghan, ed. Brandon Conron (Toronto: McGraw-Hill Ryerson, 1975) 106-19.

8. Schorer (8304) criticizes D.H. Lawrence for his failure to resolve the psychological tension in Son and Lover:. "He would not let the artist be stronger than the man."

9. Freud did not refer to this relationship as essential; however, both his terming of the Oedipus Complex as the "universal phantasy" (P.F.L. vol. 14: 314) and the implications made throughout his papers on "art and literature" (P.F.L. vol. 14) lead to this conclusion.

10. Freud, The Pelican Freud Library, (P.F.L.) vol. 14, 131-41.

11. Freud, The Interpretation of Dreams, P.F.L., vol. 4, 200-13.

12. Freud, The Interpretation 381.

13. Morley 29.

14. Morley 31.

15. See Freud, "Infantile Sexuality", On Sexuality P.F.L., vol. 7, 103-4.

16. Freud, "Remembering, Repeating and Working-Through", The Standard Edition of the Complete Works of Sigmund Freud, vol. 12, 149.

17. Freud, "Remembering" 150.

18. Freud, "Beyond the Pleasure Principle", P.F.L., vol. 11, 288.

19. Hans W. Loewald, Papers on Psychoanalysis (New Haven: Yale UP, 1980) 88.

20. Loewald 94.

21. Freud. "The Unconscious", P.E.I., vol. II, 190-3

22. Schorer 75.

23. McPherson 355.

CHAPTER 2

After the fictional death of Kip Caley in 1937, so too, came a period of relative dormancy in Callaghan's literary career. Patricia Morley describes the years 1938-1947 for Callaghan as "a time of spiritual dryness or fallow which he survived thanks to theatre, journalism, radio work, and guts."[1] This decline in his productivity, understood in relation to the demoralizing castration-anxiety and guilt inherent in the novels previously published, may also have been more pronounced and protracted by world conditions at the time: "Callaghan connects his inability to write fiction for ten years with the depressing nature of contemporary events."[2]

The violence of a World War--both threatening and turbid to society as a whole, as well as to the individual--and "why people react so violently against war," was considered by Freud in his paper, "Why War"[3], a reprint of a letter originally sent to Albert Einstein in September, 1932:

> ...The answer to my question will be
> that we react to war in this way

> because everyone has a right to his
> own life, because war puts an end to
> human lives that are full of hope,
> because it brings individual men into
> humiliating situations, because it
> compels them against their will to
> murder other men, and because it
> destroys precious material objects
> which have been produced by the
> labours of humanity. (145)

These sociological dynamics, on a conscious level, have their individual, psychodynamic concomitants in both the unconscious reactions to threats of violence (castration anxiety) and the sense of loss and hopeless despair characteristic of Oedipal conflict at the level examined to this point. As well as the role of the 'compulsion to repeat', discussed in the previous chapter, the effects of psychic depression brought on by guilt and loss, and a resultant need to confess, appear to play a significant part in literary production. Again here, the writings of Freud serve as a basis for the examination of this relationship.

A marked 'personal' quality is distinctive of Callaghan's writing. Characters, places, and situations fictionally re-created have an almost autobiographical nature to them which is, in all probability, the result of a conscious 'remembering' of the people and events which served as ideas

for his narratives. His "The Varsity Story" (1948), for example, as described by Morley is,

> ...a curious work: as fiction, trite and didactic; as a type of historical essay 'cum' masked autobiography it reveals the author's attitude towards his city and country, and his romantic quest for universal form, seen as a pattern in human existence.[4]

Many other examples could, of course, be cited. However, Morley's appraisal of the "masked autobiography" quality in this author's literature intimates a distinctiveness that I deem to be intrinsically 'confessional'. Certainly, guilt brought about by unconscious incestuous and parricidal wishes would necessitate this 'act' of confession, based on what we know about the compulsion to repeat in connection with unresolved psychic conflict.

Beyond this initial relationship, the reader of a confession also becomes implicated in the process. More than a mere witness of an author's admission, the reader becomes invited--indeed, conscripted--into this process as a confidant, and without realizing it consciously, as a co-conspirator. As M.A. Skura states, comparing the author-reader relationship to that of psychoanalysis:

> The need for a listener [reader] is
> especially obvious in the therapeutic
> situation and in the ritual confessions
> to which it has often been linked...
> expression implies a listener, if only
> an imagined one.[5]

The implied self-consciousness of the writer toward his readership affords him a situation in which his "wish for 'recognition',...or the wish for 'presence', for relationship"[6] is sated. To this point in the process, the reader--as analyst--can be deemed as both a confidant and, symbolically, a priest-like figure.

However, as Freud asserted in his paper, "Jokes and Their Relation to the Unconscious"[7], the dynamics of this relationship extend beyond the limits of a confession, and subsequent absolution, into one of intersubjectivity between the two participants:

> The joke teller [author as confessor]
> bribes the observer [reader] to join
> him in a verbal [literary] enactment
> of the crime that civilization prevents
> him from carrying out. By this means
> the listener gets the unexpected
> pleasure of a substitute satisfaction
> that he has not had to exert any energy
> contriving, and the teller secures his
> own pleasure by being reassured that his
> displacement has worked--that his actions
> [literature] are acceptable and that his
> guilt is shared.

