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Assimilation or Acceptance: The Effects of Industrialization on Appalachians in Anne W. Armstrong's *This Day and Time* and Harriette Arnow's *The Dollmaker*

Susan Litton Haslet
Longwood University

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Anne W. Armstrong's This Day and Time
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Susan Litton Haslet

Martha E. Cook
(Director of Thesis)

Candis LaPrade
(First Reader)

Carolyn McCarty
(Second Reader)

July 19, 1999
Date

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A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts in English at Longwood College, Farmville, Virginia, August, 1999.

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This one is for you all!

Modernity

Before the hard roads came my legs were strong.
I walked on paths through bracken and the fern,
And five to thirty miles were not too long
On paths I knew by tree and rock and turn.
I knew in March where trailing arbutus
Bloomed under hanging cliffs and dogwood groves
And thin-leafed willows were wind-tremulous.
I knew where April percoon bloomed in coves.
But since I drive, my legs are losing power,
For clutch and brake are not leg exercise.
I cannot drive contented by the hour,
For driving is not soothing to the eyes.
The road's grown old that I am forced to see
Above the stream where water churns to foam,
Where great green hills slant up in mystery . . .
I sometimes see a bird or bee fly home.

Jesse Stuart (1941)

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Introduction

Anne W. Armstrong's This Day and Time (1930) and Harriette Arnow's The Dollmaker (1954) confront the effects of industrialization on the Appalachian people during the first half of the twentieth century. As residents of the region during this period, both authors experienced the circumstances of progress, and both use realistic events as background for their fictional works.

The protagonists in these novels begin their stories possessing three traditionally Appalachian characteristics: harmony with nature, independence, and loyalty to family. Armstrong and Arnow explore the strengthening or weakening of these traits as a result of the characters' own life experiences, or the influence that the experiences, actions, and reactions of their families or communities have on them. Armstrong and Arnow use these same characters to examine the effectiveness of the tactics that Appalachians used to survive amid the inevitable changes of the twentieth-century industrial environment. As their traditional lifestyle is challenged, their choices are either to assimilate, maintaining a balance between traditional values and new society; or to accept, abandoning their heritage to fit into the new society.

From the first settlement of Southern Appalachia in the 1750's, generations of strong people had been nurtured within the mountains that formed its borders. Those natural walls acted as both a barrier from outside influence and a catalyst for creating in the Appalachian people those traits for which they were best known. Isolated from the surrounding portions of their states without road or rail for travel, the original settlers of the region developed their own set of characteristics. They learned to respect and appreciate the vital role that nature played in their existence, to survive independently

through hard work on their own land, and to live at peace with their families and neighbors. For over one hundred years Appalachians dwelled uninterrupted, untouched by the changes taking place in the rest of the world.

By the 1870's the Southern Appalachian region was rediscovered as a place of untapped wealth. Appalachian historian Ronald D. Eller noted that the area was promoted through literature as local color writers published articles in popular monthly magazines "such as Harper's, Atlantic, Lippincott's, and Cosmopolitan" (42). Authors like Mary Noailles Murfree in her collection of stories In The Tennessee Mountains (1884) presented romanticized portraits of the "mountaineer" residents as primitive people living in isolation, blissful in their ignorance. Murfree focused on the secluded lifestyle, playing heavily upon stereotypes and observing their typical activities with emphasis on their peculiarity. The novelty of such literary caricatures attracted tourists, and inevitably developers followed, flocking to acquire part of this overlooked region that offered a wealth of natural resources. For example, in 1870 there was only one railroad line going through the Appalachian region, connecting Norfolk to Knoxville. By 1900, development had added three more rail lines to accommodate the transportation needs of the growing industries.

The years of 1880 to 1930 have been called the industrialization era of the Appalachians. Coal mining in West Virginia and Virginia and timber harvesting in Tennessee and North Carolina brought industry into the region. Eller notes that family farms were acquired by crafty developers for as little as twenty-five cents an acre, sold by residents who were unaware of the value of the natural resources on their property and were happy to receive a few coins in exchange for their unused land (54). By 1904 the

textile industry had also entered the area, with the South's taking the lead from New England, largely because of the cheap labor that was available--wages that were 40% lower than those in the North. Mountain towns like Knoxville, Kingsport, and Bristol became mill districts (Eller 125).

From 1900 to 1930 over 600 new towns were built in the Southern Appalachians, largely as a result of the coal and timber industries, taking full advantage of the untapped labor source of men, women, and children (Eller xx). James Still's 1940 novel River of Earth, for example, depicts this aspect of life in early industrial Appalachia, as the Baldridge family is divided between their desire to maintain their traditional values and their quest for material gain. Alpha Baldridge loves her land and her independence, but her husband Brack's attraction to the coal mines, whose earning potential can provide his family with material things, keeps them constantly moving from coal camp to coal camp.

By 1917 circumstances had taken a negative turn in Appalachia. The timber industry was nearing collapse as most of the forest resources had been depleted. In 1920 a marked decline in cotton production led to layoffs and closings of mills, and the deterioration of the minerals industry in the mid-1920's affected coal mining. Eller points out that here were the three primary Appalachian enterprises pulling out of the area as quickly as they had taken over as the "backbone of mountain economy" (238).

Carelessly left in the wake were the now-unemployed natives who had been forced to shift their lifestyle from the land to become dependent on the income provided by these industries. Statistics show that by 1930 most mountain farms were no longer fully operational because the owners and workers were employed away from the land. By 1937, an estimated 47% of Appalachian families depended upon some form of federal

relief funding due to the loss of outside employment opportunities (Eller 238).

The numbers did not improve until the 1940's when 250,000 people migrated from Appalachian Kentucky alone into urban centers such as Cincinnati and Detroit for employment in industry spurred by World War II. Cleveland typically drew workers from West Virginia; Chicago, from the coal mining regions of Kentucky, West Virginia, and Virginia (Philliber 2). In these cities the vicious cycle of dependency on industry and its trappings continued. Only decades after the "rediscovery" of Appalachia by the outside world, there were few residents who had not been negatively touched by progress. It is those circumstances that influence the events of Anne Armstrong's This Day and Time and Harriette Arnow's The Dollmaker.

Armstrong's main character in This Day and Time is Ivy Ingoldsby. Ivy lives on the Virginia-Tennessee border in the late 1920's. Amid the change and modernization of her region, she strives to work her farm and survive on her own. She is motivated by her love of nature, her desire to maintain her independence, and her loyalty to her son, her neighbors, and, most importantly, herself. Armstrong bases her writing on her own observations from living in rural Sullivan County, Tennessee, in the 1920's. The setting of the novel incorporates many of the important regional issues of the time: the decline of the local timber industry, World War I, the demeaning experience of factory work and life in a mill town, and the influences of wealthy summer tourists in the area. Armstrong also mentions the looming presence of the Tennessee Valley Authority's South Holston Dam project that threatens to flood all of the characters' farms when completed. When the actual dam was completed, the area was flooded and turned into a lake, and Armstrong herself was forced to move from the cabin she inhabited.

Not only are the lives of Armstrong's characters in flux, but industrialization also threatens to make their whole region a memory. Ivy Ingoldsby represents a constant in the novel, a touchstone to the region's past, as the characters around her lose sight of their native values through contact with industrialization, allowing greed, jealousy and violence to overpower their good judgment. The lure of money and the desire for material wealth and possessions makes them self-centered and distances them from their land and families. The money generated by industrialization has the potential to improve their quality of life, but many of these characters are seduced by the destructive elements of progress--material possessions that only leave them in debt or hungry for more.

As Ivy struggles to rise above the trappings of modern society, her strength leads Allison Ensor, in his essay "American Realism and the Case for Appalachian Literature," to assert "that in Ivy Ingoldsby we have one of the earliest realistic portraits of an Appalachian woman" (636). She is the representative of the Appalachian ideal in the novel, and she does her best to maintain her optimistic outlook despite the tragedy that surrounds her. By the end of the novel, however, Ivy recognizes that she cannot close her eyes to the deterioration of her neighbors' lives any more than she can escape the inevitable change that the dam will bring to the region.

Two decades later, Arnow's character Gertie Nevels in The Dollmaker represents the same values as Ivy Ingoldsby. Arnow introduces Gertie, living in rural Ballew, Kentucky, in the early 1940's, and reveals her connection to the land, her independent and intensely self-sufficient spirit, and the devotion that she feels to her family. Her characteristics are challenged, however, when her family moves to Detroit. Like Armstrong, Arnow builds the setting of her story on historical facts of the time: the

decline in the local coal industry and the effects of World War II. The war is prevalent both in the military service that takes many men out of the mountains for the first time and in the industry it creates. Advertisements for jobs in wartime factories in places like Oak Ridge, Tennessee, appear in rural Ballew, playing upon the patriotism of the Appalachians and luring workers with the promise of high wages.

