Chapter IV

The practice of Simultaneity

Stacey Cameron is the protagonist of The Fire-Dwellers. Stacey Cameron is an elder sister of Racheal Cameron of Laurence’s A Jest of God. She leaves Manawaka at the age of nineteen and marries Cliff Mac Aindra, a salesman. At the beginning of the novel, she is living with her four children in Vancouver, British Columbia. She is revealing herself at the age of thirty nine, she feels unattractive, surrounded by the stresses of motherhood, chaotic by the absence of communication with her husband. Laurence has adopted the method of interior monologue to narrate the story of Stacey and her reaction to the present situation:

Everything would be alright if I only was better educated……. Listen Stacey, at thirty nine, after four kids, you can’t expect to look like a sylph……. Everything will be alright when the kids are older. I’ll be more free. Free for what? What in hell is the matter with you, anyway? Everything will be alright…. Come on, fat slob on down town, get up off your ass and get going…. All the thing I hate. Hate, but perpetuate. (8-9)

Margaret Laurence creates her to study the role of wife/mother in a modern family, in which the mothers both promoted and gulped by their children. Even though Stacey does all the unchanging responsibilities related to life as a mother, she worries that she is always sacrificing her life in this sequence of trifles. Although she accepts that taking care of children is a valuable job, she needs a little for herself to be spent. She desires to talk with her husband, her children, and the world. The Fire-Dwellers is considered as a fictional representation of feminist Betty Friedan’s description in The Feminine Mystique.
(1963) on the suffering of housewife, she described it as the problem that has no name. Stacey has attained all of her society’s recognition as a happiest women as her sister think so, she is married, mother of four children and gains respect in the society of middle class. But there is a longing inside her, which likes to come out side from her private place to the public place. So she continually strategies with in and against the confines of home, which is both her house and body. The satisfaction, which she finds through taking night courses, drinking, daydreaming, and having an affair which brings only fear and sense of vainness of modern life.

It is expected that women must find out other options to fight against this public and private spaces where communal training is twisted as legendary. Stacey at least tries her best to escape from the inner world, but most of the women not even recognise it and confined themselves inside their home. Stacey chooses memory of her past. She reaches her past through her memory; she senses a music inside her, which makes her to dance as Stacey Cameron but not a wife of Mac Aindra. She sees dance as a way to recover her subjectivity. She finds dance and memory as an outer world, where she feels herself relaxed. This is the survival strategy makes her to live both in the present and the past. But she is not aware that she has found way to survive in the present. Simultaneity is a strategy that repels a patriarchal erection which freedoms an individual over combined involvement. Stacey took a key to open the gates of her new world which helps her to escape from the burdens of the present world.

Stacey tries to unite her uneven self in to a practical subject point, where she can end time over memory. This approach is both modernist and feminist formation. As she has found out her comfortable world, she tries to take her children to her world. Though she can find an identity for herself in her simultaneously selves in the memory, she
cannot distinguish inside from the outside. So she redefines her strategy instead of reconstruction that by recognising the trivialities no longer the bad ones and balances her inside and outside simultaneously. At the end of the novel she realises her power of will transformed. In conclusion, she states,

Okay so in some ways I’m mean as all out. I’m going to quit worrying about it. I used to think there would be a blinding flash of light someday, and then I would be wise and calm and would know how to cope with everything and my kids would rise up and call me blessed. Now I see that whatever I’m like, I’m pretty well stuck with it for life. Hell of revelation that turned out to be.(272)

She recognises that she is a noble mother and owns an inside reservoir of strength and willpower. Stacey appears at her fortieth birthday with a different intellect of reception and peacefulness but not submission.

_The Fire-Dwellers_ can be called a sister novel by _A Jest of God_. Both the novels proceed with the same time. There is simultaneity of events happened to the novels as they narrate the stories of two sisters Rachel Cameron and Stacey Cameron. The former lives in Manawaka and latter in Vancovour. Simultaneity is an approach that repels a patriarchal, hierarchic edifice which freedoms the secluded individual over communal involvement. Margaret Laurence has recreated life experienced by women of her life time and Stacey Mac Aindra is a representative of collective life of her time. Spivak describes “woman transpires simultaneously in private and public spaces” (158), and by what method time and space fall in the stage of recollection where “the past doesn’t seem ever to be over” (235). The simultaneous woman is encrusted more. The simultaneity of Stacey’s past and present; she also survives simultaneously in the Manawaka cycle with
her sister, Rachel. In *The Fire-Dwellers*, Stacey MacAindra accomplishes past and present selves. Simultaneity of present and past through her memory paves the way for her to overcome the communal stress, which drags her. Besides, Stacey’s inner self and external life happen and simultaneously with Rachel’s subjectivity and inter subjectivity. This association is understood in the remembered sound of the prairie goods train.

Together Rachel and Stacey recollect hearing the scream of the freight trains of their youthful. It is a sorrowful sound that scorns the hearer: “all the trains ever said was *Get on your way, somewhere, just so something will happen, get up and get out of this town.* So I did” (33). Stacey perceives the train howl imposing her to move from Manawaka, encouraging her life of achievement. Equally, Rachel thinks of the sound in *A Jest of God*

> The sound all prairie kids grew up with, the train voice that said don’t stay don’t stay just don’t ever stay- go and keep on going never mind where. The mourning and mockery of that voice, like blues. The only lonelier sound I ever heard was the voices of the loons. . . I want to see my sister. (174)

The freight train and its sorrowful voice denote, vainness, with its numerous inferences of hopelessness, insignificance, variability, and effusiveness. It is an expression that will say Rachel and Stacey’s hunger and link their youths, but it will not offer an approach of change.