Through the medium of the text, therefore, the author is able to both form a confession, as well as--through the symbolic relationship with the reader--share, and thereby diminish his guilt (perhaps, the cathartic effect of tragedy, noted since the writings of Aristotle). Regardless, this effect remains, for the most part, unconscious to both participants, despite the resultant purging of the soul of which the author is much more the beneficiary.

To this point, the route of instinctual aims toward satisfaction and their re-organization in the ritualistic act--here, fictional writing--through the compulsion to repeat have been outlined. However, the increased anxiety caused by the failure to find an object of satisfaction leads to further defensive measures, or vicissitudes, still under the influence of the 'pleasure principle', geared toward a reduction of pain.[8] Of the four main vicissitudes--sublimation, repression, turning against the self (use of the self as the instinctual object), and the reversal into its opposite--the latter appears most germane to the process of confessing.

In his paper, "Instincts and Their Vicissitudes"[9], Freud illustrates this reversal process using the scopophilia-to-exhibitionism pair of opposites as an example. Here, the active, instinctual desire to see--to possess through sight--is reversed to the passive need to be seen,

to display oneself, to confess. Furthermore, individuals who suffer depression, the reaction to the loss of a loved person or some abstraction, continue to cling to the lost object and may experience, in extreme cases, a hallucinatory wishful psychosis: analogous to the healthy (and perhaps, prophylactic) creation of the text as a wish-fulfilment. That is, the text becomes both an object capable of minimizing the pain of loss, as well as a symbolic replacement for the lost object. In "Mourning and Melancholia,"[10] Freud differentiated the state of depression as,

> ...regularly the reaction to the loss of a loved person, or the loss of some abstraction which has taken the place of one, such as one's country, liberty, and ideal, and so on....reality testing has shown that the love-object no longer exists, and it proceeds to demand that all libido shall be with-drawn from its attachment to that object... arousing understandable opposition...so intense that a clinging to the object through the medium of a hallucinatory wishful psychosis [develops].

In Callaghan's literature, which initially presents us with a sense of tragic loss and penitent guilt, we see a renewal of production in the late forties both confessing to this latent guilt, as well as attempting further measures to recover the lost-object. In the early novels of this, Callaghan's second literary period, the protagonists appear, according to Morley, to be

> ...fed by pride, vanity, stubbornness, imprudence, and lack of self-knowledge.... although admirable in many ways, they are shown to be guilty of failing to understand the social body. Innocence now is something that may bring about evil consequences: a "malignant innocence." The characters are victimized as much by themselves as by others. Betrayal, at first by those in authority, is now self-betrayal.[11]

This shift from being innocent and betrayed to being experienced and self-betrayed is, however, indicative of an unconscious process and, as we will discover, a process necessary for the resolution of the conflict that Callaghan's thirties texts represent. Psychodynamically, this fictional development recreates the development of the Oedipal Complex toward resolve.

In The Loved and the Lost (1951), described by Victor Hoar[12] as "the most literary [novel] Callaghan has composed yet", we are again presented with,

> ...this quest for a form for life. The major tension in the novel is generated by the struggle of one man to impose order on the life and temperament of a young woman.[13]

Hoar's criticism is censuring, however, of the "vertible host of symbols and images ranging from pagan to Christian to meteorological. There are too many of them, and they are too obviously imposed. One begins to

count them."[14] Hoar's formalist viewpoint, however, falls short, as does Morley's, of realizing either the meaning of these symbols, or the significance of their profusion in the text: the tension between latent instinctual impulses and moralistic restraint.

To his credit, however, Hoar's identification of the Orpheus-Eurydice mythological motif juxtaposed with McAlpine's struggle "to impose" himself on Peggy Sanderson supplies the dynamics central to a psychoanalytic interpretation of this novel. It is McAlpine's quest to both save and control Peggy, and these ostensibly contradictory motives in relation to Oedipal conflict which, viewed as a confession, give The Loved and the Lost its full import. Peggy is,
indeed, both loved and, eventually, lost.

Describing these apparently contrary motives psychodynamically, Freud observed:

> ...it is easy to see that the little man wants to have his mother all to himself....He will often express his feelings directly in words and promise mother to marry her. It will be thought that this amounts to little compared to the deeds of Oedipus; but in fact it is enough, it is the same thing at root....It will also be objected that the little boy's conduct arises from egoistic [self-preservation]

> motives and gives no grounds for postulating an erotic complex:...This is also true; but it will soon become clear that in this situation...the egoistic interest is merely affording a point of support to which the erotic trend is attached.[15]

This dual attitude toward the mother--viewed as both a Madonna and whore-figure--is annexed by the child's ambivalent attitude toward his father. He represents a source of affection on one hand, and on the other hand, the threat of castration. These opposing forces--which at this point appear both unavailing, as well as interminable--buttress the guilt already felt over the taboos of incest and parricide. Now, the confession assumes a novel form. Inspired by the need to share, and thereby, reduce guilt, this mitigation remains, nevertheless, only partial. Peggy's tragic end--rape and murder--represents the unconscious erotic wish on one level, and on a different dynamic plane, the need to bury the evidence. Therefore, the protagonist is left with the guilt of having deserted her: the betrayal of both his loved one and himself.