Arnold draws from her experience as a teacher in rural Kentucky and as a resident of a wartime housing project in Detroit to create realistic character and setting in The Dollmaker. When Gertie's husband takes a job in Detroit, she is transplanted into a life dictated by wartime industry, far separated from the one she has always known. It is there that her Appalachian characteristics are tested, as she loses her contact with nature in a completely manmade environment, loses her independence through mounting debt, and loses her bond with her family as they quickly adapt to their lives in the housing projects. Everyone that she encounters in Detroit is caught in the web of materialism--a world centered on possessions that only lead to the desire for more possessions.

Gertie as a woman of nature is slowly consumed by the hopelessness of the situation. Ensor notes of Gertie that "one feels that here is a real story of an Appalachian woman whose experiences must have paralleled those of many women of the time" (637). Much like thousands of other Appalachian migrants, she sees no escape from debt, and with debt there is no escape from the city, and until the family leaves the city there is no escape from complete dependence on money for sustenance. Like Ivy Ingoldsby in This Day and Time, Gertie Nevels realizes that she cannot hide from change; thus, both characters must decide how they will survive in the midst of industrialization.

Chapter 1: Nature

Nature is prominent in both This Day and Time and The Dollmaker. For generations the Southern Appalachian people shared a close relationship with their natural surroundings, and their very identities often arose from their sense of place in their farms and the homes that they inhabited. The land that they lived on provided ties with their past, sustenance for their present, and promise for their future. In his essay "A Sense of Place" (1977), Appalachian scholar John Opie states: "The most important fact of [Appalachian] life is to settle down on a piece of land. It becomes the perfect place, combining completeness (mountain and water) with solitude and is thus perfect. . . . Paradise, source of bliss and place of immortality" (117). For generations working on the land was a vital function, because in a family's isolation it was the only source of their food, clothing, and shelter. Author Harry Caudill in his essay "O, Appalachia!" (1973) observes that, because of their seclusion, each generation of Appalachians holds tightly to tradition, preserving the values and aspirations of their ancestors (522). Anne Armstrong's Ivy Ingoldsby and Harriette Arnow's Gertie Nevels share this intense, inherited belief in the importance of nature, place, and land. The differences in the two characters lie in their responses to the coming of industrialism, as they struggle to balance their individual relationships with nature with their new contact with the outside world.

In This Day and Time, Anne Armstrong's careful choice of Ivy's name reveals the importance of this character's relationship to nature: ". . . she had been the seventh of twelve--born when laurel was in flower, so that her mother named her for the rosy cloud of bloom she had looked out on through the little window beside her bed; for the 'ivy' that came each May to lighten the deep shadows of Rocky Hollow" (20). Ivy Ingoldsby

is in the spring of her life, and throughout the novel she “lighten[s] the deep shadows” brought by industrialization with the strength of her love of nature and place. Her roots run deep in the soil of the Appalachian region, and until adulthood she has only known an agrarian lifestyle. She traveled only ten miles from her birthplace to her new home after marriage so that her sense of place and identity is confined to her spot in that Tennessee soil. She ponders on places like California, where her father and siblings have moved, and Nebraska, where her husband Jim has supposedly gone, with no concept of orientation or distance. She is content in her small world.

Armstrong gives only six pages of narration to a detailed recollection of Ivy’s life in town--her only time away from her land--but the lasting impression of the experience is clear throughout the novel. A neighbor’s town-dwelling daughter urges Ivy to move, telling her, “You’ll jest wear out afore your time, Ivy, ef you keep a-stickin’ here in the knobs” (28-29). Abandoned by her husband, Ivy feels an obligation to try to give the best possible life to her son Enoch, even if it means leaving her home. With high hopes she goes to town to work in a factory. “It had been giving up something of herself to part with the cow and chickens,” Armstrong writes, “. . . closing the cabin door behind her she had been all at once filled with desperate longing to remain in the cabin she loved almost as Enoch” (29). Despite her love for her son, the natural world is such an important part of her heritage and her life that it is difficult for her to leave.

In town Ivy is disappointed to find inadequate food, schools, and lodging, as well as dehumanizing wage labor. She observes people working long hours in factories, yet having no more than they did in the mountains. As Ivy shifts from sewing factory to poultry house to domestic service, her spirit is crushed and her tie to nature is slowly

eroded: “‘I reckon I’ve died an’ went to torment,’ Ivy reflected at times. The river and mountains, her cabin, and the steep fields under the open sky no longer filled her mind. A sort of aching vacancy had taken possession of it, broken now and then by an impulse she could scarcely resist . . . [to] flee town forever” (33). She quickly realizes that no amount of money is worth the sacrifice of values that results from living in town, and she is able to escape the trap of industrialization and return to her farm.

Anne Armstrong opens This Day and Time with Ivy’s return to her home, heightening the drama of the sensory renewal that she experiences: “The strong aromatic perfume of the pines stung her nostrils. She felt a sudden return of her old strength, a comforting sense that things were beginning to be better for her than they had been for some time past” (10). She is nourished mentally and physically by her return to her native environment. She realizes that “[t]he months in town had taken something out of her and she enjoyed these hours [at home] . . . listening dreamily to the soft singing of the pines, to the endless murmur of the river” (62). Her neighbors use similes to describe Ivy’s physical condition, observing that she is physically “‘pore as a weasel’” which Ivy attributes to the fact that “‘[t]here hain’t nobody got no health in town’”(15). A short time later, however, they notice that she is “‘a-gittin’ fat as a bear’” (113) as a result of her return to the mountains. Frequent comparisons such as these show how closely the natural and the physical are related in Ivy’s world.

Ivy reacts with open pleasure when she sees her meager cabin once again and joyfully goes about her work on her farm with her days dictated by the sun and seasons rather than the schedule of man. She appreciates the bounty of nature more fully after she suffers without it in town, constantly commenting on the superiority of the most basic

elements of her life: the taste of clean, fresh water from her spring; the delicious simplicity of beans and home-baked bread; and the beauty of the most common flowers and trees.

Although Ivy returns home, she cannot fully escape the effects of industrialization. Armstrong mentions the coming of the dam to the region only a few times in the novel, but the threat that it quietly poses to the peaceful lifestyle is enormous. This dam, based on the actual South Holston Dam project in Tennessee, will provide hydroelectric power to modernize the region, but in turn will flood the very ancestral land on which Ivy and her neighbors live. Armstrong writes:

Ivy had heard talk for some time past, vague rumors, of a big dam to be built. The dam would mean that folks' cabins all along the river . . . would be swallowed up. The water would reach . . . as high, some folks said, as Ivy's own cabin. A sharp new pain shot through her heart now. "Hit 'ull ruin me ef the dam's built, hit 'ull mighty nigh take my life!" (165)

Ivy equates her land with her life. Gradually she comes to realize that she must overcome her fear of change and prepare herself for the arrival of industrialization. She has to find the strength within herself to survive even when her land is gone.

Through her friends and neighbors Ivy also witnesses the effects of industrialization on Appalachian ties to nature. Three powerful forces surround her: the older generation that avoids change, the younger generation that welcomes change, and the wealthy summer visitors who recognize the value of a balance between tradition and modernization.

Ivy's own relationship with nature helps her best relate to the older women in her

community. Any socializing that she does usually involves Old Mag Rider, Mrs. Philips, or Mrs. Byrd, who all depend on the land for their survival and their inner-strength. These women try to avoid the changes brought by modernization even as they watch their own children embrace them. Old Mag says, “I couldn’t never be satisfied, me, in nary town on earth” (71); and Mrs. Byrd comments that it “looks like a body cain’t do nothing with the young folks this day an’ time--they’re all so wild” (192). Though Ivy is only twenty-six, she participates in various mountain rituals with these mother figures: berry-gathering, molasses-making, childbirth, and funerals. Ivy learns Appalachian traditions from these women but at the same time realizes that she should not imitate their reactions to the coming industrialization. Although the older women’s avoidance allows them to continue to exist in tranquility, Ivy sees that it will prevent them from surviving when the inevitable changes arrive in their region.

In contrast to their mothers, characters Gid Rider, Nova Philips, and Buck Byrd represent a new generation of Appalachians. While their mothers peacefully co-exist with nature, they reject their rural upbringing and are interested in clothes, magazines, and automobiles. They do not participate in the rituals, but set their sights on leaving the family farms in pursuit of money made in jobs in town. Even though are her peers, Ivy Ingoldsby observes these characters with the same critical eyes as their mothers. Armstrong suggests that Ivy views lives without connection to nature and the past as meaningless and empty. Although she realizes the danger in the resistance to change found in the older women, she also recognizes the destruction that can come from a complete abandonment of heritage.