Janet Wolff in her article “The Invisible Flaneuse: Women and the Literature of Modernity” describes Modernism as literature workouts with the experiences of men. Wolff highlights Western societies’ coding of the public sphere as male and the private sphere as female: “The ideology of women’s place in the domestic realm permeated the
whole of society” (37). The so called given public sphere was a place from women was habitually left out, Wolff quotes the following promises for female city-dwellers: the prostitute, the widow, the old lady, the lesbian, the murder victim, and the passing unknown woman. Woman can be neither Goethe’s Faustian developer hero, nor Baudelaire’s strolling flaneuse. Stacey, while outwardly ignorant of lesbian options attempts the character of heroine and flaneuse, avoids old lady, and rescues prostitute:

A girl gets on the bus and sits beside Stacey. . . . What’s she seeing? Housewife, mother of four, this slightly too short and too amply rumped woman with coat of yester year, hemlines ail the wrong length. . . lipstick wrong color, and crowning comic touch, the hat. . . . I want to explain.

*Under this chapeau lurks a mermaid a whore, a tigress.* (15)

Stacey sees herself as heroine of a tragi-comedy, outfitted for the part of fool, with hat. Besides she comprehends the hollowness of external. Even though she dresses the costume of housewife, mother, fool she finds as personality breathing on the limits of society. Stacey tactically renovates herself, the fool’s cap turn into a striking chapeau as she envisions herself off the bus and into another world of freedom. Stacey’s unconventional subjectivity-her favouring of marginal spaces-enables her to transfer in world that gives space to her stasis. As Rachel asserts her eccentric subjectivity, so Stacey states eccentric spaces as empowering. Rachel reviews private spaces, and Stacey renovates public spaces to women.

It is essential to inspect an indirect partition between public and private spaces as one of the dominant gender issues within Modernism. Men live in the privileged public space of the roads while women are demoted to the private space of the home. Women, consequently, requisite envision other prospects out there this public/private dualism in
order to strengthen within communal edifices of twisted myth. White, middleclass, housewives are isolated from each other, encircled within their houses. The residential environs are that households and their inhabitants are unfamiliar even in their paradoxical nearness. Stacey distinguishes what happens in a world that is alienated internally and externally both inside and outside her house and her body. She wants to run out of the houses, like a water in order to be touched. She must transform her inner motions to outer action. When at the end she sees her lover, Luke: “Crash. Out of the inner and into the outer” (161). The mild hands of her lover momentarily remove the vehemence of her husband’s thumbs on her collar bones pressing her into deceits and suggestions. Stacey always directs within and in contrast to the limitations of home, which is both her house and her body. Dominant to this needed reform is the necessity for Stacey to grasp that her body is her bone-house and home can be wherever she is in the world. David Harvey reads Gaston Bachelard’s *The Poetics of Space* in which Bachelard conceives on space having compacted time and the house being the place that is essential for recollection. Harvey says,

Being, suffused with immemorial spatial memory, transcends Becoming.

It founds all those nostalgic memories of a lost childhood world. Is this the foundation for collective memory, for all those manifestations of place-bound nostalgias that infect our images of the country and the city, of region, milieu, and locality, of neighbourhood and community? And if it is true that time is always memorialized not as flow.(218)

A minute in which Stacey’s movements towards being in space and time, taps poetry without a companion in her house is a revolution and carnival, “I’m not a good mother. I’m not a good wife. I don’t? want to be. I’m Stacey Cameron and I still love to
dance” (124). She eliminates the parts of mother and wife and hops with faith and injury and “the fucking [she’s] never yet done” (125). She wears her vulgar high heels, tight-fitting green velvet slacks, and a purple over blouse, she puts her arms out, stretching them in front of her, her fingers moving slightly, feeling the music as though it were tangible there to be touched in the air. Slowly, she begins to dance. Then faster and faster. Stacey personifies this space, which is both inside her house and outside. She is in her body since, she clothes it as she selects, make movements as she wishes. Music and space are perceptible, but time is not. Stacey scopes into recollection and catches music inside her body, shutting her eyes; she reshapes herself as Stacey Cameron and performs a dual dance in her divided consciousness. She has been companied by Tommy Dorsie Boogie to dance in her house. Her dance shows both hurt and hope.

Yes. Yes. Yes. Like this. Like this. I can. My hips may not be so hot but my ankles are pretty good, and my legs. Damn good in fact. My feet still know what to do without being told. I love to dance. I love it. I love it. It can’t be over. I can still do it. I don’t do it badly. (125)

When Stacey dances, she identifies music and dancing as places where she can go to name herself without labels. Later being absorbed for so extended in an interpersonal self, such as wife and mother. Stacey comprehends that dancing is a technique of recuperating her subjective self, a mode of transporting the subjective self to the exterior of her body. What she does not understand, though, is that this split subjectivity is a conceivable strategy of existence. As an alternative, she imitates that although she has not been Stacey Cameron for a long time, she will “always be her, because that’s how [she] started out. But from now on, the dancing goes on only in the head” (276). Harvey proposes, time may not be remembered as movement, memory as an unsolidified space
offers a substitute account for Stacey. Really, movement and music are substitutes to the immovable postures of middle aged wife and mother. Stacey MacAindra, she returns to Stacey Cameron with in a fraction of seconds; she can play a dual role. She is present and past, memory and forgetting. She disobeys limitations of body and house, reached the places where she can listen music. She is a heroine of the still untold story,

The music crests, subsides, crests again, blue-green sound saltwater with the incoming tide, the blues of the night freight trains across snow deserts, the green beckoning voices, the men still un held and the children yet unborn, the voices cautioning no caution no caution only dance what happens to come along until The record layer switches off (125)

Language and imagery run into each other without end or opening. Borders close and there is an inter mingling of intellect. The poetic rhythm evokes independence and the opportunity of presence in numerous spaces at once. The capability to transpire in multiple places evokes Harvey’s reading of Bachelard; Stacey’s subjectivity and intersubjectivity link memory to place and to childhood. This construction of shared memory associates all of the occupants of Manawaka, particularly those who were innate in and rose up in Manawaka. By partaking a common childhood space, every single is related to one more and to her own childhood self.