Still tragic in effect, The Loved and the Lost does represent a subtle shift away from the hopelessness with which the novels of the thirties close. James McAlpine survives: albeit in agony. Yet, as we can see in Morley's comments ("fed by pride, vanity, stubbornness, imprudence, and lack of self-knowledge"), it is increasingly McAlpine's

maleficence, not the corruptions of society, which bring about his demise. Dauntless in his quest, it is now his self-betrayal which forestalls the attainment of satisfaction. It is AS IF the protagonist is assimilating, is internalizing, characteristics previously attributed to those in society with whom he came in conflict: AS IF, unable to 'beat them', the protagonist must 'join them', just to survive.

This strategy is analogous to the secondary identification process normally developing at this stage in the Oedipus Complex, according to Freud. With the advent of the superego during this stage through this identification process, the child defensively and strategically plots to replace the father by becoming like him, rather than by attempting to destroy him. McAlpine's realization, in the end, that "she [Peggy] had vanished...And now he was alone" (233), leads him in search of the church "she had taken him to that day." The church, as a symbol of morality, and the beckoning of the church bells--"tantalizing close; then it was gone" (234)--represent McAlpine's continued quest for both a mother-figure (here the memory of Peggy and their visit to the church are associated together), as well as the need to alleviate the anxiety caused by the loss of Peggy and to terminate the Oedipal conflict through superego (moral) formation:

> He hurried along eagerly, believing he had found a way to hold on to Peggy forever....It was warm and brilliant. It melted the snow. But he couldn't find the little church. (233-4)

McAlpine's desperate search remains a vain attempt. Neither instinctual satisfaction nor psychological peace are accessible. The church, as both a symbol of shelter and a repository of psychic tension, cannot aid this protagonist (nor has it done so for any of Callaghan's heroes).

This being the case dynamically in The Loved and the Lost, we might expect to find a continued and consolidated identification process along with partial or temporary renunciation of the love object--the mother figure--in subsequent texts. These effects would, however, signal the cessation of Oedipal conflict. If this were the case, if an author were without unconscious conflict--"the eternal conflict out of which ideas come" (Colum)--literary creativity as we know it, would cease to exist.

The latest Callaghan novel considered by Morley in her paper is The Many Colored Coat. She observes:

> The resolution is comic...since the characters move beyond the tragic isolation fed by their malignant innocence. Freed of the need to hate, they accept responsibility for their lives, become neither victims

> nor betrayers, and decline to be
> martyred.[16]

Implied in Morley's comments, is her observation of, and agreement with what McPherson noted to be "a shift in emphasis of...[Callaghan's] exploration from negative to positive." McPherson continues:

> ...instead of showing how people...
> failed in their quest to find their
> secure "place" in the universal scheme,
> he learned to create characters who
> 'achieved' the quest.[17]

McPherson, in this critical statement, appears to believe in some educational process through which Callaghan learned to write better prose. More insightfully, I think, the "comic" nature of the novel's resolution offers far more evidence for psychoanalytic consideration. As Frye asserts, comic resolution, psychologically, "is like the removal of a neurosis or blocking point and the restoring of an unbroken current of energy and memory."[18] Psychodynamically, however, this "likeness" represents the wish to be guiltless, to triumph over the father-figure, and to restore the pre-Oedipal harmony experienced with the mother. Quite simply, comedy form represents wish-fulfilment.

A Passion in Rome (1961) demonstrates these motives even more directly. Sam Raymond's desire for Carla is seen in both the

compassionate love he feels for her which restores her self-confidence, as well as his jealous attempts to mold her into his own plans. Sam's musings over what Michelangelo (another painter) might have "made of her" (PR 54-55), show his desire to recreate her (through art), and

> ...how he himself had longed to do
> as much for her; no, more for her--
> something greater than Michelangelo
> could do on canvas--transform her so
> she could have her own being and be
> free again in her life. (PR 183)

Yet Sam's altruistic motive to free Carla, at first the source of strength through which Carla is able to rebuild her life, becomes, through Sam's jealous possessiveness, the cause of Carla's decision to leave him. She cannot be possessed.