Also important in Ivy’s life is Jesse Pemberton, a wealthy man who comes with

his daughter Shirley to stay in the mountains during the summer. When Ivy goes to work for them at their cabin, she learns that it is possible to balance loving nature and changing with the modern times. Mr. Pemberton was born in the mountains, then exploited his homeplace as a leader in the timber industry during his adulthood, but has returned to the mountains of his birth to die. On his deathbed, he relates the wisdom of his life experiences to Ivy: “‘Folks like you and me, Ivy, don’t belong to towns and factories. We belong to the mountains’” (134). His words emphasize to Ivy the importance of her relationship to the land, and provide her with strength through the knowledge that whatever the future brings, she will always bear a connection to the mountains.

Far from the squalor that Ivy experienced when she lived in town around miserable people consumed by materialism, her relationship with the Pembertons makes her aware that it is possible to remain a traditional mountain woman at heart while still branching out and bettering herself. Ivy recognizes that she is “improving in more ways than one. In the past she had thought very little about her appearance. . . . But now, all at once, things were different. . . . Shirley [Pemberton] had given her, not only dresses, but all manner of things” (134). Shirley helps Ivy reconsider the subservient role of mountain women (118), and to understand the value of knowledge. Later in the novel Ivy tells Enoch: “I wisht you ’ud learn me to speak proper. . . . [T]o talk like folks where has good learnin’” (190). The Pembertons help Ivy to realize her self-worth, and Armstrong suggests that one hope for Ivy’s survival comes from knowing that she will use this newfound knowledge when faced with future obstacles of industrialization--particularly the dam.

Just as Armstrong shows how Ivy Ingoldsby draws strength from her relationship

with the land, Arnow's Gertie Nevels in The Dollmaker has a similar connection to nature. Gertie is most at peace when she is on her land in Kentucky, where she celebrates the movement of the seasons and the different activities that they require. Although the novel is set in the 1940's, Gertie works on the farm in the same manner as her forefathers, and she tries to instill her love and respect for nature in her children, the next generation.

The outdoors is more a home to Gertie than any cabin. She views the natural world as her sanctuary whose walls are made of the trees that provide boundary to her fields, whose floors are the paths and meadows that surround her, and whose roof is the infinite sky. Gertie is particularly strengthened by the night sky and uses the North star as a point of reference, which will "never change . . . never go away" (124). Her dream is to own a piece of land, "a little piece a heaven right here on earth" (77), and to buy it she saves money for fifteen years: egg money, walnut money, molasses money. For Gertie the material is so closely knit with the natural that even the cash that she holds originates in nature.

True to Arnow's title, The Dollmaker, Gertie's whittling and carving create her most important connection to the natural world. Like some women who knit or embroider, Gertie effortlessly carves everything from handles for farm tools to dolls for her daughter. Her hands cannot be idle, and any piece of wood she sees she evaluates for its suitability for whittling. In his book Harriette Arnow (1974), Wilton Eckley notes that "[f]or Gertie, good wood to whittle is like good land to cultivate. Both yield their rewards in a direct ratio to the effort and love put into them" (91). Gertie has the ability to bring the wood to life, just as the carving process renews her spirit. Thus the the

uncarved block of wild cherry wood--the size of a man's head and shoulders--is central to Gertie throughout the novel. Arnow writes that in this block of wood there is "plainly someone there, crouching, a secret being hidden in the wood, waiting to rise and shed the wood" (48). Gertie's personal mission is to help that secret, in the form of a human figure, emerge from the wood. When she lives in Detroit, it is often her ability to carve that sustains her, offering her a creative outlet for her emotions and a tie to her past.

Arnow uses the first nine chapters of The Dollmaker to show the importance of nature to Gertie and to sharpen the impact of her move into a completely man-made environment. Unlike Ivy Ingoldsby in This Day and Time, who is able to return to her land in an attempt to escape industrialization, Gertie Nevels and her family are forced from the Kentucky hills into wartime Detroit. She is driven by a sense of duty to her husband, Clovis, and out of guilt caused by her mother.

Gertie arrives in Detroit with hesitant optimism--trusting Clovis, who has promised the best of everything for them. Her hopes are dashed, however, at the first sight of their new home, the ironically named Merry Hill housing project:

Gertie for the first time really looked at the rows of little shed-like buildings, their low roofs covered with snow, the walls of some strange gray-green stuff. . . . She stared ahead past the dirty alley snow, littered with blowing bits of paper, tin cans, trampled banana skins. . . . [T]he smell and taste of the smoke choked her. (169-70)

In her essay "Harriette Arnow's Cumberland Women" (1982), Linda Wagner-Martin writes that "Arnow's implication is that much of [Gertie's] will comes from her bond with the land, and once she was torn from that, she was adrift in strange and frightening

circumstances” (80). Indeed, when Gertie is transplanted from the beautiful mountains into this industrial wasteland, she feels helpless. She is suffocated within the four walls of her tiny new home, but is equally trapped outdoors by trains, fences, and smokestacks on all sides as “[h]er own feet cried for a path, earth instead of dirty ice-covered cement” (336). Unlike Gertie’s spacious heavens in Kentucky, Detroit’s skies are cluttered with roaring airplanes and the haze of industrial smoke, leaving her disoriented by the absence of stars in the polluted night sky.

Arnold shows that Gertie is split sharply between adhering to her own traditional values and adopting the lifestyles of those around her who embrace the new environment of Detroit. Clovis and three of their children fully accept their new home, but the other two children, who share their mother’s affection for nature, are driven from Detroit either by death or rejection. The cruel lesson that Gertie learns from her observations is that, in order to survive in the urban environment, she must accept unquestioningly a modern lifestyle that is based on the material instead of the natural.

Gertie longs for communion with nature, wishing that “she could hear the creek over rocks, the wind in living trees, the bark of a fox, the cry of a screech owl!--anything alive, not dead like the clock and the Icy Heart [refrigerator]” (Arnold 327). Rodger Cunningham notes in his essay “The Tragedy of Space in *The Dollmaker*,” when Gertie arrives in the city “the true outside ceases to be a part of her home” (131). During the course of the novel, Gertie loses two of her children, one who returns to Kentucky and one who dies, and her connections with the remainder of her family weaken, but she does not crumble. Arnold offers hope for Gertie when spring arrives in Detroit:

She roused suddenly . . . and looked around her, wondering, sniffing. She

got up, sniffed again through the broken pane, then flung open her door and hurried down the steps. She stood a long time staring at the black earth, rich-looking and alive. . . . [T]his earth was black as soot, and strange, but the smell of it was much like that of other earth in other springs. (376-77)

One way that Gertie tries to sustain herself and rekindle her bond to nature is to plant flowers outside of her door: “. . . so trampled by the children their stems lay on the ground, but still they opened their little spires of pure white bloom above the cindery earth” (483). Like the flowers, Gertie rises up even after having her spirit repeatedly trampled by loss of family, home, and place.

As noted earlier in this chapter, Gertie clings to her love of nature by using the block of cherry wood as an anchor. This wood is so important to her that she ships it to Detroit and repeatedly retreats to carving it in her times of trouble. Gertie, soothed when she is alone with the wood, uses that tangible piece of her Kentucky home to escape from the realities of urban life. The secret held in the block of wood is the secret of survival for the natural Gertie. In Detroit the wood is big and in the way in their cramped dwelling, so it is put away only to be carved in her free time; other family members see her project as frivolous. Finally, at the close of the novel, the beautiful piece of wood is split into smaller boards and used to make cheap machine-made dolls.

Like the wood, Gertie is shipped to Detroit where she is trapped in the confines of the housing project. She neglects herself and buries her feelings in order to function as a wife and mother, and, by the end of the novel, she too is divided between her love of nature and the necessity for survival. Gertie sacrifices the wood to produce a product that

will buy food for her family.

Like those flowers that she plants and like that final splitting of the block of wood, Gertie as the woman of nature finally accepts her circumstances in Detroit and realizes that she must use her strength to move forward--to bloom in that strange soil. Under the forces of industrialization Gertie chooses to put her dreams of the land behind her to help her family survive even at the cost of sacrificing her own Appalachian values. While connection with nature is one source of strength that Ivy Ingoldsby will use to carry on amid industrialization in This Day and Time, Gertie Nevels' separation from nature and the land weakens her hold on her values and makes her more vulnerable to the culture of the city.

