

CHAPTER I
INTRODUCTION

I. I AUDREY THOMAS: BIOGRAPHICAL SKETCH

Audrey Thomas was born on Nov.17, 1935 in Binghamton, New York, initially Audrey Grace Callahan. She was educated at Smith College, with a year abroad at St. Andrews University, Scotland. After completing B.A. at Smith in 1955, she returned to Britain, taking employment as a teacher in Birmingham. There she married Ian Thomas, and immigrated with him to British Columbia in 1963. She submitted, thereafter, a thesis on Henry James, and after spending three years in Ghana, returned to United British Columbia for further graduate studies. She did an archetypal study of 'Beowulf' for her Ph.D. thesis. In 1972 following the divorce, she and her three daughters settled on Galiano Island off the B.C.Coast.

Thomas published her first short story, If One Green Bottle in The Atlantic Monthly in 1965. Two years later, the above mentioned one and nine other stories were collected in Ten Green Bottles (1967).she has since then published Mrs. Blood (1970) and the paired novellas published as Munchmeyer and Prospero on the Island (1971). In Songs My Mother Taught Me (1973) she provides a fictional account of her childhood and adolescence. Blown Figures (1975), an experimental novel based on her African experience, was followed by Ladies and Escorts (1977). Latakia (1979), is a short novel about a failed love-affair and the failure of language. Her next short story collections were Two In The Bush And Other Stories(1981), Real Mothers(1981), 'Good Bye Harold, Good Luck'(1986) and 'The Wild Blue Yonder'(1990). Intertidal Life(1984) is Thomas's most ambitious exploration of sexual identity and of the way books we read, the metaphors we use, and

even the names we give to things which influence our life. Her recent works 'Graven Images' (1993) and Coming Down From Wa (1995) show a remarkable development in her style and thematic concerns. In Coming Down From Wa, for the first time Thomas has a male narrative consciousness. Her most recent novel Isobel Gunn (1999), in which the protagonist disguises herself as a man to work for the North West Company. In The Path of Totality (1996), Thomas observed the darkness, metaphoric and personal of those blinded by the light of the sun, studied too closely.

Thomas's 'Song Trilogy' was much discussed in literary circles. It examines the author's treatment of the self-divided protagonist of Sons My Mother Taught Me, Mrs. Blood and Blown Figures. The novel is linked through the experience of Isobel, and traces her shift from childhood and adolescence to adulthood and marriage. Her self-division and alienation, linked to a traumatic past, increases through the novels, climaxing in total disintegration in the last novel.

The other two novels Munchmeyer and Prospero on the Island and Latakia can be seen as double artist novels, but with a difference. In Munchmeyer and Prospero, there is a woman artist writing a novel whose protagonist is a male artist. In Latakia, the female artist communicates with her lover-also a writer-by writing the love letter which is the novel.

"The intention of Thomas's female artist protagonists in both texts is to deconstruct the traditional figure of the alienated artist-in-exile, a product of aesthetic theories of male modernism, theories of impersonal creation, which equate the

artist-figure with the male creator-God. In their place is proffered an alternate vision of writing and creation, emanating from the nontraditional female artist, which seeks to re-member, re-construct, relate and re-connect binary oppositions".¹

The short story collection, selected for the present study, Good Bye Harold, Good Luck and Ten Green Bottles represent all the major theme of Thomas's fiction. They are rightly called the representatives of her fictional creed.

Audrey Thomas's writing spans nearly three decades, beginning with her collection of short stories Ten Green Bottles(1967), leading to her most recent novel Isobel Gunn(1999)with the author having already thought on researching for her next work. With seven collections of short stories and nine novels, Thomas who is also the recipient of a number of grants and awards, is undoubtedly a front ranking Canadian novelist and short story writer. Many book reviews, journal articles, and number of theses on her fiction have appeared over the years.

I. ii AUDREY THOMAS'S NOVELISTIC VISION

"The process of writing...may have brought me closer to myself, which may not have been where I thought I was"², Audrey told Eleanor Watchel in one of her interviews. For Thomas, the essential self is not so important as the action involved in searching the self. The self for Thomas is neither important nor stable; it is a shifting identity, and writing is one way to understand and clarify the positions occupied by that identity. This concern

with identity is evident in all her fiction. Thomas and her female narrators attempt to dislodge male-defined female identity and engage in a continuing process of re-defining the self.