Both the ailing Alberto, with whom Sam negotiates over Carla in the square at Trastevere, as well as the dying Pope represent displaced father-figures. Similarly, we learn of the impending death of Sam's own father. With each, an unconscious wish to eliminate the father-figure that each represents is being realized. Sam's desire to succeed will be satisfied. The death of the Pope will make the Church a widow; "But a widow who'll have a new bridegroom." (PR 242)

Finally, in his last hours in Rome, walking once more through the same streets he had roamed with Carla, Sam, as Conron states,

> ...finds in the sight of the bright-eyed, wrinkled old woman...a pictorial vignette of continuing life...her old eyes are full of life and in the bright flames which she stirred, Carla's face seems to appear.[19]

Like McAlpine's attempt to find Peggy by visiting the old church (LL), Sam can only remember Carla and envision her in the sight of the old woman and the flames, symbolically erotic in nature, "which she stirred" in him. This picture of continuing life, the memory of a better time with Carla, is all Sam has left; a picture, not reality.

Morley's analysis of the protagonists in Callaghan's sixties novels, ("having moved beyond betrayal and martyrdom, accepting responsibility for their actions"), despite its manifest accurateness, diverges significantly from the psychoanalytic interpretation of the latent dynamics within each novel. Appearing, on the surface, to be matured and more resolute in Morley's opinion, the characters are, on the contrary, locked into Oedipal conflict, able neither to fully attain their quest-object, nor to find a love-object both unattached to some antagonistic father-figure and, therefore, attainable.

This 'choice' of love-objects, which consistently recurs in Callaghan's novels, is both an issue central to Oedipal conflict, and the basis of irresolution in each of his texts, as we will see in the next chapter. Here, only fictionalized Oedipal triumph is able to satisfy the wish, to end the quest successfully. This dynamic does not represent Oedipal resolution, however. It is only a strategic ascendancy over the guilt of the incestuous and parricidal wishes, and thankfully, a guarantee of an author's continued literary production.

Notes

1. Morley 8.

2. Morley 10.

3. Freud, "Why War", Freud: Character and Culture, ed. Philip Rieff (New York: Macmillan, 1963) 134-47.

4. Morley 10.

5. Meredith Anne Skura. "Literature as Transference: Rhetorical Function", The Literary Use of Psychoanalytic Process (New Haven: Yale UP, 1981) 173.

6. Skura 174.

7. Freud Jokes and Their Relation to the Unconscious, (1905), trans. James Strachey (New York: W.W. Norton, 1963).

8. Freud "Beyond the Pleasure Principle", P.F.L., Vol. 11, 288.

9. Freud, "Instincts and Their Vicissitudes", P.F.L., vol. 11, 105.

10. Freud, "Mourning and Melancholia", P.F.L., vol. 11, 245.

11. Morley 35.

12. Hoar 108.

13. Hoar 107.

14. Hoar 110.

15. Freud, "The Development of the Libido", Introductory Lectures on Psychoanalysis, P.F.L., vol. 1, 376-7.

16. Morley 35.

17. McPherson 66.

18. Frye 171.

19. Brandon Conron, Morley Callaghan (New York: Twayne, 1966) 164.

CHAPTER 3

Since its publication in 1988, A Wild Old Man on the Road has attracted very little critical consideration. Only a few book reviews are to be found, none of which is commendatory.[1] Nevertheless, each reviewer is guilty of the same critical shortcoming: the valuation of art based solely on its surface elements, and therefore, of a failure to see either the text's intrinsic meaning or its significance. Duffy, for example, ascribes the role of protagonist in the novel to Jeremy Monk: "a famous writer and surrogate for Callaghan himself."[2] This opinion is based, apparently, on the belief that Callaghan's concern is with aged characters (including himself), seeking a final affirmation of their (his) worth. Yanofsky is even imprudent to the point of comparing Callaghan to "an athlete who goes on playing past his prime....We know, of course, that nothing lasts forever, but that doesn't stop us from hoping that talent, at least, is immune to time and decline.[3] This form of diatribe is, understandably, of little interest or value to the psychoanalytic literary critic. Rather, when viewed as an expression of psychodynamic conflict,

an author's works--not a superficial evaluation of the texts, and therefore, of the author's talent--are the source of meaning and should be the focus of the literary critic.

Despite obvious failings, however, Yanofsky's summary of the novel does point toward certain dynamics--"important themes and conflicts stirring beneath the surface"[4]--for psychoanalytic interpretation:

> In Paris, Mark...meets Jeremy Monk, who is a "revered cult figure" and champion of the left. At the heart of the story is the relationship between the young idealist and his aging, fathering hero. The theme is a familiar one for Callaghan--the notion that there is a Judas in us all. As Jeremy tells Mark, "A man must not sin against himself....[That's] the real betrayal.

At first, Mark views Jeremy as a sort of surrogate father. In turn,

> Jeremy treats Mark like a son, encouraging him to become a writer. As the narrative unfolds,though, it becomes clear that Jeremy has changed....He has, in short, become a self-serving sell-out, a reactionary bore. Complicating matters,...the now disillusioned Mark has fallen in love with impotent Jeremy's passionate young wife, Cretia. If it all sounds desperately melodramatic, that's because it is.