Chapter 2: Independence

Another Appalachian value found in the main characters of This Day and Time and The Dollmaker is independence. In his acclaimed book Yesterday's People (1964), Jack Weller observes of the Appalachian people:

A fierce independence was part of the heritage which settlers brought with them to the region; it proved to be an absolutely essential trait. Since the hollow where a family lived was separated from the hollows where neighbors lived, transportation and communication between them was infrequent. . . . Each man became his own provider, his own law and protector. . . . Hence the mountaineer came to admire the man who was most independent, both economically and socially. (34)

This heritage of independence is clearly important to characters Ivy Ingoldsby and Gertie Nevels, who are happiest carrying on their lives in a peaceful and self-sufficient manner, desiring nothing from the outside world. The spread of industrialization in the first decades of this century threatens their independence, often making conformity a necessity rather than a choice. Ivy and Gertie both struggle to maintain independence in their own lives against the opposing tide of family and friends who have succumbed to the forces of materialism and who encourage them to do the same.

Anne Armstrong stresses the importance of independence to Ivy Ingoldsby throughout This Day and Time. For nine years Ivy has been solely responsible for herself and her son, Enoch. Her land and her cabin are inherited from her in-laws, Uncle Jake and Aunt Jane Ingoldsby. Along with the land came valuable advice from Uncle Jake: ““Whatsomever you do, don’t let nobody git [the land] away from ye. If you’ve got ye a

little patch o' land that's yourn, you've got your bread, an' ef you've got your bread, you kin live. You hain't beholden to no man'" (28). Ivy takes his solid Appalachian advice seriously, and she resists depending on anyone but herself. After she moves to town to try to make a better life for Enoch, it is largely because of that negative attitude toward dependence that she rejects the lifestyle and returns home. When a neighbor questions her return to the mountains, she replies: "'As well fer a body to starve [on the land] as to grieve hisself to death [in town]!"' (5). She cannot live a life dictated by rules and schedules of others, and the result of her experience in town is a deeper appreciation of the value of independence.

When Ivy returns to the mountains, she realizes that it will not be an easy life, but she is willing to take that risk. She notes to Enoch that "'[a] many an' a many's the time we hain't had us ary copper to our names, an' I allays made hit somehow or 'tother'" (10-11). At the same time, she tries to escape the materialism and negative environment of town by reestablishing her connection with her past, the products and effects of industrialization are creeping into the mountains. Ivy observes that "'[t]imes is changin'.' . . . Fords, victrolas, lipsticks. Everything was changing. She was a little resentful of all of these new ways, these new things" (83). While such "new things" are not negative in themselves, Armstrong shows the potential damage that they could cause to the traditional lifestyle of the Appalachian people, turning them from productivity to dependency.

For example, the "confession magazines" enjoyed by Ivy's neighbor Leola Odum are a symbol of the change from a life of hard work to one of shiftlessness. These magazines were thrown away by the wealthy summer tourists who occupied the cabins

on the mountain and no doubt read them for entertainment. When Leola's husband Doke brings these cast-offs home he is unaware of the effects that they will have. When Ivy visits Leola, Doke tells her: "'I reckon Leoly 'ull waller in the bed long as them there confession magazines, as they calls 'em, holds out. . . . Hit's like a dog a-gittin' a taste o' sheep'" (66). Like many rural women of the time, Leola is young but has already lived a hard life filled with childbearing and poverty. In contrast to her neighbors, she does not maintain the typical role of the industrious and hard-working Appalachian matriarch. Armstrong instead uses the confession magazines as Leola's escape from circumstances she cannot control. Unlike the tourists who read the magazines and throw them away, Leola savors and re-savors each one. Ivy observes her, "lying back on a dirty pillow, the few days' babe at her breast, and in one hand a soiled and tattered magazine from which she had been reading, while other tattered magazines were scattered around on the dirty patchwork quilt that covered the bed" (63). In this scene Armstrong carefully allows the colorful magazines--Leola's window to the outside world--to cover the patchwork quilt, a traditional mountain craft, symbolically showing tradition being overtaken by a cheap modern culture.

The confession magazines spread through the community to Nova Philips, who already sports the modern fashions and careless behavior associated with the town. She is young and bright but chooses to use her ability to read on the sensational non-fiction and advertisements of the confession magazines rather than on something that will expand her mind: "'Novy, rared back on the porch,' Mrs. Byrd laughed softly, 'a-readin' them there confession magazines! Looks like a body orter find somethin' better to do with idle time 'an to spend hit a-readin'" (193). If she cannot leave the mountains,

however, then Nova, like Leola, will fantasize about the lives of others outside her boundaries. Armstrong shows the negative effect of materialism in the Appalachian society that is still based on the land and hard work for sustenance. Time spent imagining the lives of others leaves important tasks neglected.

The Victrola also symbolizes the threat modernism poses to the Appalachian heritage of independence. The Philips family is the first to purchase one, and Ivy comments on its effects, noting the generation gap as follows: “‘Mag an’ Mis’ Philips a-hoein’ an’ weedin’, an’ Gid an’ Novy a-settin’ in the house, a-playin’ the victrola!’” (192). The Odum family, too, falls victim to the victrola. Early in the novel Doke Odum plays the banjo and sings songs for entertainment (65), but later the Odum household is filled with recorded music, as “[t]he children . . . kept winding up the victrola, playing the same record over and over” (181). When Ivy compliments Leola on their new acquisition, Leola replies, “‘Hit passes the time’” (181). In these examples man-made forms of entertainment replace creativity and purpose. The despondency that Armstrong shows in these people with their new possessions is a sharp contrast to the excitement and joy that Ivy finds in the simplest elements of her traditional everyday life, as witnessed in her relationship to all facets of nature.

The Victrola is also an example of another important problem resulting from industrialization: debt. When Ivy congratulates Mrs. Philips on their purchase, she responds to Ivy that “‘a body on’y has to pay five dollars down, an’ five a month’” (83). The Odums also buy a Victrola even though they are so poor that they have to borrow food from Ivy (39). Doke tempts Ivy:

“ . . . why don’t ye git ye one? They on’y costs a feller five dollars. You

don't need to pay no more, without you're a mind to, an' you kin see a
 heap o' pleasure afore the company comes an' takes 'em away.
 Everybody is a-gittin' things that-a-way here lately--cookstoves an'
 victrolys an' Lord knows what all." (178)

For many mountain people, their experience with money is so limited and their desire to be a part of the modern world is so great that credit seems like a quick answer to funding their dreams.

The issue of credit also appears in the characters of Uncle Abel Dillard and his family. When his son, Short, loses a leg in the West Virginia coal mines, he is paid a compensation by the coal company. Bertha Jane Dillard, Short's sister, tells Ivy: "... 'ef he gits two-hundred [dollars], he's a-goin' to git us a parlor-set'" (154). By the end of the novel Bertha Jane has her parlor-set, but the furniture company representative is already on the doorstep to repossess it because the Dillards are three payments behind. When Ivy pleads for the man to leave it just a little longer, he replies: "'Good Lord, Ivy. . . . Town hain't country. . . . They hain't in business for love'" (246). While furnishings and Victrolas are not necessary to the survival of these characters, the fictional Dillards, Phillipses, and Odums had many real life counterparts. Appalachians who were lured by modern luxuries and the ease of monthly payments found themselves in irreparable debt as a result of buying on credit.

Credit quickly strips people of their independence, and Armstrong puts Ivy Ingoldsby on the fringes of the action, watching as those around her squander what little money they do have on things that they do not need and cannot afford. Ivy observes that "... victrolys don't git a body nothin' to eat'" (86). When Ivy has to go to Andy

Weaver's store and ask for credit for food until her crops mature, "... [her] heart began to beat more and more tumultuously. . . . [S]he dreaded . . . to have someone overhear her asking Andy for credit" (90). Unlike many of her neighbors, she is smart enough to understand the dependence that results from debt.

The dam is another inevitable result of regional industrialization, and with its coming it will displace the people from their land in the affected region, the source of their living. They will become dependent upon the government to compensate them for their lost homes and farms. In her Yale Review article "The Southern Mountaineer" (1935), Anne Armstrong writes:

The mountaineers will not abandon the crowded cabins in which they and the generation before them have lived, except under pressure--when they can no longer make even the barest living in the old ways. But with their extraordinary adaptability, such of them as live within the territory principally affected by the Tennessee Valley development, and others who are drawn into it, will readily adjust themselves to the comfortable and commodious houses which have been designed for their use. It will, however . . . take more than kitchen sinks and porcelain bathtubs to offset the damage that has already been done to the Southern mountaineer. (554)

Ivy Ingoldsby seems to be the model of that strong mountaineer-type to which Armstrong refers in her article. Armstrong's characterization of Ivy repeatedly suggests that she bears the "extraordinary adaptability" to endure whatever her circumstances.