Much critical attention has been paid to what are called the autobiographical elements in Thomas's fiction. A large part of her fictional writings incorporates the incidents from Thomas's past. While acknowledging this she says, "Yes, I think everybody writes autobiography... but they are mostly contrived and blatantly made up."³ She gets upset at the critics obsessed with only her biographical details; however, she knows that these autobiographical elements always blur the lines between fact and fiction. Thomas's stories dive deep into human psyche and unfold human mind in relation to society, nature and environment. The incidents and situations depicted in her stories are not only fictional. Thomas projects a part of her personality in her stories to make them authentic and interesting. A substantial part of her stories is semi-autobiographical in nature and therefore, can be read as a disguised autobiography. She is rooted in place or locale of her stories and has become a part of it. As Ruskin Bond says, "Once you have lived with mountains, there is no escape. You belong to them,"⁴ is applicable to Thomas though in different context. The first person narrative in Thomas' stories not only underlines the autobiographical element in them but lends a sense of authenticity to them. She does not invent situations camouflaging them as real, to elicit reader' participation. Many of her stories are based on her own experiences, 'felt in blood, and felt along the heart' and that is why they are successful in evoking readers' participation. To read

Thomas' stories is to see the places she lived in experienced and even imagined and to transport one's self into quiet realms of nature and the crowded chaotic places. There in lies her success as a story teller. Besides it, the feminist theories of autobiography help her explore how autobiographical narration can be used by the excluded embodied female subject as a means of talking back.

Audrey Thomas, like other Canadian writers, lives in specific geographical boundaries and works under specific socio-cultural, historical and political conditions of the land, but her psyche and the imagination, like others, "...while responding to their 'situative anxieties' and 'situative tendencies' articulates sharable human concerns and situations. The ambience and milieu of the land co-mingles with creative urge of its people before it sets the agenda and sets the contours of literature."⁵

While calling herself a feminist writer, she does not want to be a part of any institutionalized movement. As she writes in the introduction to her collection of short stories 'Good Bye Harold, Good luck': "you can't add feminism to a story the way you can add vanilla to a cake, sticking your finger in and tasting... to see if it needs a bit more." Her female protagonists are the mouthpieces of the modern female confidence, revolts against patriarchy and sense of superiority. In her novel 'Intertidal life' she makes its protagonist to say: "Men are related to the sun. The sun never changes his shape. Sisters of the moon we are, shape-shifters, but, oh, so predictable in our shifting. We hold the waters of the world in our nets."⁶

Thomas calls herself a woman's writer who in dealing with the question women confront in today's society, usually focuses on conflict between men and women, her stories are of two types: those that treat the physical aspect and its effect on women's bodies, of relationship between the sexes, and those that deal with intellectual dynamics, especially when the protagonist is an artist. "Feminist theoretical perspectives help to see how the female narrating voice decenters and deconstructs male subjectivity and cultural discourses, and how Thomas manipulates a genre that has been traditionally a male reserve."⁷

Like other Commonwealth feminist writings, Canadian feminist writing tried to expose the demonic designs of the sophisticated man. The fossilization of female sensibilities, their suffocations under male dominance, the ruin of woman –all these patriarchal evil outcomes has been shown by Canadian feminist writing, of which Thomas is major exponent. They sensed the woman's role as a relatively complementary and supplementary to man's will. They couldn't find such any role, the archetypal fixed position of man for woman's well-being. Audrey Thomas, very effectively describes woman's role in man's world, picking out the animal images in her novel 'Latakia'-"It is like the bird who lives on the back of hippopotamus or the one that cleans crocodiles teeth. Such intimacies are allowed because they are mutually beneficial...these birds know that they could be crushed or swallowed at any time."⁸ Thomas points out, like her Canadian co-workers, how woman has been marginalized and treated as the other, and the outsider, the stranger not only in belle letters but in children's writings, folk tales and conic strips. On the

being made into an intellectual writer. She frankly admits that she is not that type of writer. Canadian language is predominantly meta-language because it seeks to describe an emotion-syndrome which is defined by the forces that act on the body and mind of the individual. Thomas, in Canada is more than else-where realizes that conventional language is counterproductive, and for this reason that she takes care of her language from falling flat and fading its particularity, individuality and essences.