As did the critical statements cited in the preceding chapters, this summary of A Wild Old Man, basically formalistic in its orientation

toward the novel, identifies key relationships and themes that, for the psychoanalytic critic, are essential to the text's interpretation: youth and aging, betrayal, father and son, disillusionment, and romance. Moreover, Yanofsky's choice of the terms "desperately melodramatic" to describe the mood of the novel--used here in a derogatory sense--does indicate, however, the amount of affect invested in this text. Its significance, therefore, cannot be eschewed.

In Mark Didion, the story's protagonist, Callaghan has adroitly aligned the prodigal son motif with that of the quest. With "an unfamiliar sense of expectancy" (2), Mark has come to Paris in search of places and people known to his father (again an Andrew) when he had lived there as a young man. In effect, Mark has returned to his father's past home questing for signs of his mark. Earlier, while Mark is vacationing in Quebec--for him, another 'romantic city' where he could "think in French...[and]...dream in French" (5)--the news of his mother's death forces his return to their family home in Toronto. His relationship with his father, now strained and intolerable, leaves him with the feeling that "it was time to be rid of his father. Day by day, he got ready to be rid of him" (6). The loss of his mother is unconsciously perceived as being at least partly due to his father's destructive potential--the father

psychodynamically representing both a castration threat to the child, as well as the castrator of the mother. Mark's desire to unburden himself of this father's influence represents both the self-defensive and aggressive motives experienced Oedipally, when threatened loss of the original love-object--the mother--is perceived unconsciously. Aimed (instinctually), therefore, by both a self-preservative motive initially, as well as a later desire to abdicate the identification process--to destroy the introjection of the father-figure (the 'bad' component internalized)--this motive would result, initially, in an increase in the separation anxiety felt as the child moves toward autonomy. Finally, and perhaps more importantly, it would delay the formation of the super-ego: the moralizing self-observer of the ego. This outcome, the formation of the superego, would normally have indicated the termination, developmentally, of the Oedipal complex. To the contrary, Mark appears to be fixated in the phase of object-identification (father) and object-loss (mother) unable to surmount these inner conflicts.

This filial ambivalence in Mark is further intensified when, during a dinner party, he sees his father as "a man he had never known, he felt baffled, then cheated" (7). Andrew Didion's comments about 'art and Freud', which leave Mark with the sense of their unfulfilled

relationship, may be an indication of Callaghan's unaffected concepts of the relation between fiction and psychology, despite his manifest assertions to the contrary. Moreover, the close proximity in the narrative of this passage to the appraisal of Mark's journalistic ability "to analyze a complex situation in a straightforward simple style" (8)--a quality typically attributed to Callaghan's literary style--suggests that this 'carefully crafted' story is a crafted reflection of unconscious experiences. For Mark, the 'straightforwardness' of journalism would certainly be a literary style minimal of much 'self'-expression, and consequently, not a betrayal of his conflicting emotions: a 'safe' exposition.

After his father's stroke, Mark's need "to touch some personal things that would make his father seem less like a stranger" (10), leads him to discover his father's journal. Written while Andrew lived in Paris as a painter, the journal (and the lost artwork) become for Mark 'transitional objects' through which he attempts to find, to know his father. Regrettably, however, he is left with the discovery of his father's self-betrayal. The journal, "hidden as if it were evidence of a crime committed somewhere", and found, symbolically, amongst his mother's possessions, is the link between past and present, father and son, infantile narcissism (dependence) and object-love (self-reliance).

With Andrew's death, both this loss and the guilt from a fulfilled parricidal wish leads Mark to Paris in further search of his father's 'touch'. The displacement of object-cathexis finds itself manifested in the character of Jeremy Monk--Mark's surrogate, 'spiritual father'--whose image is consistently linked with that of Andrew Didion: "...Monk and his [Mark's] own father, as young men, had sat under those trees" (23). Now, sitting under those same trees himself with "the man who had shaped his thinking"--Jeremy Monk--Mark hungers for the father-son relationship that he never had with Andrew.

Yet again, as in the relationship with his father, Mark's association with Monk appears doomed: a figurative repetition of the conflict experienced earlier. Andrew Didion's betrayal of his liberal, artistic ambitions as a young man to become a capitalistic "ultra-conservative" is analogous to Jeremy's fall from philosopher to reactionary "self-serving sell-out." The disillusionment felt by Mark on his discovery of the contents of his father's diary is relived in the disenchantment experienced throughout Mark's association with Monk: "he felt Monk standing behind him looking over his shoulder, and couldn't start till he got rid of him." (41) Again, Mark's need to rid himself of his father's influence, echoed in his relationship with Jeremy

Monk, must be fulfilled before he can get on with his life:

> The truth is, Monk has had hold of my mind for too many years. I've been his man far too long....Now I'm out of his [world] and damn glad I am. But on the way back to the house he thought, What was it about that man that I loved? (57)

Both Andrew and Jeremy betray Mark's 'idealistic' views through their own self-betrayals as artists and father-figures.