Ivy feels the threat that the dam poses to her lifestyle, and she is briefly discouraged and nearly gives up hope when she thinks that the dam will destroy the farm,

the only thing she owns in the world. ““The dam’s a-comin’,”” she tells Enoch, ““and we won’t none of us be here no time, no how. The dam, hit ’ull flood us all out”” (268).

With that knowledge she contemplates returning to town to work in the factory, and, like many of her neighbors, almost succumbs to the lure of an easier life submerged in the temporary pleasures of materialism. Fortunately, by the end of the novel, Armstrong verifies her early prediction that Ivy “would manage somehow. She always had” (41). Ivy’s strength, independent spirit, and the knowledge that she has acquired from her life experiences will give her the confidence in herself that she needs to survive.

Just as Anne Armstrong demonstrates Ivy Ingoldsby’s independence in This Day and Time through her desire to hold on to her land, Harriette Arnow illustrates Gertie Nevels’ love of independence in The Dollmaker through her dream of owning a piece of land. The Nevels family has rented a farm from Uncle John Ballew for years, giving him half of their crop each season. For fifteen years Gertie secretly saves money and hoards it in the lining of her old coat with the intention of purchasing her own land someday. Gertie believes that achieving this goal will perfect her close relationship with nature and allow her to be totally self-sufficient. When she finally saves enough money to buy the Tipton Place from Uncle John, she is elated. She immediately thinks of how it will change her own life as well as her relationship to her husband Clovis and her oldest son, Reuben:

She wouldn’t have to wait. She wouldn’t have to depend on Clovis. She wouldn’t have to ask old Uncle John for credit. She wouldn’t have to ask anybody for anything. . . . [The Tipton Place] was close to her father, and her own, all her own. Never, never would she have to move again; never

see again that weary, sullen look on Reuben's face that came when they worked together in a field not their own, and he knew that half his sweat went to another man. (75-76)

Arnold's use of the singular pronouns "her" and "she" in this quotation is significant. The purchase of the land is very personal to Gertie. Although she ultimately buys it for the benefit of her family, because the transaction is done entirely independent of Clovis and through her own diligent saving, it is indeed more "hers" than "ours."

Unfortunately Gertie's independence is stripped from her all too quickly, as her decision to purchase the Tipton Place clashes with her expected traditional role as a wife --obligated to obey Clovis' wishes. When Clovis instructs her to bring the family to Detroit, she must oblige, even though it means giving up her dream, a piece of her self. Uncle John Ballew returns Gertie's money for the Tipton Place, telling her: "'We've both got to do our duty, Gertie. Yer Mom sent fer me yisterday evenen. . . . I cain't let a piece a land come atween a woman an her man an her people. . . . [W]hen Clovis is a maken you a good liven you ought to go to him if he wants it thataway'" (145-46). As the next chapter begins, Gertie and her children are on board the train bound for Detroit, riding toward a life of utter dependence. For Gertie the move will mean total reliance on Clovis, and for the Nevels family as a whole it means dependence on credit to finance their most basic needs.

Just as Gertie is physically confined by man-made boundaries in Detroit, she is also spiritually suffocating with the knowledge of the family's mounting debt. Shortly after her arrival, she compliments Clovis on his acquisitions: "'You've done, real good, Clovis, to buy so much stuff, and send us th truck money besides.'" His reply to Gertie is

unexpected: “He looked at her with a great showing of surprise. ‘Law, woman, you shorely don’t think I’ve paid fer all this. Up here everbody buys everthing on time”” (187). In Ballew, lives centered around land and family, and much of The Dollmaker documents Gertie’s struggle for her traditional Appalachian values to transcend the materialism of Detroit. It is an environment that does not look kindly upon individualism in thought or action. As the Nevels family is consumed by desire for material things and acceptance of that lifestyle, Gertie is also expected to conform.

Arnow shows that even in Kentucky Clovis Nevels’ dreams reach beyond the confines of the mountains. He does not share the traditional Appalachian characteristics with Gertie and he is dissatisfied because his own labor is not sufficient to support his family in the manner he desires. Early in the novel, Arnow writes: “[Clovis] looked around on the bare, rough-planked, big cracked floor [of the cabin] as he said, ‘. . . fer all my machine fixen an coal haulen it’s been a pore do. . . . Wouldn’t it be somethin’ now to have it like th people in Town--th electric lights an bathrooms”” (83-84). When Gertie replies that “[e]lectric lights an runnen water won’t make a empty belly full” (84), Clovis will not listen to her words of wisdom. From the moment he makes the decision to work in a factory in Detroit, Clovis gains the control over his family that he has long desired.

In the city, Clovis’ earnings determine every decision and purchase that they make. Arnow shows Gertie reflecting that

[i]t wasn’t the way it had used to be back home when she had done her share, maybe more than her share of feeding and fending for the family. Then, with egg money, chicken money, a calf sold here, a pig sold there

she'd bought almost every bite of food they didn't raise. Here [in Detroit] everything, even to the kindling wood, came from Clovis. (338)

While Arnow suggests that Clovis feels emasculated in Kentucky by Gertie's role as chief provider for the family, Gertie suffers from the loss of that role when she is forced to be dependent in Detroit. Arnow juxtaposes their two very strong personalities as they each seek independence in their own environments. Unfortunately, Clovis' decision to move to Detroit causes his family unit to dissolve as they stray further and further from their Appalachian values.

When Clovis learns that Gertie has saved money, he is angry, scolding her:

“Save. . . . That's all I've heard since we've been married. Cain't you git it into yer head that millions an millions a people that makes a heap more money than I'll ever make don't save? They buy everthing on time. . . . Cain't you git it into your head you're in a city?” (271). Clovis is lost to materialism and he exerts more control by using Gertie's hard-earned savings not to pay off their debts, but to put down payments on more unnecessary things. Late in the novel Gertie “counted in her head their total savings; less than thirty dollars now. . . . [T]hey already owed [the grocer] close to a hundred dollars. She was still, twisting her head over the sum; it was like a tight collar choking her--” (558). Through this image Arnow reveals that with each of Gertie's dollars that is spent, her hope of ever returning to Ballew diminishes further. She is trapped, unable to operate as an individual, as obligated to various creditors in Detroit as she is when the family rents from Uncle John Ballew in Kentucky. She fears living hand-to-mouth, wondering, “What did a body do when the grocer cut off credit?” (570). In Kentucky Gertie has the comfort of knowing that her secret savings are growing, but in Detroit the family's

money is spent before it is earned and all she hears are the constant cries of her empty pockets.

Arnold introduces Gertie's carving in the novel as an act of pleasure, something that she does well and enjoys. But as Gertie's hobby of whittling is gradually taken away from her, she loses her last hope of independence. Clovis' early lack of respect for her craft foreshadows his role in its destruction by the end of the novel. In an early chapter when Gertie wants to do a little "whittlen foolishness," Clovis asks her, ". . . if'n you must waste elbow grease on whittlen, couldn't you make . . . somethen somebody could use?" (40). Late in the novel when their money is nearly gone, Clovis changes his opinion, rigging up a jigsaw to allow Gertie to mass-produce "genuine hand-carved" (476) jumping-jack dolls from poor quality wood: "'Law, law, Gert,' Clovis said. . . . 'You jist want somethen you can make ina hurry, an sell cheap; there could be money in sech'" (490). Clovis is focused completely on financial gain and is blind to the significance that the art of carving has to Gertie.

Against the powerful opposing force of materialism, Gertie loses the pleasure she once had in her craft. Instead, the very activity that had once freed her from the burden of life in Detroit, and that had brought her such joy in Ballew, is replaced with pressure to profit. With that knowledge, her project of carving the beautiful block of wild cherry wood starts to bring her guilt rather than joy: "[S]he'd worked on [the block of wood] only a little while before she came wide awake with listening; it seemed the faceless man was whispering, 'There's no money in me'" (499). The work that brings her happiness is changed into work that will bring the family money, replacing her satisfaction with the dollar.

Arnow's portrait of Gertie's fall into dependence is bleak, but not hopeless. Although Gertie teeters on the brink of giving up in several scenes, her spirit is too strong to be completely crushed. Clovis gives his opinion that "[t]hat's one a yer big troubles, Gert . . . you won't give in to bein like other people. But it's somethen millions an millions a people has got to do, an th' sooner a person learns it, th better'" (366). Even in her unpleasant circumstances, Gertie cannot totally abandon her Appalachian desire for independence and individuality. But, like Ivy Ingoldsby in This Day and Time, Gertie is able to put her feelings aside when necessary and to adapt to ensure the survival of herself and of her family.