Thomas's interest in dialogue becomes an important element in the author-reader interaction. Although maintaining a certain control, she lets the reader to solve the problem, unravel the maze, the labyrinth at the centre of many of her stories. As she states, "I really want my readers to work ..."¹² this leads us to the question of the reader's or the critic's position versus the author's. Her hope is that the ideal or model reader would understand without quite reasoning the author's senses, while at the same time she also does not prevent reader from drawing out new meanings. Confronting Barthes' either/or logic of the "death of the author," Thomas says, "I don't think our stories are over until the writer is dead and then they are not over until the reader is dead ..."¹³ Her stories are open-ended; and it is evident from the author's reworking and transforming them into novels, such as Mrs. Blood, Intertidal Life and Latakia.

The two most important aspects of Thomas's works are the quest and the abiding interest in differences in perception and points of view. Thomas had been admittedly influenced by modernist writers like James Joyce, Henry

James and Joseph Conrad. Conrad's concern with the contradictions of real/illusory appears repeatedly in Thomas's writing.

Africa, which features in several of her stories and novels, often becomes for Thomas a symbolic place for the working out of paradoxes and contradictions of civilization. Africa has been symbolized by Thomas to represent alienation, as also a metaphor for the unconscious, a dark alter ego. While Africa was a dark force, a threat, at the same time it enticed the adventurer, the missionary, the scholar, the romantic to journey into the "heart of the darkness", with its promises of either treasure or pleasure or glory. In 'Coming down from Wa', a version of this quest is seen Thomas's nineteen years old hero journeys up the Ivory Coast to Wa, to probe into the unhappy secret of his parents' past. The quest is also a frustrated artist's search for self-expression. The association of darkness and Africa is one of the few recurrent images in Thomas's fiction.

The characteristics themes and pervasive motifs in Thomas's fictions are the quest, artistic creation, sexual identity, male/female relationships, mother-daughter relationship, obsession, eccentricity, fantasy and social or political victimization. In her novel and short stories, there is a proliferation of biblical and literary allusions, references to rituals and rites of passages, female chaos and irrationality. In her fiction, motherhood becomes a developmental process through the life cycle. The perennial theme in Thomas's novel is a woman's search for freedom and independence, a theme which has been predominant in most of the Canadian woman writers. "The familiar pattern emerges from Thomas' writing is that of a woman withdrawn

from her routine surroundings, who sets out on a lonely path of self-discovery using her power within. But in final analysis, this woman discovers from her felt life that the world is hostile and chaotic, ruthlessly shaped by accident and chance and that the larger vision of life's purpose is achieved not by leading an isolated life but by entering into a significant human relationship with others which is not easily achieved but must be sought after."¹⁴ Sex and violence erupt with an exceptionally high gusto in her stories like 'Relics', 'Initram' and 'A Monday Dream At Alameda Park'.

Audrey Thomas's stories are about pain and jealousies most men and women experience in their day-to-day life. She says, "I grew ... (and) wanted to find out myself about love and pain and green eyed monster."¹⁵ Thomas is a social chronicler, for her, people and places become the raw material in stories.

Thomas focuses on female protagonists, who are rightly suspicious of calls to identity with religion, political parties, or feminism, simplistic nationalism and who interest on working out their identities alone. "We see how Thomas, through her female artist protagonists, deconstructs the traditional figure of the impersonal artist in exile, an off-shoot of the aesthetic theory of male modernism. In its place the female artist is depicted as proffering an alternate creative vision that is maternal, nontraditional and the endeavor to destabilize oppositional positions while seeking to re-construct it in ways that emphasizes personal connection, and non-combative relation."¹⁶ Her female protagonists inevitably experience alienation, exclusion, in search of identity, which is continuing process. The

fragmentation and alienation of a number of Thomas's protagonists could be the result of the author's own immigrant sensibility. Many of her female protagonists are the protagonists of the artist as a mother or "woman as creatrix." Thomas suggests that, for biological and social reasons, women have had a different relationship to creation than being an artist and men. Writing, for her, as in many women novelists, is overtly connected with pregnancy and birth. It is as both novelist and mother that many of her female protagonists know the pain and pleasure of birth. Alice in 'Intertidal life' makes this clear when she tells a female friend, "when I have to leave something as big as that (her novel) it is like trying to interrupt a pregnancy and then take it up again three months later. I'm always scared the little creature will have died."¹⁷ In other words the essential female functions like pregnancy, giving birth, mothering are inevitably ambient for the female artist. The central female character in her fiction is often fragmented, either because she verges on schizophrenia or she and the external narrator of the story share one consciousness. Such divisions-which not only allow Thomas to dramatize the individual's capacity for a variety of responses to a single event but call attention to the split between Thomas's own life and the fiction she makes of it. Her characters go for globe trotting to places like France, Greece, Africa, Galliano Island and British Columbia. The stories deal with mothers as mothers, with mothers and daughters, with mothers and husbands. The relationship of man and wife fails because the ties between individuals are unequal. Despite the constant theme of creation and creativity, death also haunts many stories in her later collections. However, there is none of