Mark's fascination with Cretia further complicates his relationship with Monk. The 'quest' for her love, juxtaposed with the quest, or search, for a father-figure or hero with whom to identify initially, creates the central conflict within the narrative. These two dynamic relationships are, for Mark, the main object-relations to which he attaches invested interest and emotional energy--cathexis. As such, therefore, each relationship can be shown to be influential, both in the unfoldment of the manifest plot, as well as in the determination of the novel's psychodynamic significance.

In addition to Cretia being Monk's lover and wife, which by extension would relegate to her the mother-figure role, there are other images and associations throughout the novel which intensify her relationship to Mark as being maternal. Mark's first sight of Cretia during the party at the Jethroe atelier is accompanied by the mystique

of "the sound of soft music" and "a glint of moonlight coming through the great lacy dirt shadow..." (32). She appeared to him "a striking beauty of another time". Here the image of the moon, typically a symbol of the mother, permeates the scene through a window under which Cretia is standing. Furthermore, the harmoniousness of the music, sensually reminiscent of the pre-Oedipal unity between child and mother, together with Cretia's beauty--liked that "of another time"--recalls the image of the mother in Mark's unconscious. The oxymoronic description of Cretia's "calm mysteriously ancient young face" (33) promotes the connection between her effect on Mark and his maternal memories. Again, forced to "catch his breath" by the sight of her smile, Mark hears soft music; dancing with her, "feeling her in easy step with him" (33), he impulsively kisses her on the mouth.

These associations have, however, a farther dimension: the erotic nature of Mark's attraction to Cretia. The dimly lit end of the atelier from which the music emits and the dirtiness of the shadow through which the moonlight shines give a sensual impression of sexuality to the setting. These images appear to be restrained, however, by Mark's mental image of the "medieval stained-glass windows" behind Cretia as they speak. This symbol, predominant throughout the novel,

combines elements of both sexual and religious associations. On one hand, the window is placed in a cathedral; on the other hand, the 'stained' character of the window--typically a portal, or vaginal symbol--suggests its unconscious and instinctually erotic nature. According to Jones[5], these symbol formations arise as a result of intrapsychic conflict between the repressing tendencies and the repressed. Here, the equivocation between the religious 'repressing' and the erotic 'repressed' is materialized: the conflict eternalized in this symbol reflects the moral conflict at both manifest and latent levels of the text. Regardless, the diversity of feelings that these images engender can be understood in relation to the ambivalence felt by the child for his mother.

Through the object-cathexis in, and mental associations to her, therefore, Cretia represents the manifest figure onto which the protagonist's instinctual aims are displaced. Incidentally, Callaghan's selection of names for his characters is interesting. The 'impotent' Monk, also similar orthographically to the name Mark, and the alluring Cretia--perhaps a coalescence of her 'creational' and 'demonic' attributes--may indicate that there are unconscious as well as conscious elements which effect character-name choices.

Interestingly, Callaghan's fictional attitude toward woman, toward each protagonist's love-object, evolves over the moral spectrum. Two patterns seem to co-exist. Firstly, with the exception of the two young prostitutes in SB (who are, nevertheless, presented as relatively naive), the main female characters in Callaghan's novels evolve from being innocent and unsophisticated to being of questionable reputation and worldly. The innocent Anna of TSI is in direct contrast with the more experienced Peggy in PR and Cretia in AWOM.

Secondly, as the women develop from innocence to guilt, the amount of censorship employed by the Unconscious to disguise the erotic wish of each protagonist decreases. Love evolves from humanitarian to affectionate to sexual. This being the case, two conclusions seem possible. Firstly, with the writing of each subsequent novel, the protagonist's attitude toward his love-object is allowed to be increasingly sexual in nature due to the diminishing effects of censorship. Secondly, this change might be a result of the "working-through" quality that a long career in fictional writing may afford an author. Regardless, as we have seen in Callaghan's works, there appears to be a significant correlation between the increased sexual interest of each subsequent protagonist, the decreased censorship effective at the manifest text level, and the

decreased amount of guilt and despair with which each novel ends. Similar to the therapeutic process in psychoanalysis, this "working-through" of fictional writing seems, at least to this point, to be both revealing and accepting of the instinctual wishes that create and determine the content and form of each text.

On the eve of his departure from Paris, as he and Cretia prepare to say farewell, the "strange sense of expectancy" returns to Mark. He leaves Paris, and Cretia, "believing he had been close to the only part of his father's life he wanted to know" (50). Their separation is eased, however, with Cretia's prediction of Mark's return and the promise of a visit to the cathedral in Chartres. There, as repeatedly in his imagination, he hoped to see Cretia in front of the blue stained-glass windows.

On the plane home, reading a recent article on Monk, Mark gets his first impression of betrayal by his philosophical-father. Monk's tour is marked by more and more evidence that he was sacrificing his political ideals. The authority and respect that he initially engendered in Mark increasingly diminishes. Together with his sexual and social impotence toward the end of the novel, Monk's decline 'in the eyes of' Mark, can be understood in relation to the 'wish-fulfilment' elements in

the story. Mark's initial quest-wish is to find a father-figure to replace his father, Andrew. Dynamically, however, his desire for such a figure with which to identify initially, and later, to destroy--to remove as an obstacle to his central aim to possess the mother-figure--explains the realization of Monk's decline and final death. This 'myth of a hero'--of a figure to destroy--is central, dynamically, to this novel. Furthermore, the mother-quest, manifested in Mark's pursuit of Cretia, placed in concurrence with the father-quest, marks both processes latent within the text, as well as the stage of Oedipal-conflict resolution at which the fixation of the protagonist can be determined.