Chapter 3: Loyalty to Family

The Appalachian characteristic of loyalty to family is prominent in This Day and Time and The Dollmaker. This feeling toward family--which in these novels can encompass both nuclear family and the surrounding community grows directly from the Appalachian love of nature and desire for independence. For these people, having children is a natural cycle of life, and, in their isolation, the family unit provides the center to their existence. In Yesterday's People Jack Weller states: "The mountain family is a closely knit one, not because of shared activities, but because of emotional dependence" (59). In their book Our Appalachia (1977), Laurel Shackelford and Bill Weinberg concur with Weller's view:

Mountains, wider than they are tall, stave off travel, communication, and outside influences. A man depended upon his energy, self-sufficiency, and ability to join together with others like himself. . . . Life revolved around home. Families relied upon one another. There was a spirit of fellowship and determination in mountain communities. (18)

This dependence upon family relationships is integral to the survival of Armstrong's character Ivy Ingoldsby and Arnow's character Gertie Nevels as they face the changes that industrialization brings to them and to their families.

In This Day and Time Ivy Ingoldsby exemplifies the Appalachian characteristic of loyalty. Regardless of whether a person is relative or friend, present or absent, Ivy remains true. In her tiny community she realizes that "[a] body cain't hardly live to hisself" (146), and so she takes special care to avoid conflict that might estrange her from those she cares about. Ivy's closest relationship is with her son, Enoch. Because

her husband Jim abandoned her before Enoch was even born, mother and son have grown to rely on each other. Ivy reminds him, ““Don’t never forgit, Enoch, that me an’ you’s alone in this world”” (10). It is often for Enoch’s sake that Ivy maintains her outwardly optimistic attitude despite any uncertainties she feels inside. It is also for Enoch’s benefit that Ivy is willing to leave her cabin and land and go to town for work. Ivy realizes that the separation from nature and the loss of her independence is a small price to pay if Enoch is able to attend school and to have a better life. She sees the promise in Enoch as representative of the next generation and does a wonderful job of teaching him her Appalachian values. By the end of the novel Armstrong suggests that it is the strength of character that Enoch has developed that will help Ivy to survive.

Armstrong does not explain the reason that Ivy holds so tightly to the memory of her husband, Jim, but it may be partly for Enoch’s sake, and partly because of Ivy’s own sense of obligation to him as a wife. Despite his nine-year absence, Ivy reflects that ““Jim done me wrong, ay, Lord! But ef Jim Ingoldsby was to come a-walkin’ in, I couldn’t never in God’s world stand out agin him!”” (55). Later she daydreams of Jim’s return as “she pictured . . . her heart at times beating to suffocation--Jim returning . . . coming back home to the mountains” (188). Ivy upholds Jim’s memory because she still considers him a part of her family. Despite the endless stream of suitors pursuing her, Ivy remains loyal to her bond of marriage.

Just as loyalty to her immediate family is important to Ivy, so is the mountain community itself--which in this novel consists of Ivy, the Byrds, the Odums, the Philipsses, and the Riders, who all live in close proximity to each other. At the start of This Day and Time when Ivy and Enoch return from town, she comments that it

“‘[s]eems like folks in town don’t never make a body feel much welcome’” (34). But, when she arrives among her friends, Ivy is quickly swept back into helping with the routines of daily life. As she and her neighbors support one another, that loyal network of people helps to strengthen her in her struggles. Because of the generosity of her friends, Ivy knows that she and Enoch would never have to go without food or shelter.

Two scenes in the novel particularly demonstrate the spirit of loyalty found in Ivy’s community. Early in the novel is the funeral for Mrs. Dillard, when Ivy, along with Mrs. Byrd, Mrs. Philips, and Old Mag Rider, goes to prepare for the wake and burial. Even on that sad occasion, Ivy is so happy to be back with her friends after her stay in town that Armstrong notes: “Kinsmen and others from some distance away had arrived. With the family, they filled the benches on either side of the long table. Ivy, her face flushed with excitement, passed back and forth between the benches” (52). Later in the novel when she hosts a birthday party for Old Mag Rider, Ivy is “conscious of a vague sense of relief. Here among her own people, there was no strain for fear she might do or say the wrong thing, something that would betray her poor rough upbringing in Rocky Hollow”(151). This environment is one where people share the same social and economic status and background; all earn their livelihoods from the land and all are equally poor by outside standards. But their wealth can be calculated by the spirit, unity, and unrestrained generosity that is demonstrated if a member of the group is ever in trouble.

In the past the mountain people were not immune to jealousy, betrayal, or murder, but the coming of industrialization creates countless new reasons for conflicts to arise in once-peaceful communities. Armstrong writes in her article “The Southern

Mountaineers” that “[a]mong other changes, there has been an amazing growth in dishonesty . . . with the extension into the Southern mountain country of the Gospel of Things, through catalogs of mail-order houses, which in almost every cabin have superseded the Bible” (547-48). Material possessions heighten the differences between people and create a breeding ground for conflict.

In This Day and Time Ivy witnesses the destruction of family because of industrialization that is creeping into the community around her. Gid Rider, Nova Philips, and Buck Byrd represent a younger generation of Appalachians, influenced by all things modern, with desires and dreams that reach beyond the hills of their homes. Despite their close ties with each other, their materialism leads to their destruction. This is best represented in Buck Byrd’s purchase of a Ford automobile, a novelty to residents of the area, and his identifying characteristic. Early in the novel Ivy learns that Gid Rider and Nova Philips will probably marry soon. When Buck Byrd leaves his job in town and returns to the mountains with his Ford, little does anyone know how quickly his car will bring ruin to the relationship.

The materialistic Nova Philips is instantly intrigued by Buck’s possession and she makes no attempt to hide her interest. When Ivy tells her that Buck has returned to town,

“[Buck’s] brung his Ford,” Nova murmured, showing her dimples and lifting her eyes to throw a saucy sideways glance at Gid.

“Law, yes!--Gid, you better watch out,” Ivy went on teasingly.

“Buck, he ’ull be a-takin’ Novy to ride. He ’ull be a-stealin’ your girl from ye!” (141)

The Ford and its influential powers over young Nova are a sharp contrast to the peaceable

environment that results from a group sharing similar economic conditions. The Ford is a status symbol, representing progress outside of the mountains, and perhaps Nova also sees it as a method for escape much like the confession magazines that she reads.

Suddenly Gid and Buck, who were once peers, are made unequal in the lovers' war because of this machine, this material object. Thus Buck's car severs the loyalty between them.

The power of the Ford also forces Gid Rider--in shame as the jilted beau--to leave the very mountains that he calls home. He tells Ivy, "Me an' Mammy's a-fixin' to move to town. . . . What's the use, Ivy . . . me a-stayin' around here an' grievin' my life away?" (198). And in turn Ivy looks at the overall effect that the Riders' leaving will have: "She saw Old Mag looking back sorrowfully on that cabin where she had lived, not the best life, perhaps, in her younger days, but where she had brought up her children without the aid of a father, brought them up roughly, and yet with passionate devotion" (200). The situation leads Ivy to speculate: "'Yes, an' I reckon that 'ere old Ford,' she thought, 'hit were the cause o' partin' Gid an' Novy. Novy so crazy to git to ride in a Ford'" (217). Ivy watches helplessly as her extended "family" is broken by the Ford and the animosity that it breeds.

Gid later returns to the mountains in an agitated state, telling Ivy: "I love [Nova] enough to kill her--," but Ivy pleads with him to "bring no more trouble on your pore old mammy, you her baby, you her heart's blood!" (227). Traditionally loyalty to family may have been enough to prevent such a catastrophe, but, with the power of materialism, something that makes Gid feel so inadequate and with which he cannot compete, he feels compelled to fight the only way that he knows how--with violence. After Ivy witnesses

Gid murder Nova and Buck in a passionate rage, she is haunted by her conscience asking her, “‘Did ye put out your hand--? . . . Did ye risk your hide to save ’em, same as you would ’a--ay, Lord!--to save your own young un, to save Enoch?’” (240). To intervene in the lives of her community, as one would do with a family member, is the rule in Ivy’s community rather than the exception. In the past she would not have hesitated to do so, but as a mountain woman she is not prepared to handle the conflicts brought about by modern problems. While the effects of Buck’s Ford are extreme examples, they are evidence of the destruction to the Appalachian family that can result from the arrival of industrialization.

In the midst of the issues surrounding the Ford, Ivy’s neighbor Doke Odum challenges her own loyalty when he sees her long-absent husband, Jim Ingoldsby, in town but turns him away:

“I fixed him fer ye, Ivy! . . . Didn’t ye name hit to me a while back that you never wanted to lay eyes on Jim Ingoldsby agin as long as--”

“What were hit ye told him?”