obsessive association of sex and death with creativity that one finds in the recent works of Canadian male writers. All of the death references are related to some literary work or figure. "The (self) drowned Virginia Woolf and Joyce's 'The Dead' (and even T. S. Eliot saying: that corpse you buried in your garden/ has it begun to sprout) are perhaps most present of all."¹⁸ Some stories in Ten Green Bottles have been handled in the form of abstract speculations. Having nearness with 'interior monologue' technique, these stories present the fractured psyche of their protagonists. She brings in the mythical framework to depict the universal experiences especially of the woman characters in various stages of their lives as in 'The Princess and the Zucchini.'

Audrey Thomas's protagonists are seen, "...instead of grappling with internal demons, the terrors inside their heads they are venturing to engage with lunacy of the outside world, in particular with the antic struggles that bedevil women's relation with men."¹⁹ The women in her stories seize power from weak men and their relationships dissolve.

While her fictions are manifestations of a feminist consciousness and some obvious signs of postmodern and deconstructive elements, she does not like to be considered as a deconstructionist. Her interest in etymological roots of words, experiment and innovations with form, narrative voice, are laughingly dismissed by her as the interest of "a closet deconstructionist or an inadvertent deconstructionist."²⁰ She was drawn to the unreliability of language and indeterminacy of meaning from a very young age before the emergence of this school of criticism.

Thomas's work can profitably be viewed in the context of postmodern writing. Her interest in the psychological breakdown of the individual has implications for her narrative structures. They often seem destabilized in ways that call into question our assumptions about the nature of fiction. It suggests that the conventions need to be "deconstructed" if writing is to reflect the flux of contemporary experience. Thomas forces the reader to become aware of fiction as a text, rather than as a substitute reality. She reminds us that stories are arbitrary, unreal and partial. Such willingness to disorient the reader's sense of where 'reality' resides in fiction is one of the characteristics that distinguish postmodernism from modernism.

Canada has always known of itself: that it is a polyglot, pluralistic state; that in it the cultural "melting pot" does not and never did exist. On the other hand Canada has now enacted multicultural legislation which simply confirms what it has always practiced. Given such a particular political and social climate, it is easily possible for Canadian writers to create protagonists that do not suit to the traditional literatures of the world. A mouth-piece of this literary tradition, Audrey Thomas believes that, "art is the product of imagination and the short story is a vehicle to reflect the way of living of Canadians."²¹

I. iii CRITICS ON AUDREY THOMAS – A REVIEW

Audrey Thomas is one of the major Canadian writers, having a great critical attention and acclaim. Many critical interpretations of her earlier and later works are available. Many book reviews, articles in literary journals and

personal interviews make us probe into Thomas's craft and its various aspects like language, subject-matter, style and pattern of narration, characterization, thematic concerns as well as other issues like feminism/modernism/postmodernism in her writing. Audrey's works have been studied by many Indian scholars and researchers to analyses them in Indian context. The western critics like Pauline Butling, Joan Coldwell, Frank Davey, Susan Rudy Dorstch, Sandra Gilbert, Barbara Godard, Wendy Keitner, Patricia Monk and Anthony Boxill as well as the Indian critics like Dr. Shirin Kudchedkar, P. Marudanayagam, A. G. Khan, M. F. Salat, Jasbir Jain, Veena Noble Das Manorama Trikha, P. K. Dhawan and Sudhakar Pandey are the prominent ones.

Although many early interpretations of Thomas's work are no doubt important in their own way, none of them have probed into her technical skill, experiments with the form, linguistic playfulness, all of which enriched the narrative content. For instance, Frank Davey was one of the earliest critics to recognize in the mid 70's Thomas's technical brilliance and the use of "her craft to write an extreme kind of psychological realism."²² This was, in a way, a turning point in critical response.