Still, Harvey’s reconceptualisation of memory also discourses the necessity to novelise past and the want to look to performers for means of communal countenance. If any typical Faustian Modernism depends on the annihilation of abode as a means of narrative expression, then it follows that such a narrative would only permit for individual expression because the foundation of collective memory would be overwhelmed. Feminist Modernism works to recover sentimentality and nostalgia, which
fill addresses of place and home. The necessary redefinition of home is connected to sentimentality and to finding voice within the operation of domestic fiction. This generic engagement is a way of blending narrative and ideology to imagine the world. The Male Stream Modernist moves towards a reversal of value are also a motion away from domestic fiction and women’s writing. Sentimentality is intimately connected with women’s writing at the same time as it is linked to historical conflicts of middle-class culture. Suzanne Clark, in her text *Sentimental Modernism: Women Writers and the Revolution of the Word* claims,

> From the point of view of literary modernism, sentimentality was both a past to be outgrown and a present tendency to be despised. The gendered character of this condemnation seemed natural: women writers were entangled in sensibility were romantic and sentimental by nature, and so even the best might not altogether escape this romantic indulgence in emotion and sublimity. (2)

Associated with the modernist predicament is confrontation contrary to the vernacular and the routine. Clark elucidates this disruption from the social and from history in terms of the gendering of intellectuality where a “crisis emerges from the rejection of the narratives that have explained and legitimated feeling” (3). The modernist space is the public sphere, where movement away from the home is renowned even as the home is esteemed as an essential woman’s space implied in the construction of familial happiness, impart because the family affords a required protection with husband and children. This is the reason Stacey’s dance is so transgressed: Stacey is capable to find drive away from the family while enduring in this respected woman’s space. And she dances unaccompanied. Stacey’s dance must be notable for the action but
also mourned because, she decides to dance only inside her head. It is this type of expression and transformative effort inside the family that is quieted and ignored so that half of the history of Modernism is subdued. Clark trusts it critical that the sentimental be reinstated within Modernism so that women’s participations might be caught and appreciated. If modernism is about uprising, then women are the important insurrectionists because they continually at present review ideas of individual identity and the conservative subject,

But Modernism also gendered mass culture, identifying woman with the mass and regarding its productions. . . like advertising, as objects of critical disdain. Modernism developed its anti-sentimentality into a contemptuous treatment of women, who had to struggle both internally and externally with that contempt. (4-5)

Stacey’s inner struggle with male modernist disrespect seems in her leaning to disparage herself. She adopts patriarchal condemnation and shoots it against herself. This self-oppression is one more cause for Stacey’s transgressed dance. She releases herself within and shows this freedom outwardly. Her body dances to challenge patriarchal criticism.

The nature of receiving publicity is clear as Stacey is assaulted by mass noise that increases from the sheets of magazines and vibrates 60m the television and radio “:

‘Salad Days-Here’s How to be Slim in the Swim’. . . ‘Icings with Spicings’. ‘Flick’.A Nervous Breakdown Taught Me Life’s Meaning. ‘Flick’” (153). Outside intangible vocal sound tells Stacey in what way to look after her children and cope her weight. The inner voices crash with the exterior as she affects these commands and applies these burdens on herself. She is pounded by the world which environs and symbolises her. She both distinguishes and fights these impositions, “Listen, God, I know it’s a worthwhile
job to bring up four kids. You don’t need to propagandize me. I’m converted. But how is it I can feel as well that I’m spending my life in one unbroken series of trivialities?” (89).

She expresses to God, who in this occasion characterises intangible patriarchal voices, and problematises a world that undervalues routine details. The persistent critique of the hegemonic structures is both empowering and compelling. If the whole philosophy is the feminised opponent of modernist authority, then Stacey discriminates this power and tries to enhance the insignificances. In the last art of the fiction, the analysis quiet perseveres, but the person who reads gets her query whether the “trivialities aren’t so bad after all. They’re something to focus on” (280).

Over and done with manifold covers of opinions and uneven text, Laurence builds a equivalent analysis to the realism through which her central character glances. While Stacey brawls to transfer the vibrating pomposity, Laurence stylistically inspects social obligations. Laurence purposefully discusses her style by reviewing uniform patriarchal accounts with fragmentations, multiple-voicing, and intrusions. In this turn, Laurence problematises graded binary dissimilarities. Clark highpoints and appeals consideration to the concept, that while Modernism “practiced a politics of style. . . it denied that style had a politics” (5). Furthermore, she expounds on this unbearable parting of politics from the home:

Lest we think that the modernist separation of literature from the kitchen was politically innocuous. At worst resisting the influence of a mass culture that was all too powerful outside the domain of literature, consider what else was lost, along with the sentimental. The modernist exclusion of
everything but the forms of high art acted like a machine for cultural loss of memory. (6)

When culture is located on the other side of the binary from politics, women are omitted. Neither culture nor politics accepts women as a positive identity, in that way parting women without a practical subject position. One of the customs in which Stacey goes to integrate her uneven sense of self into a possible subject position is to fall through memory. This plan is both Modernist and Feminist in formation. Stacey Cameron, small-town girl from Manawaka travels to the big city, Vancouver. Four years later, at twenty-three years old, her life is steady, and she comes to be Stacey Mac Aindra. The retrieval of Stacey Cameron and the consciousness that the past not ever look as if to be over even while it is continuously now started, it is embedded throughout the narration of the novel. A Second Wave Feminist modernist strategy is the mode Laurence correspondences, form and content by using five dissimilar voices that are characterised by dissimilarities in typography. Regular front signifies a third-person idea of opinion, while regular front go before by a dash finds a first-person argument. If an opening is in regular front, but is indented, this formatting specifies a recollected moment. Words written in italics embody Stacey’s Stream of consciousness. Paragraph inputted all in block letters are the media breaks that disrupt Stacey’s life. Through this discordance of utterances, Stacey scopes for a place where she can diagnose herself without the tags of mother and wife, where she can reunite both subjective and inter subjective selves.

Voices in announcements are not the only vocal sounds that retell Stacey of her place in the home. If the core rhythms of Stacey’s body are rhythmical and redeeming, then the traditional rhymes are the sings that bane her, that assert she cannot be present simultaneously,
Ladybird ladybird

Fly away home;

Your house is on fire,

Your children are gone. (7, 209, 280)

Like A Jest of God, The Fire-Dwellers begins with a child’s rhyme. This rhyme is repeated by Stacey’s lover, Luke. Stacey also recollects this rhyme at the last part of the novel, but the recurrence of the rhyme altered a little: the final line is now “Your children are...” (280). The ellipsis reveals a space of opening, and sanction that Stacey has carried her children into being to live in her subjective and intersubjective relations. Along with that blank space initiates confidence and another occurrence.

