

the sublime aspects of his country.¹²⁹

He continued to refer to the seamy sides of life in the USA and showed the dangers of the pursuit of wealth and success in the fortunes of Canadians transplanted there. In *Each Man's Son* (1951) he opened the novel with a description of the plight of Mollie MacNeil, whose husband Archie had been enticed away from Cape Breton to enter the ring as a prize fighter in the USA, away from the colliery town of Broughton and its strong (Gaelic-speaking) highlanders turned Canadians. He is brutally exploited and taken advantage of by unscrupulous managers and trainers until he is an invalid and almost blind. His fate is implicitly symptomatic for young men from Cape Breton who are cheated in the U.S.A. The tragic outcome of his case – when the goliath returns a defeated man only to find the wife he had deserted (and his son) in the arms of a Frenchman, violence and murder follow.

After producing these novels MacLennan still felt relatively optimistic about the prospects of his country, that it could hold its own on the North American continent. While he originally defined the passage from colony to nation as Canada's emancipation from the mother country, he embraced the notion of Canada as 'a golden hinge' between Britain and the USA. The initiatives of the late 1950s, such as the foundation of the Canada Council and programmes to foster Canadian culture, strengthened his sense of confidence and the accolade of the five Governor General's Awards he received did not fail to consolidate that feeling. In his essay entitled 'Where is my potted palm?', MacLennan calls Canada 'one of the most self-conscious nations in the world' and claims maturity for his country.¹³⁰

By 1960 MacLennan felt a growing unease at American control of Canadian resources and at the American influence on the Canadian

¹²⁹ There are several lyrical passages on the Canadian landscape in the novel, cf. pp. 49f, 53f, 133f.

¹³⁰ In 'Der literarische Nationalismus in Kanada seit 1960' in: *Literaturen in englischer Sprache* ed. H. Kosok and H. Priessnitz, Bonn, 1977, pp 129-40. Paul Goetsch (p. 124) refers to the essay 'Where is My Potted Palm?' by the author included in *Thirty and Three*, a book of essays, Dorothy Duncan, ed., Toronto 1954, pp. 53f.