As Thomas's writing became more and more avant garde, from Mrs. Blood (1970) through Munchmeyer and Prospero on the Island (1971), Songs My Mother Taught Me (1973) to Blown Figures (1974), critics while finding her works important, still found them confusing and problematic. It was her story-telling capability, her realism and characterization which made her work known in the scholarly world.

Some important feminist post-structuralist readings appeared in the 80's, with critics like John Coldwell, Lorna Irvine, Wendy Keitner, Pauline Butling, Coral Ann Howells and Susan Rudy Dorscht making significant contributions to new readings of Thomas's works. Most dwelt on the connections between her fiction and Western classics whose plots she sought to deconstruct. However, many critics like Irvine, who assigned allegorical meaning and took an archetypal approach to Mrs. Blood and Blown figure.

Patricia Monk's study of Thomas's African stories is truly a path-showing attempt. In her Shadow Continent: the Image of Africa in Three Canadian Writers, Monk, taking a Jungian approach, gives one interpretation of Africa as a shadow of Canada, equating it to a quest for "ancestral Canadians." Africa has been symbolized by Thomas to represent alienation, as also a metaphor for the unconscious, a "dark alter ego".²³ While acknowledging the clichéd and stereotyped images, the critics justify these on the grounds that they reflect the subjective consciousness of the observer and not necessarily the "nature" of Africa they describe. A critic W. H. New, in a thematic study of Thomas's African stories, comments on the author's ironic look at the West's disillusion in the "New Africa" they go out for "seeking paradisiacal solutions."²⁴ This also refers to Thomas's depiction of white ambivalence towards Africa as well as the West.

Much critical attention has been paid to what are called the autobiographical elements in Thomas's writing. Eleanor Watchel in "African Images: the image of Africa in the fiction of Audrey Thomas" (1986) makes the writer to justify her use of autobiographical elements. Thomas's

statements like: "the process of writing may have brought me closer to myself, which may not have been where I thought I was."²⁵ And "yes, I think everybody writes autobiography... but such works are very much contrived and blatantly made up" throws a light on her opinions on this often-discussed issue.

Susan Rudy Dorstch in her Blown figures and Blood: towards a feminist/ post-structuralist reading at Audrey Thomas's writing. Points out the duplicity involved in the phrase "the writing of Audrey Thomas". The words may refer to Thomas's textual production, it may, however, also suggest that, "writing in fact speaks the historical figure Thomas as much as it does 'you' and 'I'. In an important sense what we call "Audrey Thomas's writing is a writing about a necessarily fictional self." She points out, however, that the literal sense of the metaphor 'about' suggests not a centering on but a marginality... just as we are, she, too, is constructed around and out of many discourses."²⁶ The very concept of biological self is increasingly undetermined in her writing, as she moves away from conventional ideas and forms for representing the self.

A critic, Gorge Bowering asked Thomas about the presence in her stories of innumerable archetypes. (This interview has been included in Bowering's review of Blown Figures, titled as The Site Of Blood (1975)). Thomas explains it as "unconscious, because I certainly never put in any... I don't consciously use symbolism."²⁷

Major Indian critics are interested in Thomas's feministic stance. While commenting on recent Canadian female novelists in his Woman's Writing in

Canada, S. Ramaswamy says: "These avant garde writers are women trying to convey a personal vision of womanhood often by violating current codes of conduct. They seem to instill in their characters an aversion for dependence, vulnerability, self-absorption and pessimism. This plethora of writers is placing a special stamp of their own sensibilities on the cultural expression of the country. Their novels speak of women of action who believe in fighting, having unlimited confidence in their power of human intelligence, who believe in and a will to achieve order, happiness, health and wisdom. In inculcating the spirit of those they meet courage, optimism and unstated delight in their existence."²⁸

Carole Greson remarks on Canadian short-story in her write-up 'Changing Counters of Canadian Literature' (published in Recent Essays on Canadian literature, edited by Manorama Trikha): "Another significant development in Canadian writing since the 1970's, the rehabilitation of a short story as a major genre, has been accomplished through the expertise of many writers, including Alice Munro, Clark Blaise and Audrey Thomas. These authors' clustered tales concentrate on specific geographical regions or social experiences, free at last on Hugh McLennan's need to justify Canada to New York. Their focus on the particularity of the local village, like Margaret Atwood in The Handmaid's Tale, Timothy Findley in Famous Last Words and Audrey Thomas in Coming Down From Wa, asserting the possibility of being Canadian and international at the same time, or like Brian Fawcett (Cambodia: A book for people who find television too slow) proclaiming the impossibility of separating local from global concerns."²⁹