The rhyme mocks her, but it also offers her with the security of an identity that the world believes. This safety in itself is seductive. Safe in the role of mother, she takes her children with her into the world because it is easier to face “with one of them along. Then I know who I’m supposed to be” (90). At the equal period, the role of mother is one of the toughest pledges in her apparent setup. Absurdly, she trusts that this part is one at which she is not noble. Stacey outlines herself in the singular, runs only one choice of how she can be in the world. Though, through the conflict of memory and the changeableness of dance. She learns the skill of existing simultaneously, Stacey as mother, wife, lover, and dancer. She finds Luke because she leaves her house in an effort to state herself separate in the concerned. With Luke, she reinvents herself by insincere about her age and suitable young lover. Checking a name that she has previously chosen for herself, he converts the medium in which she happens by calling her mere woman. She respires both air and water. But, once there, once affected by him, home still troubles her, still beckons her back. Ladybird ladybird. Yet she is grateful to Luke for:
“show[ing] me where I belonged, when you said what can’t you leave?” (252). “You faced me and touched me. You were gentle” (253). With Luke, Stacey is tackled in its place of ruined, assumed fluid promises as a substitute of static tags. By herself, she has no personal and no tale that says of woman in motion converting both the public streets and the private rooms of her world. Helene Cixous in “Sorties: Out and Out: Attacked Ways Out/ Forays” writes of the dilemma for women who look for, but do not recognize themselves in the world, “What is my place if I am a woman? I look for myself throughout the centuries and don’t see myself anywhere” (574).

Stacey stares for herself as she paces the city streets, flips pages of magazines, proceeds evening courses, talks to God, and travels in her memory. Dominant philosophies, which construct the world, do not imitate her back to herself. As an alternative, she walks the streets and grasps a girl she misrecognises as “myself coming back to meet me with a wiser chance” (85). She recites a magazine article that says her there are “Nine Ways the Modern Mum May Be Ruining Her Daughter” (17). Her current thought reproves Stacey not to devote her life disturbing because “Pre-mourning is a form of self-indulgence” (15). She envisions God asking her, “Stacey MacAindra, what have you done with your life?” (14). And her memory proceeds her dancing:

Knowing by instinct how to move, loving the boy’s closeness. . . loving the male smell of him. Stacey spinning like light, like all the painted singing tops of all the spinning world, whirling laughter across a polished floor. Five minutes ago. Is time? How? (15).

Stacey instinctually distinguishes repeated spatial and time patterns in the world, she arises to identify her simultaneous selves is in memory. She has no approach to distinguish inner self from outer self because however she has not understood that the
two are not discrete. Stacey recollects seventeen, evokes her sensual body. She is all the singing tops of all the spinning worlds. She is seventeen-twenty-two years ago, five minutes ago. She travels through time, condensing it, and concurrently travels through space.

She is simultaneous with the motion of the world. In this moment of Stacey’s remembering, she surpasses the usual and becomes mythic in a moment everlasting moment of childhood. She challenges both God and a popular culture that describe success in an American Dream of mother and wife as the superwoman who wish to stay at home to care for family and home. As a replacement, she is a modern subject functioning towards a strategy of renovation by redefining home.

Stacey’s voices facilitate between domestic worries and popular culture, internal retention and external disremembering. She outlines herself through her role as wife and mother and transfers through the world with more comfort trying these disguises because they signify who she is thought to be. It is the recollected desire and liberty driving her past that she does not know how to exemplify. Her language disrupts her from her family, who tell through muteness instead of in, “full technicolor and intense detail. And that’s okay. . . . Ian gets the message. It’s his language, too. I wish it were mine. All I can do is accept that it is a language, and that it works, at least sometimes. And maybe it’s mine more than I like to admit” (269-70). The questionable balance that Stacey attains falls even as it remakes in her inside dialogues. Through insensible speech, like Rachel’s glossolalia, she tries an effort away from the places of her detention. Helene Cixous conceives the equivalent setting and disruption related with woman’s movement within and towards herself
Through the same opening that is her danger, she comes out of herself to go to the other, a traveler in unexplored places; she does not refuse, she approaches, not to do away with the space between, but to see it, to experience what she is not, what she is, what she can be (Newly Born Woman, 86).

It is an attempt to extent what Cixous has enumerated that a woman also practices what she has been, including her past into her present subjectivity. Stacey styles the unfamiliar places and sights the opportunity of a reimagined self. But, Stacey’s modernist state is one of misfortune. Though Stacey engraves herself as heroine, she finishes her story in interruption between death and dancing. Far-sighted the sphere as deception and not journey, she judges however she relieves herself: “Well, in the head isn’t such a terrible place to dance” (276). Stacey is suitable reasonably than being Spivak’s “appropriate subject for. . . a new story. . . that makes visible all the plural arenas that are suppressed when history is written with the representative man as its subject” (158). This story is probable for Stacey since she danced and remembered and forgot. She fantasies herself away from the family where Mac occupies her space. She existed alone in her body, left from his hands on her collarbones compelling her to say there is no discomfort. But her disremembering is too excessive. In its place, as Cixous tells us, the mother heeds and dances intimate, soundless in her movement while the role changes:

Bridebed, childbed, bed of death. . . a bed of pain in which the mot her is never done with dying. . . the bed framing endless erotic day dreams. . . voyages in her memories. She wanders, but lying down. In dream.