Despite the fairy-tale nature of A Wild Old Man, ending in a satisfied wish--Oedipal triumph--we are reminded that only an unsatisfied person needs to satisfy his desires through dreams, phantasy, fiction. The text, when considered as "an attempt to create, in the future, a satisfying situation to correct an unfulfilled past" (Freud), corrects 'figuratively' only. Put simply, manifest satisfaction reflects a latent insatiateness. To understand this relationship further, there remains a final element that appears to both give birth to the novel's central conflict, as well as to reflect the unconscious state necessitating the fairy-tale form of the work as it appears. For Mark Didion, certain

'necessary conditions for loving' materialize throughout the story which govern his choice of objects. These conditions, also characteristic of the novels previously discussed, are the subject of Freud's paper, "A Special Type of Choice of Object Made by Man."[6] Explained on psychoanalytic lines, both the source of these conditions psychically and their effects in the (re)production of fictional literature can be understood. Due to the extent which the details of Freud's paper are applicable to Callaghan's fiction, it is, therefore, necessary to cite the specifications extensively.

The first precondition for loving, as Freud describes, "is positively specific: wherever it is found, the presence of the other characteristics of this type may be looked for." This is the precondition that there be an 'injured third party', and therefore, that the person should never choose as his love-object a woman who is "disengaged"--unattached or unmarried--but, only one to whom another man can claim possession as her husband, fiance or friend. In some instances, a woman will be ignored or rejected as long as she is 'unattached', only to become the object of passionate feelings immediately when she becomes involved in a relationship with 'a third party'.

Cretia, in A Wild Old Man, is attached to Monk. Similarly, the affiliations of Father Dowling to the two girls, Michael Aikenhead to

Peggy (Huck Farr as the injured third party), James McAlpine to Peggy, and Harry Trotter to Molly (MCC) all feature the unavailable female as a object of choice. In each, the quest is aimed at this unavailable female and repeatedly, the other man's presence must be dislodged if the wish is to be satisfied.

The second condition is that a chaste, irreproachably reputed woman never attracts the attentions necessary to raise her to the status of a love-object: only those of bad repute sexually or whose fidelity and reliability are open to doubt. Cretia's "untroubled calmness" about Mark's approaches, and Hefferman's statement to Mark that "she gets around a lot" (33) certainly call into doubt her fidelity to Monk. Dowling's prostitutes (SB), Michael's attitude toward Anna, initially (TSI), and Gagnon's announcement that "our little Peggy has been badly bitten [by a snake]" (LL) similarly express this attitude. With this second condition, the experiencing of jealousy, which appears necessary with lovers of this type, is the only way that their passions can be raised to their height: the woman acquiring her full value.

These first two conditions refer to requirements in the love-object; the next two refer to the lover's behaviour toward the chosen object. Firstly, there is a clearly 'compulsive' nature to their behaviour,

carried out with the highest expenditure of mental energy (cathexis), often to the exclusion of other interests, highly demanding of the fidelity of the lover himself toward the only type of woman it is possible to love. The intensity and fidelity of this type of attachment, however, does not necessarily lead to only one love-relationship; they are, on the contrary, repeated in exact replica again and again throughout the life of this type of lover.[7]

Here, rather than the behaviour of one character in any of Callaghan's novels, it is the repetitious nature of the series of fictional relationships which reflects this compulsive nature. Each fictional love-relationship, however, cannot be described as being an exact replication of the others. Yet, the 'compulsion to repeat' the same psychical scenario does manifest itself, as we have seen through this examination. Given time, as has been the case fictionally in Callaghan, a long series of this type of love-relation is formed.

Lastly and, as Freud describes, "the most startling of all", is the urge these lovers show to 'rescue' the women they love. The lover is so convinced of the woman's need of him, that without his efforts, she would, no doubt, lose all moral control and rapidly sink to a lamentable level.[8] Mark's rescue of Cretia from an impotent and "self-serving"

Monk, Dowling's of the prostitutes from their pimps, Aikenhead's of Anna from Huck Farr, and McAlpine's of Peggy from involvement with the Montreal negroes, all exemplify this rescue phantasy.

Freud asserts that, despite the complexities of this situation, there exists a single source of these different conditional features: "They are derived from the infantile fixation of tender feelings on the mother, and represent one of the consequences of that fixation."[9] The libido has remained attached to the mother for so long that maternal characteristics are stamped (displaced) on the love-objects chosen later, all easily recognizable as mother-surrogates. Each surrogate, nevertheless, fails to provide the desired satisfaction, thereby leading to the repetitious nature of these associations. This fixation appears, then, not only as manifest in the novels, but also casual in relation to literary production. Each novel is a revision--a disguise--of the Oedipal fixation, but also appears to be, when seen as part of a series, an attempt to resolve unconscious conflict using the various literary techniques and outcomes available to the author. However, regardless of the outcome--be it tragic, romantic, or comic--the psychodynamics indicate the point at which the internal conflict appears to be fixated, as well as the relation

between these unconscious dynamics (the latent text) and the manifest text with which we are presented.