R. K. Dhawan in his Canadian Literature Today places Thomas in the leading Canadian writers of post 60's:

... Thus, whereas, earlier Canadian literature meant F. P. Grove and Hugh McLennan and Morley Callaghan, when you reach for Canadian books, you reach for Robertson Davies and Rudy Wiebe and Robert Kroetsch; it is true, at the same time, for Margaret Atwood and Margaret Laurence and Alice Munro and Audrey Thomas."³⁰

A.G. Khan in his Audrey Thomas: 'Latakia': depedestalising man criticizes the treatment, the women writers give to the man/male. He gives a name to the treatment man gets in Canadian feminine fiction as 'a recipe to cook a man': "select a handful of (wo/woe) maniac males. Crush them into pieces of self, distort them to size. Derail these (centric/decentric) from some journey into some futile quest. Blow their egos to bubble. Array them into ignoble colours of greed, lust, obstinacy. Scrap them with some incidents. Drape them in decentricity. Stem them with passions. Add a few drops of semen, churn them into 'processor' of sex (better taking it from behind), the most favorable posture with Canadian novelist e.g. Atwood(Surfacing), Kroetsch(Badlands), Audrey(Latakia) season them with some intuitive women of insight. Serve in empty spaces coloured with 'field notes'. Deconstruct the sex through subversion. Batter and beat them together. Allow the men to cool and women to strip. Garnish them with some mystic rituals-tantric, yogic etc. here a perfect post-modern feministically grilled turkey. Serve without spoons. But where on earth will one find so idiots of male? Are they in plenty in Canada?"³¹

The same critic in the same article remarks:

“... How can man be both responsible as well a irresponsible simultaneously is a riddle that Audrey Thomas alone can explain.”

Margaret Atwood, the unquestioned greatest figure of Canadian literature remarks:

“Thomas has a faultless ear for dialogue, for how people sound... and she has a camera eye for detail.”³²

The leading journal in Canada the ‘Vancouver Sun’ and Kingston Whig-standard’ largely admitted the innovating short stories in Thomas’s two collections- Ten Green Bottles (1967)and Good Bye Harold, Good luck:

“A splendid and thoroughly engaging piece of writing (‘Good Bye Harold, Good luck’)... her touch with short fiction is nothing short of dazzling.”³³

-Vancouver Sun

“Thomas’s stories do bloom, with all the trumpeted magnificence, sometimes, of an amaryllis bulb, or, at other times, with the scratchy nostalgia of an old song played on an antique gramophone.”³⁴

-Kingston Whig-Standard.

In the context of these critical studies, it is my attempt to point out some important themes in the short stories of Audrey Thomas with particular reference to her short story collections entitled Good Bye Harold, Good luck and Ten Green Bottles.

NOTES AND REFERENCES

1. Sarbadhikary, Krishna. Dis-Membering/ Re-Membering: Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999), p. 98.
2. Wachtel , Eleanor. "An Interview with Audrey Thomas". Room of One's Own. Vol. No. 1986 p. 49.

Quoted from Sarbadhikary, Krishna. Dis-Membering/ Re-Membering: Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999)
3. Wachtel , Eleanor. "An Interview with Audrey Thomas." Room of One's Own. Vol. 2 No.4.1986. p. 9.

Quoted from Sarbadhikary, Krishna. Dis-Membering/ Re-Membering: Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999)
4. Bond, Ruskin. Our Trees Still Grow in Dehra. (New Delhi: Peguin, 1991), p. 7.
5. Trikha, Manorama. "Introduction". Canadian Literature: Recent Essays. (New Delhi: Pencraft International, 1994), p. 1-2.
6. Thomas, Audrey. Intertidal Life. (Toronto: General Publishing. 1986), p. 206.
7. Sarabadhikary Krishna. Dis-Membering/ Re-Membering: Fictions of Audrey Thomas. (New Delhi: 1999), p. 10.
8. Thomas, Audrey. Latakia . (Vancouver: Talon books, 1999), p.
9. Wachtel, Eleanor. Putting Up Fences in the Garden: Audrey Thomas talks to Eleanor Wachtel . Tessera 5 (Sept. 1988), pp. 7-61

Quoted from Sarbadhikary, Krishna. Dis-Membering/ Re-Membering: Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999)