Ruminates. Talks to herself. Woman’s voyage: as a body. As if she were
destined. . . to be the nonsocial, nonpolitical, nonhuman half of the living structure. (“Sorties” 563-64)

Stacey will pay attention to the dance inside her belly and inside her head and will attempt to trust that inside is not such a dreadful residence to be. Inexorable, inside hunts outside. There is faith for the future as Stacey may have put off dancing, she is still inquisitive: “She feels the city receding as she slides into sleep. Will it return tomorrow?” (281); this last line of the fiction infers the option of movement. For Stacey, her movement takes the external to the internal where the realized outer city pulses inside her house and her body. She is linked both to the city and to her family by melted bands. The query of tomorrow accords with her slide into sleep where all next days and past future days happen concurrently. The vague it both discloses and disguises whether she is talking of her sleep or the city or the silently protected house and family. In The Fire Dwellers, Margaret Laurence concepts a Feminist Modernist Narrative by using dissident narrative strategies as a mode to devise stories with a womanly subjectivity. Through disintegration and polyphony, recollection and association, Laurence embodies Stacey MacAindra’s problems as types of struggles in which Canadian women must engross if they are to stubbornly review customary social resolutions and create communal transformation. The Fire-Dwellers is a fiction that attacks stability and disorders of a Male Stream modernist preparation which terms woman as disgraceful. As a replacement, Stacey demands supreme structures which foretell to retain her body fit in. She fights loneliness by touching through time in her memory and through space with her body. She equalises herself in a poetics of dance and enunciates herself in many expressions.
The life of Stacey Mac Aindra voiced an undeniable truth that women, who can’t separate themselves from the outside world, must know the strategy of balancing. She assertively comes out, like how Hager did but simultaneously repents for her actions and finds the solution by balancing both the worlds of her. A Fine balance is expected to maintain the inner and outer world. Being a mother Stacey repents for her action while trying to surpass the barriers while going to the path of transformation yet assertively, she achieves at last in the battle.

Laurence’s practice of simultaneity in The Diviners is a significant modernist and feminist approach. For women, simultaneity links subjectivity and inter subjectivity, the individually concentrated self and the interpersonal or collective self, Cixous titles that “As subject for history, woman always occurs simultaneously in several places. . . personal history blends together [sic] with the history of all women, as well as national and world history” (“Laugh” 882). This increase outward-from the distinct to the communal- grips women without obliterating variance. Communities attach with communities and persons touch each other even if only for a transitory minute. In another way, when a specific woman realises herself signified in narrative, she pictures a community of women that share her experiences. She is simultaneously a distinct and portion of a combined.

The feminist aesthetic of simultaneity is produced by intermingling memory and imagination. Simultaneity is particularly significant, when the female subject is a writer since through her formation of story; she ties herself and to other women. Cixous states “the necessity of writing as a process of different subjects knowing one another and beginning one another a new only from the living boundaries of the other: a multiple and
inexhaustible course with millions of encounters and transformations of the same into the other and into the in-between, from which woman takes her form” (Laugh, 883).

This thought undoes a binary logic that names and places the additional as other devoid of exploring the opportunities of self and in-between or liminal, space. The - living boundaries of the other interact with the self’s limitations so that at moments, one is vague from the other. For example, when Morag is writing Spear of Innocence she proceeds about how she “has felt Lilac’s feelings. The blood is no less real for being invisible to the external eye” (249). In this moment of me- and imagination, Morag recollects Eva and practices pain for Lilac. The boundaries of Morag’s self-intermingle with both her recalled past and the present she is novelising.

One characteristic of stirring out limitations is distinguishing the complex multiplicity of presence. Knowledge is not simply delimited in the present moment, but in all the intricate influences that practice this moment. Morag states of this greater part as a personification of present and past selves, as multiple, connected beings:

We think there is one planet called Earth, but there are husbands, even millions, like a snake shedding its skin every so often but with all the old skins still bunched around it. You live inside the creature for quite a while, so it comes as a shock to find you’re living now in one of the husked-off skins, and sometimes you can touch and know about the creature as it is now and sometimes you can’t. (188)

When Morag reflects about the past, she considers about it as “Another shed skin of another Me” (188). She is the woman at the centre of these exists, but she cannot choose whether she desires to leave her other skins behind as leftovers, as sign to others of her living or whether she desires to retain them committed. As evidence to herself that she
has survived. This experience is a modernist condition, for she is gracelessly associated to the former although hesitation anticipatory about her place in the present and future. A different way of interpreting these husked-off skins is to see them as parts that Morag has worn at several moments in her life. Like Hagar, Rachel, and Stacey, Morag has existed in several skins as daughter, lover, wife, and mother. Stacey denotes these characters as masks that she wears, but Morag perceives them as skins that cannot be entirely detached. The skin that she is at the moment living inside is the skin of the mother, and it is a skin that cannot be shed. Pique’s absenteeism, the physical separation of a mother from a child, is what blows Morag into recognising that, she is living in this mother-skin. She is enclosed with Pique. The whole thing she touches holds traces of herself as mother and of Pique as the continuously existing daughter.

Pique’s actions are the stimulus and configuration for Morag’s own stories. As Pique verdures to go west so Morag recollects and tells her own chains of leavings. Leaving, also indicates arriving. All time Pique leaves, both Pique and Morag instantaneously expect an appearance, which indicates an entrance into knowledge and story. Leaving does not mean leaving behind. Pique’s travels contain both the past and the present. Stories are not exchanged but moved. They are not removed but supplementary to. Laurence’s feminist modernist model for altered society is not grounded on a pattern that substitute’s one story with alternative. She recommends that stories be added to respectively other so that entire voices are received. Prominently, Pique, as a signifier that floats throughout the novel, is the superficial. The skin through which meaning is formed and stories are imitated by Morag. Certainly, Pique is playing primary role in absentia throughout Morag’s narrative. In other words, Morag’s narrative is knowledgeable by Pique’s occurrence. The mother’s body resists singularity in that it
comprises traces of the child. Morag discovers this personification when she looks through old photographs. “She sees the photographs as both a totem and a part of her spirit, and she keeps them not for what is apparent but for what is hidden” (14). This dual-voicing, the system in which a signifier creates numerous senses that are deceptive and concealed on the page, reveals how significance is coated and how some meanings are more reachable than others. Robert Kroetsch in his article “Beyond Nationalism: A Prologue” discusses about the snapshot as a mocking of authority because it hangs on an incompetent to deliver evidence, and it trusts on memory to examine this novice proof: “The snapshots suggest the local it suggests the magic of recovery, the metaphysics of time stopped, the validation of art by art denied. And it admits, through its lack of intentionality, that even in knowing we cannot know” (Lovely Treachery, 69).