“ . . . I told him I wisht, by God, he ’ud kep’ hisself away a right smart longer--we was all enjoyin’ ye.” (264-65)

In the bewilderment of her darkest moment, Ivy believes Doke has “destroyed all she had striven for through years and years, all she had dreamed of, that had robbed her of Jim, her man, robbed her just when she had found him. . . . Everything was over--over for her and Enoch. The end of the world had come” (265-66). Although Ivy has encountered the threat of destruction in her natural world, and loss of her own independence, this combination of Doke’s betrayal and Gid’s crime in her mountain community put her at

the edge of giving up hope for her own future and for humanity. At the end of This Day and Time, Enoch comforts his mother, showing a maturity beyond his nine years: “‘Ef all the women in these here mountains, Mammy, was as good as you are . . . there wouldn’t be no need to build no church-house, an’ fer no preacher’” (269). Enoch reciprocates the loyalty that Ivy has always given to him; thus Armstrong suggests that Ivy will have the support that she needs to survive regardless of what may come in her future.

Just as Ivy is strengthened by her family relationships in the face of changes produced by the growth of industrialism, Gertie Nevels in The Dollmaker also displays that same Appalachian loyalty to family that will help her survive. When she faces the changes of moving to Detroit, her loyalty transforms into self-sacrifice. On her farm in Ballew, Gertie’s existence centers on laboring for her family’s survival. Her relationship with nature translates into maintaining the farm that provides the family’s food, and her love of independence fuels her dream of owning the Tipton Place that she feels will ultimately benefit her whole family. Gertie’s own self-interests mesh tightly with what she believes to be the best decisions for her husband and children.

Gertie’s relationship with her husband Clovis is tested as the effects of industrialization slowly tear them apart; Arnow suggests early in the novel that Clovis has always been worldly. He desires a life out of the mountains and has a set of values very different from Gertie’s own as noted in Chapter 2. He is interested in “tinkeren” with machinery rather than working the land and in having control rather than independence. Gertie and Clovis do share their interest in their children, but their loyalties translate in very different ways. To Gertie, saving money to buy the Tipton Place is the most logical thing she can do to improve her family’s life and to help them to

be totally self-sufficient. Clovis, however, believes the only route for his family to have a better life is if they leave the mountains and he takes a job at a factory in Detroit. He writes to Gertie shortly after his arrival in Detroit: "I got a job that suits me. It pays good. . . . I will send you more [money] when I have a payday. Now, don't be stingy, Gertie. Buy what you need. . . . I want you not to have it so hard" (125). Clovis does not want to see his wife and children toiling on a farm when he can support them on his own. This conflict of interests leads to a defining moment in the novel when Gertie abandons her dream of land ownership to follow Clovis to Detroit. She follows him out of loyalty as a wife, trying to believe wholeheartedly that he has the best interests of the family in mind.

Life in the city, however, distances Clovis even further from Gertie, as he quickly adopts the ways and attitudes of those around him. When Gertie arrives at their new home, it is already filled with cheap furniture and strange new things: a gas stove, an icebox, indoor plumbing, a radio. She is overwhelmed by the alien landscape and by worry over the debt that Clovis' free-spending has incurred. "'Gert, don't start a worryen,'" he tells her, "'Jist git it into yer head that I'm a maken big money'" (187). Because she clings to her traditional beliefs and because of her inability to fall into the trap of materialism, Gertie is an outcast in Clovis' world.

Clovis chides her for not accepting her new position in life and is impatient with her when she makes simple mistakes. Arnow details Gertie's frustrations with her life in Detroit: "She could raise bushels of sweet potatoes, fatten a pig, kill it, and make good sausage meat, but [in Detroit] she didn't know how to buy" (350). The skills that she had used to keep her family fed, clothed, and sheltered in Kentucky are useless in Detroit

where everything is governed by money and credit. Clovis tells her: ““You’re allus wanten to change th wrong things”” (367), and he treats her like an outcast for not understanding or following the new ways.

The rift between Gertie and Clovis widens further as he becomes more deeply involved in union activities at his factory. His life becomes mysterious and secretive, leaving Gertie bewildered and emotionally estranged from him. The breakdown of communication nearly destroys their relationship; he begins to talk to her in a “voice low and mean . . . as if she were a mule to be ordered around” (338). When Clovis convinces Gertie to abandon her whittling and use a jigsaw to make cheap jumping-jack dolls, he becomes the reason for everything that she hates in her new life. It is because of Clovis that she is in Detroit, that the family is in deep debt, that their relationships are dissolving, and that she sacrifices her dreams, symbolized by the block of cherry wood.

The move to Detroit also tests another of Gertie’s important roles in The Dollmaker: motherhood. Joyce Carol Oates notes that “[t]he enthusiasm of the children’s acquiescence to the values of a capitalistic society is one of the most depressing aspects of this novel” (602). The changes are indeed dramatic as Arnow begins the novel with Gertie and her children working as a family unit, contented in Kentucky and excited about their move into the Tipton Place. They communicate with each other and share simple chores and Bible-study. In Detroit, however, as their loyalty wavers, the family is divided. Reuben and Cassie follow their mother’s example and reject the strange industrial world, while Clytie, Enoch, and Amos, in their eagerness to be accepted by their peers, embrace the changes and quickly forget about Kentucky, much like their father has done.

Arnow describes Reuben Nevells, the oldest son, as having “[Gertie’s] eyes and bigness of bone and cast of face” (42). Most importantly, he shares her attitude and Appalachian values. Reuben loves the land and is hopeful when Gertie buys the Tipton Place. When she is persuaded to follow Clovis to Detroit, Reuben’s demeanor changes: “The trouble grew in his eyes, but still he waited, watching Gertie, hopeful, unwilling to believe she would not speak up for their farm. She continued silent. Gradually the hope in his eyes died” (143). With the loss of that hope, the special bond between Gertie and Reuben is damaged.

In Detroit, Reuben’s will allows him to maintain his own identity, despite commands of Clovis telling him, ““You’ve got to walk where they tell you to walk”” (337). For Clovis, survival in the industrial city means adopting the ways of society in order to fit in. Gertie finally also goes against her beliefs and tries to convince Reuben to accept his circumstances in Detroit for his own sake: ““Honey, try harder to be like th best--tu run with th rest--it’s easier, an you’ll be happier in th end--I guess”” (340). But Reuben cannot stay in the man-made environment and leaves his nuclear family to return to Kentucky to live with his grandparents, selfishly choosing his love of nature and independence over his family ties.

After Reuben leaves Detroit, he does not make direct contact with his parents again. Arnow uses him as an example to show that Appalachians who totally reject and avoid the changes associated with industrialization are left behind, forgotten. Gertie views Reuben’s departure with a mixture of sadness and envy. She suffers the loss of her son, and his distance from her makes his absence seem almost like death. Gertie blames herself for his obstinancy and for turning her back on him in his time of trouble. While

Reuben's decision to abandon his family in Detroit goes against the value of loyalty, by leaving he is able to do what Gertie, because of her own loyalty to Clovis and the other children, may never be able to do: to return to nature to regain independence.

Cassie Nevels, the youngest daughter, also shares Gertie's connection to land and nature. Cassie has an active imagination, and she spends countless hours in Kentucky playing with "Callie Lou," her imaginary friend. This creative imagination is what Cassie uses in Detroit to escape the realities of the move, just as Gertie resorts to carving her block of wood for solace. Upon arriving in Detroit Cassie pleads with Gertie, "Let's go back home, Mom, please" (176). Clovis and the other children are embarrassed about Cassie's daydreaming, concerned about what people will think of her. Clovis tells Gertie: "You've got to make her quit them foolish runnen an talken-to-herself fits. The other youngens' ull git to thinken she's quair. . . . An th more you play act with her an carry on about how you hate th place, th harder it'll be fer her'" (367). Against her best judgment, Gertie follows Clovis' advice and tells Cassie: "You know well as I do you're talken to yourself. There ain't no Callie Lou.' Reuben was lost to her, the alley had the others, Henley [Gertie's brother] was dead, his money gone, the land lost. . . . Giving up, giving up; now Cassie had to do it" (379). Seeing Gertie transform from ally into enemy, Cassie becomes more introverted and begins hiding away from the housing projects. In a terrible accident, Cassie's legs are crushed by a train, and as she lies dying Gertie retracts her earlier demands, telling her: "Cassie, honey, you can have Callie Lou --allus an forever you can have Callie Lou. I'll never run her off no more--never. Hear me--Cassie--never, never--you can talk all you please'" (409). Once again Gertie feels responsible for the loss of her child. As with Reuben's character, Arnow shows that

Cassie's avoidance of change and her separation from Appalachia deprive her of the strength that she needs to survive in Detroit; thus in death she is lost forever.