Abruptly, on the last page of A Wild Old Man, Mark's wish appears to have been fulfilled:

> Jeremy Monk had been found this morning
> sitting on a bench under a gnarled
> squat tree in the Borghese Gardens,
> alone and dead. Clutched in his fist
> was an emptied vial of Valium tablets.
> (181)

The suddenness of Jeremy's death by suicide, perhaps melodramatic and somewhat overly precipitous of the novel's climax, also indicates the desperateness with which Mark has been granted his wish. Yet, the reader is not convinced that Mark and Cretia will live happily ever after. Foreshadowed by the statement, "so much to remain unknown of Cretia" (180), both Monk's suicide note, "predominantly" placed in his jacket, as well as the novel's final passage, at first appear both consolatory to Cretia's loss and reassuring to Mark's aspirations. Nevertheless, "just like opening a door into another room", we are left feeling that each room will remain empty; each door will be another in an unending series; and consequently, each novel, another vain attempt to mitigate guilt, to defy reality, to fulfil the wish, and to be the last.

Notes

1. See Dennis Duffy, U. of T. Quarterly, vol. 59, No. 1: 18-19; Kevin McNeilly, Queen's Quarterly, vol. 96, No. 3: 717-18; Joel Yanofsky, Books in Canada, vol. 18, No. 1: 29.

2. Duffy 18.

3. Yanofsky 29-30.

4. Yanofsky 29-30.

5. Ernest Jones, "The Theory of Symbolism" (1966), Papers on Psychoanalysis (London: Bailliere, Tindall & Cox, 1948)

6. Freud, "A Special Type of Choice of Object Made by Men", P.F.L., vol. 7, 231-41.

7. Freud 234.

8. Freud 234.

9. Freud 235.

CONCLUSION

With Morley Callaghan's recent death, an accomplised writing career has come to an end. No doubt, however, the attention and publicity that his achievements have been given lately will result in both an increased popularity of his works, as well as, hopefully, a revivification in the critical consideration of his fiction. It is indeed regretful that artists do not gain the appreciation and understanding they deserve until after they are gone. Nevertheless, we have been left with a collection of works replete with life experience, sensitivity, and creativity.

For the psychoanalytic literary critic, collected works such as Callaghan's prove invaluable. Individually, a piece of fiction contains meaning all its own; collectively, a series of works provides insights into the artistic-creative process active over an author's lifetime. Both as readers and as critics, we gain a sense of 'relationship' with an author through his texts: a relationship far more encompassing than previously discerned.

This examination of Callaghan's novels, however, has concentrated mainly on his changing treatment of psychological themes and, when viewed psychoanalytically, reasons his managing of these issues has evolved as it has over the years. Regardless of the 'theoretical' basis of my findings, both the texts themselves and the critical examinations cited evidence a psychological mechanism within Callaghan's works, and perhaps most importantly, a developmental quality to each successive production.

Freud's belief that literature is Oedipally centred --an attempt to resolve unconscious conflict--supplies that basis for any such psychoanalytic interpretation of fiction. With the originating insights of formalist criticism, artistic technique, viewed psychodynamically, gains increased meaning: the manifest evidence of unconscious attempts "to create a more satisfying situation in the future", as Freud put it. Each text is both a renewed statement of dissatisfaction psychodynamically, as well as an arena in which unconscious conflict can be 'played out' and aimed toward resolve.

What we discover, however, is that this resolution appears attainable only 'fictionally' and, therefore, the Unconscious is not healed through these endeavours: only maintained, perhaps, at a prophylactic,

marginal level of functioning. If so then, we may discover that there is a therapeutic relationship to literature in both its production and its use. This would certainly explain the otherwise 'normal' functioning of authors like Callaghan, and the relatively 'abnormal' lifestyles of writers unable to develop and mature with their art.

The aim of this paper has been to interpret Callaghan's novels and their thematic development, psychoanalytically. Specifically, the inherent Oedipal conflict of the texts has been shown, as has the developing pattern which has evolved with successive texts. What is most remarkable are the parallels between the level of Oedipal resolution each protagonist is able to reach and how, with each phase of Callaghan's literature, these levels evolve through the development of the Oedipus Complex. As we have seen, however, resolution of psychodynamic conflict is never fully realized. Nonetheless, Callaghan was able to produce, through his sensitivity to human relationship issues and his hunger for life experiences, literature laden with psychical meaning, and therefore, significant to critic and reader alike. These works will survive time, no doubt, and Callaghan's readers will gain some understanding of life from the pains of his characters' conflict: conflict no different than their own.

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