The photograph, therefore, embodies the native and the fabulous, the individual story and the communal account. In the reformation of a photograph in words the writer re-collects the image and practices it once more to express a story out there and after the story previously outwardly obvious in the snapshot. The first snapshot at which Morag stares is a photograph taken in the middle of the 1920s. Morag is together concealed and superficial. She is “concealed behind the ugliness of Louisa’s cheap housedress, concealed in her mother’s flesh, invisible. Morag is still buried alive, the first burial” (15). Morag’s interpretation of this photograph is learned by her anxiety of her own child’s death; she declaims this photograph as an appearance that comprises both life and death: her individual life and death. This is the first perceptible illogicality. There is a simultaneous see-through and covering, and Morag symbolizes the future and is personified by the past. She is equally mother and child. Now forty-seven, Morag is no longer confined in her mother’s body even as she will keep on so in the border of the
Morag and her parents have transferred places at the end of the first part. Morag is five years old when her parents pass away of polio, and observing back forty-two years later closely their simultaneous deaths, Morag attempts recalling the life she shared with her parents. The decease of a person does not unpleasant and culmination of her story. Primarily, Morag is irritated since she only evokes their deaths with any inevitability. She does not believe her retention to provide her an exact description of their survives. She then and there inquiries, whether an imprecise recollection is really more significant than the unconventional existence that she has created for every one of them. Morag’s fright of overlooking is soothed by the declaration, that she symbolizes her parents as considerable as her mother once exemplified her:

They remain shadows. Two sepia shadows on an old snapshot, two barely moving shadows in my shadows whose few remaining words and acts I have invented Perhaps I only want their forgiveness for having forgotten them. I remember their deaths, but not their lives. Yet they’re inside me, flowing unknowning my blood and moving unrecognized in my skull. (27)

Her descendants endure with her in observable and unseen means. However her parents once offered life to her, now Morag devises life for her parents. Formation runs both ways. Underlying this consciousness is the impression that Morag’s specific story is being produced by Pique. While Hagar, Rachel, and Stacey all embody characteristics of Canadian identity, it is Morag who precedes these survives one step additionally, as she reconstructs them in script. All of these protagonist’s narratives is a narrative of Canadian experience. Robert Kroetsch converses the exploration for collective meta-narratives as essential for the inscription of specific stories. He asserts that these meta-
narratives evade the Canadian imagination in the similar way that Canadians cannot elect upon a moment of origin. Canadians can neither be integrated nor disintegrated because “each move of a generation backs into the doubles the number of ancestors instead of refining itself toward a sacred moment” (Lovely Treachery, 27). Relatively than a direct history, remains of a story are exhumed. Kroetsch’s interpretation of Michel Foucault, practice of the imagery of archaeology to ground the encrusted, fragmented, discontinuous narratives of the past contrary to the “coerced unity of a traditional history” (7). This persistence upon multiplicity and indecision and the obstinate evaluation of Canadian history are replicated in the literature that modern and possibly postmodern Canadians products.

This understanding of going back to ghostly shadows of dynasties hints Kroetsch to prank at individuals who say that Canada has no ghosts: “Canada lacks ghosts. Ha we are our own ghosts” (Lovely Treachery, 57). Definitely, this vision is valuable as soon as rational nearly the ghostly occurrence of Hagar in The Stone Angel. Undeniably, Hagar’s existence similarly disturbs The Diviners as her plaid pin befits Morag’s ancestral pin. Canada’s Meta narrative then converts a meta-narrative about diversity and transformation, memory and forgetting. For example, Morag’s shadow parents are two of the ghosts whom she sorts living by her own living. In additional, she inscribes of their spectral survival. Morag’s combat with language occurs all over the entire fiction, similarly in the present and the past. Method and subjects replication of every one as Morag creates with words. Her irregular and repetitious life is imitated in the ways and words through remains and recurrence, predominantly as she tries her “Memorybank Movies”:
The long long long long street, and Morag walking, slowly. Her hand, sweaty, in Christie’s hand. His hand is like when you feel the bark of a tree, rough rough. Not far now. She wishes it was about another million miles. All kids have to go to school when they are six. It is LAW. What means Law? (38)

Morag starts to ask questions even she was six years old. In this context, law means she has to go to school and her, with Eva Winkler, go to school. Teacher is one of the instructors of law, and, captivingly, Morag perceives her teacher considerably the similar way as Rachel, in A Jest of God, gets both herself and the teacher before her, as all the same teachers are giants evolving from the land, part hero, part tormentor, part jester: “The teacher is a lady. Tall, giant, like a big tree waking and waving its arms. A tree wearing spectacles. Morag giggles, but inside” (40). Morag replicates upon in what way as a child, she unstated that part of a female’s existence in a male-controlled world, be a subject to retain her body beneath control and keeping her sounds silent, confidential. Laurence displays by what means the status quo is preserved and as well how it can be resisted by viewing Morag’s revolution into a woman, who knows how her voice and her body can relocate and rebel power. If Morag’s split childhood world is echoed in sentence wreckages, Miss Crawford, is an emission that surges and touches all. It looks as if, to Morag, that Miss Crawford thrusts all her words collected into an inexplicable lump. Morag absorbs from seeing Miss Crawford that a person required to be careful with in what manner she practices words:

The teacher says a whole lot of stuff welcome boys and girls I know we’re going to get along just beautifully and I know you’re going to work hard and not make any trouble and I may as well say right now that
troublemakers will find themselves in trouble and it is the ruler across the hands for them and the really bad behavers get the strap from the Principal. (40)

The body is the place of degradation and of the embodiment of power. By harm the body, the figure of authority asserts their power. This paragraph conveys together language and the body and indicates by what means both words and movements can communicate. Morag acquires a language of words and a language of the body and give a new definition both to create them and demonstrative of her own practices. Morag interprets Eva’s weeping into sound, using repetition to link the drenched of her crying to the falling of her faces. Subsequently the first day of school is completed, Morag is offended that, she does stand not up till now be acquainted with how to recite the page, while she reads the world very commendably. She studies to control her body.