Conversely, the other three Nevels children who share their father's feelings for Detroit. Clytie, Enoch, and Amos are conformists and no sooner arrive in Detroit than they adopt the attitudes of the region. Clytie, the oldest daughter, returns from her first trip to a Detroit grocery store and "plopped the basket on the table so that Gertie trembled for the eggs. 'Mom, don't make me carry this old basket no more. Some youngens called us hillbillies an throwed snowballs'" (250-51). Clytie quickly becomes a typical teenage girl in the masses of the city, leaving Gertie with "a lonesomeness for the Clytie who used to be. . . . In this new life of hers she didn't need her mother" (326). Instead, she begins talking to Gertie in "the patient mother-to-ignorant-child tone that more and more she used with [her]" (341). Clytie has accepted the materialistic lifestyle of Detroit, life in the housing project, the radios, movies, and streetcars. Like her father, Clytie believes that her conformity is in the best interest of her family.

Enoch, the middle son, also quickly adapts to the city. As he plays in the alley with the other boys, he learns the ways of the street--a code much different than the values he grew up with in Kentucky. Upon their arrival in Detroit, "Enoch looked at [Gertie] and giggled. . . . 'Mom, you look like a body out a th funny papers, an yer hat's still crooked'" (162). Late in the novel, Enoch again points out a comical picture of the stereotypical hillbilly, as he ". . . squealed with laughter and cried: 'Lookee, Clytie, didja see this--th old woman with a mule?'" and Gertie angrily replies, "'It made me think a yer Granma Kate. . . . It wasn't funny'" (523). In his acceptance of the urban lifestyle, Enoch has separated himself completely from the traditional world of the mountains and

his heritage.

Amos, too, as the youngest Nevels child, is becoming a part of Detroit. Because he is so young, he quickly forgets living in Kentucky. A short time after the family arrives in Detroit, Gertie asks him:

“Amos, honey, you recollect back home?”

“Huh?”

“You recollect back home, th trees, an runnen through th woods with Gyp [the dog], an runnen down th hill to th spring.”

He finally lifted his head . . . and looked at her. “Mom, Pop’s goen to show me a boat, a great big boat, a real live boat on a heap a water.”

“You recollect Gyp?”

A train blew, sharp, hard jabs of sound followed by the roaring rush that rattled the windows and set the house atremble. Amos listened, smiling; and when the sound had swept on he said, “That train carries people.” (259-60)

To Gertie’s dismay, her youngest child has already lost his ties to Appalachia. The family that she is left with by the end of the novel is not the family that she raised in Kentucky. It is as if she is living with a group of strangers.

Despite the strength of Gertie’s own convictions, she is alone in Detroit. The literal and figurative loss of the family that is so important to her threatens her chance for survival in modern society. While Ivy Ingoldsby in This Day and Time is fortunate enough to have the support of a son who has learned her values by her example, Gertie finds the strength to remain emotionally alone in Detroit out of respect for her duties as a

wife and mother. In both novels these characters are willing to sacrifice what they hold most dear--their land and their independence--out of their Appalachian loyalty to their families.

Conclusion

The novels This Day and Time and The Dollmaker accurately present some of the effects that early industrialization had on the land and people of Appalachia. Anne Armstrong and Harriette Arnow write about their subjects with honesty and authenticity, and, having themselves witnessed many of the events in their novels, they are able to write from personal observation and memory. These authors capture on paper a period of transition in Appalachia and the character of its residents before and after they were influenced by what David McClellan calls “townsmen and their modernity” (xvi).

Both novels share the realism and lack of sentimentality that help their readers to understand the true Appalachia, but the critical attention that This Day and Time and The Dollmaker have received is quite different. Even in the field of Appalachian Studies, the importance of Anne Armstrong’s work is largely overlooked. The republished text of This Day and Time (1970) is as difficult to find as the original version (1930), and related critical work is just as scarce. Aside from David McClellan’s introduction to the republished edition and a section in Danny Miller’s work Wingless Flights: Appalachian Women in Fiction (1996), the novel is briefly mentioned in only a handful of essays.

In contrast, Harriette Arnow has had thorough critical study of all of her novels, including her most acclaimed: The Dollmaker. The novel came in second to William Faulkner’s A Fable for the National Book Award in 1955 and is well known outside of the field of Appalachian Studies. The novel’s critical repertoire includes Wilton Eckley’s book in Twayne’s United States Authors Series (1974); Haeja Chung’s Harriette Simpson Arnow: Critical Essays On Her Work (1995); and numerous other books, articles, and essays. Four decades after its publication, The Dollmaker continues to be studied. Both

Armstrong and Arnow share an undeniable talent, but Armstrong particularly deserves more attention and commendation for her ability to portray the authentic character, lifestyle, and dialect of the Appalachian people in her time.

Armstrong's Ivy Ingoldsby and Arnow's Gertie Nevels begin their novels sharing three characteristics traditionally associated with the Appalachian region: harmony with nature, desire for independence, and loyalty to family. In both novels the effects of industrialization challenge these characteristics, and the characters either assimilate, finding a balance between modern values and those core Appalachian beliefs; or accept, adopting the modern attitudes of progress and losing touch with their inherited values. Ivy and Gertie follow a precarious path during their respective stories, and the strength of their convictions is repeatedly tested.

In This Day and Time Armstrong presents a hopeful picture of the Appalachian transition from isolation to modernity. Everything that Ivy Ingoldsby holds dear is challenged during the course of the novel: her ties to her farm and the land, her ability to survive without her husband, her will to sustain herself and her son. However, none of the setbacks that she experiences in the novel can destroy her. Ivy's willingness to do anything for the survival of her son--her loyalty to family--is the key to her own survival in the face of industrialization. Ivy will assimilate through change, moving forward without losing her past.

Armstrong ends the novel with a question of what the future holds for Ivy; possibilities range from being displaced by the dam, to remaining on her land for the rest of her life. Appalachian scholar Danny Miller believes that Ivy Ingoldsby "endures in triumph" and that Armstrong leaves the reader "... with an undeniable impression of

Ivy's victory, both morally and emotionally, and the conviction that she will continue to endure" (75-76). Because of the strength of character that Ivy displays throughout the novel combined with the support that she has from her son, Miller's assumption about Ivy Ingoldsby seems correct: come what may, she will persist.

In contrast to Armstrong's sense of hope, Arnow paints a bleak portrait of Gertie Nevels' transition from mountains to city in The Dollmaker. Gertie faces an endless stream of disappointments and tragedies when she leaves her sheltered life in Kentucky and arrives in Detroit. She loses her connection to the natural world, her sense of independence, and her emotional ties to her family--all losses that significantly weaken her spirit. But like Ivy Ingoldsby, Gertie's almost instinctual will for her family to survive in Detroit is what finally saves her from utter hopelessness.

Arnow ends her novel with a foreshadowing of Gertie's future: she will remain with her family in Detroit, a displaced mountaineer. Miller also believes that Gertie Nevels is not a "passive creature hopelessly accepting her fate" but an individual who makes "an active decision and then never shrinks from it" (156). When Gertie splits the block of wild cherry wood at the end of the novel, she is indeed making the "active decision" that Miller suggests; however, it is an active decision to accept the ways of the city, surrendering her self and her values in order for her family to survive.

The bittersweet events of This Day and Time and The Dollmaker serve to teach their reading audiences about the reactions that residents of an often overlooked region of the United States had to industrialization. By avoiding stereotypes and representing their subjects realistically, Anne Armstrong and Harriette Arnow illustrate the changes that progress brought to the people of Appalachia in the first half of the twentieth century.

Most importantly they offer poignant reminders of the difficult choices that many Appalachian people, represented by Ivy Ingoldsby and Gertie Nevels, had to make in order to survive in the modern world.

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These Hills I Love

This night a million stars pin back the sky
To make a jeweled roof above this earth
And I must go to hear the night winds cry
Over these ancient hills that gave me birth.
I will hear messages from whispering leaves
That grow from trees in forest such as mine
Where beech and birch and ash are friendly trees,
Where sycamore is neighbor to the pine.
For months I've been away from life my own,
I've heard the song of wheels against cold steel;
I've climbed skyward, trusting the motor's moan
Across the continent. And, now, I feel
The sweet true surge of life in every vein,
Herein this night with brighter stars above
With beauty, song and peace to sooth my brain
Among these rugged hills of home I love.

Jesse Stuart (1950)