10. Ibid., pp. 7-61.
11. Marudanayagam, P. "Speaking The Unspeakable: Feminism in Canada." Decolonisation And After: Studies in Indian and Canadian Writings. (New Delhi: creative Books, 1999), p. 102.
12. Bowering, George. "The Site Of Blood". Rev. of Blown Figures. Canadian Literature. 65 (Summer 1975), pp. 86-90
Quoted from Sarbadhikary, Krishna. Dis-Membering/ Re-Membering: Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999)
13. Wachtel Eleanor. Putting Fences in the Garden. Tessera 5 (Sept. 1988), pp. 7-61 Quoted from Sarbadhikary, Krishna. Dis-Membering/ Re-Membering: Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999)
14. Abraham, P. A. "Ethel Wilson's Swamp Angel: A Symbolic Vision of Female Power." Perspectives on Canadian fiction. ed. Sudhakar Pandey. (New Delhi: Prestige Books, 1994), p. 12.
15. Thomas, Audrey. "Introduction." Good Bye Harold, Good luck. (Ontario: Penguin Books, 1986), p. xvi.
16. Sarbadhikary, Krishna. Dis-Membering/Re-Membering: Fictions of Audrey Thomas. (New Delhi: Books Plus, 1999), p. 14.
17. Thomas, Audrey. Intertidal Life. (Toronto: General Publishing. 1986), p.107
18. Hutcheon, Linda. "'Shape Shifters': Canadian Women Novelists and the Challenge to Tradition".
19. Marudanayagam, P. "Why do You Think You Are? As a woman's Kunstleroman." Decolonisation And After: Studies in Indian and Canadian

- Writings. New Delhi: Creative Books, 1999. p. 116.
20. Wachtel Eleanor. Putting Fences in the Garden. Tessera 5 (Sept. 1988), pp. 7-61. Quoted from Sarbadhikary, Krishna. Dis-Membering/ Re-Membering: Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999)
21. Laurence, Margaret. "My Final Hour." Canadian Literature. (Spring, 1964), p. 196.
22. Davey, Frank. From There To Here: A Guide to English-Canadian Literature Since 1960. (Erin, Ontario: Porcepic, 1974), p. 254.
23. Monk, Patricia. "Shadow Continent: The Image of Africa in Three Canadian Writers." Ariel Vol. 8 No. 4. (Oct. 1977), pp. 3-25.
24. New, William H. "Africanadiana: The African Setting in Canadian Literature." Journal of Canadian Studies. Vol.6. No.1. (Feb. 1971), pp. 33-38.
25. Wachtel Eleanor. "African Images: The Image of Africa in the Fiction of Audrey Thomas." Room of One's Own. Vol. 2, No. 4. (1977), pp. 21-28. Quoted from Sarbadhikary, Krishna. Dis-Membering/ Re-Membering: Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999)
26. Dortsch, Susan Rudy. "On Blowing Figures... and Bleeding: Post Structuralist Feminism and the 'Writing' of Audrey Thomas. Canadian Fiction Magazine. 57 (1986), pp. 61-69. Quoted from Sarbadhikary, Krishna. Dis-Membering/ Re-Membering: Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999)
27. Bowering, George. "The Site Of Blood". Rev. of Blown Figures. Canadian Literature. 65 (Summer 1975), pp. 86-90

Quoted from Sarbadhikary, Krishna. Dis-Membering/ Re-Membering:

Fiction of Audrey Thomas. (New Delhi: Books Plus, 1999)

28. Ramaswamy, S. "Women's Writing in Canada". *Feminism and Literature*. ed. Veena Noble Das. (New Delhi: Prestige Books, 1995), p.29
29. Greson, Carol. "Changing Contours of Canadian Literature." Canadian Literature: Recent Essays. Ed. Manorama Trikha. (New Delhi: Pencraft International. 1994), P.54.
30. Dhawan, R. K. "Introduction." Canadian Literature Today. (New Delhi: Prestige Books, 1995) p.8.
31. Khan, A. G. "Audrey Thomas 'Latakia': Depedestalising Man." Canadian And Indian Literature: New Perspectives. (New Delhi: Creative Books. 1995), p. 45.
32. Cover page. Thomas, Audrey. Good bye Harold, Good Luck. (Toronto: Viking, 1986).
33. Cover page. Thomas, Audrey. Good bye Harold, Good Luck. (Toronto: Viking, 1986).
34. Cover page. Thomas, Audrey. Good bye Harold, Good Luck. (Toronto: Viking, 1986).