Morag’s execration, viewing, and heeding are implements that she practices to attack and overthrow power. She observes how teachers respond to students’ comportment; she heeds to how pupil’s discourse about and respectively other; and she behave herself consequently. The illogicality concerning her suitable swear words and silence, amid her disruptiveness and her resentment brands her challenging to recite. The teachers cannot regulate whether she is brilliant or unclear. Morag procedures these misperceptions to her good turn. Her tactic is at no time.

Morag’s falling out create innovative considerations. As a grownup, Morag creates intellect of the domain by viewing and heeding and then converting into written language. She recalls her childhood, she realises that even as a child she was involved in a modernist construction between death and beauty, deterioration and decoration. These ostensible illogicalities uniform the queries that Morag searches. How can something be
both beautiful and ugly? Both alive and dead? These interrogations also emerge from Morag’s personal worries contiguous Pique’s well-being. Morag watches the ugly flies with the beautiful name: “When she peers close, she can see that their wings are shining, both blue and green. Can they be beautiful and filthy?” (49). When Prin explains to Morag about how her only child was innate dead, Morag is shocked: “Dead when born? Oh. How could you be born and dead at the same time?” (53). Morag explores the leading dual thought and initiates to learn that, the world is not dualistic. Even though to certain opening amid beauty and filth, life and death, may give the impression unbearable to bond, to Morag that hole is what is vital. What happens in that opening is opportunity.

Morag discovers opportunity inside breaks, since that is wherever she opinions. The veiled, the unspoken, the prohibited are what she realises and what she decodes, and then visible and articulated. She is of the farmstead and of the urban. Her parents are departed; hitherto Christie and Prin turn out to be her parents. The past and the present happen at the same time. Her education arises from books and mouths. She declaims Wordsworth and Christie delivers old songs and executes them for Morag. Christie trusts in the power of songs and tales. He trusts in desire and opinion. He displays Morag in what way to exemplify both, from the pages of books and from the chair of his carriage. Morag acquires knowledge from several places. Pique’s departure in exploration of her own knowledge hints Morag to replicate on her own methods of getting knowledge. What Morag thinks of is associated to exasperating to recognise Pique’s longings and desires. Morag’s realises that her education derives from a divergent places, and what she absorbs as a child from the LAW is very dissimilar than what she acquires from other places and people, particularly in case of her identity and her place in the
communal order. Morag moves her “Memory bank Movie: The Thistle Shamrock Rose Entwine the Maple Leaf Forever”, Morag’s identity actually created by what is intimate and what is external:

Morag is twelve, and is she ever tough. She doesn’t walk all hunched up any more, like when she was a little kid. Nosiree, not her. She is tall and she doesn’t care who knows it. Her tits have swollen out already, and she shows them off by walking straight, swinging her shoulders just a little bit. Most of the girls are still as flat as boards. (70)

Morag’s assertiveness, offer her with an individuality that is dissimilar and distinct from that of the other children, particularly the other girls, and she practices, what she has to her gain. Morag selects not to let class discriminates her. As an alternative, she customises her own image and identity, and that identity is, once more, erected on ambiguities. Even though her body is developing as a woman. She practices her body in an approach that counterattacks the female stereotype. She is strong, and she does not “fight like a girl scratching with her fingernails. She slugs with her closed fist. Boys or girls, it makes no difference” (70). Morag will oppose anybody and safeguard Eva Winkler apart from Eva’s father. Morag is harsh, but she also recognizes, when she cannot gain a success in a combat.

Features of Morag’s identity are initiated on what is present outside her body. For example, she eaves drops her teachers’ discussions as they discourse her assertiveness, but she practices this information to her benefit. It is significant how, she is being branded, she can disrupt their opportunities, challenge their brands. Individuals with whom Morag has communicated are a part of identity-making. If landscape and place are meta-narratives that express to a Canadian identity, then the school building where the
law is imparted and smeared also notifies Morag’s sense of self it is a clearly British identity that is endorsed. While as a child Morag assessed the classroom, when she stopped singing because of Jules, the element that Morag’s daughter is Métis advises that Morag’s current denigration of her grade six classroom increases power and is learnt by Pique’s radicalised identity. Morag realises the classroom as she did, when she was twelve, then again she also perceives it more noticeably as a space that would eliminate her daughter as it omitted Pique’s father.

On the wall of Grade Six room are two “great big framed pictures. No colours, just very dark brown or black, shadowy. One is of two people, a man and a woman, dressed in olden day’s poor clothes, kneeling down. The Angelus. Which means a bell is tolling, telling them it is time to pray” (79). Painted between 1857 and 1859, The Angelus, by Jean-François Millet, portrays a man and a woman standing in a field that they are reaping with a pitchfork, a carrier, and a rural pushcart. The Angelus is a French realist pictures that treats both the individual and the landscape. These peasants lead the focal point of the portrait with the land widening under their bases and the church tower a simple shadow on the horizon. The man looks advancing with his hat in his hand and the pitchfork beside him as inflexible in the land as the man himself. The woman is in shape with her head so curved that her nose near to the horizon. These are devout people who admire both land and God—a good lesson for children to acquire. Though the criticism of the time protested to the “dirtiness” of the image, modern critic John Canada says that “Millet’s noble poor seem a little self-conscious of their symbolic importance, a little too cleaned up to smack convincingly of the soil of which they are supposed to be an emanation” (164). Morag, still, realises the two figures as the school proposes her to get them. They are deprived and self-effacing, and the depiction expresses of bygone
days. They shows of how extreme society has emanated, while retelling the children that these devout and humble figures are still identifiable and conversant. Additionally, Morag’s memory enlarges upon the imagery personified in The Angelus. Morag recollects the depiction with the two facts kneeling—not standup on the soil, subordinate to both God and land. Whereas the facts modify situations in the recollected appearance, the gratified and determined of the image persists the same. Somewhat, the imagery is deepened as the landscape fades from memory and the figures’ poverty and state of inferiority are related. Morag’s former inquiries around the position of inexactness are replied; the inexactness is less vital than the expressively honest. Like the photograph, the image also proves Kroetsch’s concept of the incomprehensible.

Morag cannot recognise the existence of those two figures, but the acquainted landscape provides the impression of familiarity. Contrasting the snapshot, the pattern of the oil image signifies not the local, but the foreign in both time and place. This image signifies another time and another place, up till now even the conversant can be originated in the unaccustomed. Together the snapshot and the painting are an effort to produce the allegorical and the moral. The another painting on the wall of the Grade Six classroom is equally other composite, together for what is existing and what is concealed: “The other picture is worse—a whole lot of soldiers looking terrible, and a drooping Union Jack, and in the middle a man falling or fainting with his eyeballs rolling upwards. The Death of General Wolfe” (75). Painted by Benjamin West in 1770, The Death of General Wolfe portrays James Wolfe’s death on the Plains of Abraham in 1759. The image characterises an essential occasion in Canadian history. The image’s complication, conversely, come from its background, its content, and its reaction. As
Daniel Francis clarifies in *The Imaginary Indian: The Image of the Indian in Canadian Culture*, the painting

became one of the most enduring images of the British Empire, reproduced on tea trays? wall hangings and drinking mugs. . . . Today it still appears in history textbooks as an accurate representation of the past. Yet as an historical document, it is largely a work of fiction in reality, Wolfe died apart from the field of battle and only one of the men seen in the painting was actually present.(13)

Created by an American existing in London, it portrays an idealised interpretation of a triumph that brands Canada a British colony. A hero is finished on a canvas, not on the battleground, and Morag distinguishes the posturing present lacking, considerate all that is concealed. Benjamin West was born near colonial Philadelphia in 1738. At twenty-one, he was directed to Rome to learn art. An American with skill, West used Europe’s captivation with Native peoples to his gain, “claiming to have had his first painting lessons from wandering Indians who had shown him how they made colors from clay to paint their faces” (Canaday, 25). He developed vastly popular in Italy and at that time went to London three years later and was similarly efficacious. He established many commands from being beneath the benefaction of King George III, and he was a front-runner in the formation of the English Royal Academy. For an American, West was immersed in English tradition, and he united his North American past with his European present to produce *The Death of General Wolfe*. The image associates the classical with the contemporary, together in method and contents. The image was an invention as it gives out with a contemporary event, when the Royal Academy was favoring the past over the present and the general over the particular. To shade a specific incident that
happened a mere ten years earlier, and in one of the colonies, worked contrary to the grand manner in painting. Though, the elegance of the painting and the locating of the figures in a display that resonances Christ’s testimony from the cross derive from the classical tradition. Since Morag evokes, General Wolfe is the central figure in the image as he faints in the foreground. The drooping Union Jack is scarcely identifiable as it billows down a pole thought by a soldier. The far-reaching billow of the flag encompasses the same sweeping line of Wolfe’s frame whereas, the mast is a sturdy straight up line that magnets the eye to the general and then to a stooping figure in the left foreground. One flaw enclosed in this appearance is that though Wolfe passes away and the Union Jack drops, success is at hand. Wolfe’s death is a principled and brave demise, his life offered to Britain; he is a Christ figure forgoing his lifespan for his persons.

The classic and the contemporary, confusion and order, fact and fiction correspondingly occur in this portrait. The contextual of the portrait is a form of straight, spectral bodies touching under exhausts of smoke that mark the sky. The center, conversely, is separated amid three clusters of soldiers, who gaze unhappily on Wolfe’s body. One among the groups of soldiers, an Iroquois warrior bends with his chin resting on his fist. This symbol is adjoining to the observer and directly ostensible. Similarly as his chest and legs are unadorned whereas, a further figure in the portrait is entirely dressed in army outfits. This attachment of the Iroquois warrior is West’s own construction. Even though he may have deep curiosity in “the Noble Savage of the American forest” (Francis, 13) West also commodifies the body of the warrior significant that “Europe was fascinated by stories of the Indians, who were sometimes regarded as exotic savages and sometimes as personifications of nature’s nobleman”
(Canaday, 26). Additionally, there were positively no Native peoples at Wolfe’s side, for Wolfe hated Native peoples, “all of whom fought on the side of the French anyway” (Francis, 13). In such a system, history is dramatized, humans become mythic, and persons in positions of power are the ones, who govern what stories are dispersed.

The Death of General Wolfe generates a dramatized history that signifies Wolfe as an influential and noble hero for Canada. There is an added story of Wolfe’s military history that stimulate confuses, who is privileged in Canada’s identity formation since Wolfe’s story is one more side of Morag’s story. Morag’s intellect of her history is complicatedly related to the stories and books that Christie told her. Deprived of parents to describe her own personal history, she derives from Christie, who conveys Morag both his history and her history. Christie’s descent is situated in the Scottish Highlands. The Logan motto, “This is the Valour of My Ancestors”, and the war cry, “The Ridge of Tears,” signify unity and disunity. Christie practices these signs to say Morag the story of the missing combat at Culloden: “A cry heard at Culloden, in the black days of the battle, when the clans stood together for the last time, and the clans were broken by the Sassenach cannons and the damned bloody rifles of the redcoat swine” (57). James Wolfe was one of the redcoat swine who overpowered the clans and Charles, The Young Pretender, in the Forty-Five Rebellion, when Charles exasperated to motivate King George II from the British throne. The ambiguities between the pictures and stories, Morag gets at home and those she perceives and understands at school make an identity, that is numerous and fragmented. There are manifold significance in Morag’s story, develop more ostensible, so the difficulty of Pique’s story tops. Pique’s existence as a floating signifier changes what is thought and what cannot be understood. Morag recollects her own story as it is different by Pique’s occurrence. There are many vital
characteristics represented through the portraits of West’s *The Death of General Wolfe* and Millet’s *The Angelus* hanging on the wall of the Morag’s classroom. The stories and histories that are being advantaged are not the stories, that assert either Morag’s identity or Jules Tonnerre’s identity or of other children in the classroom. These two paintings emphasize the myth that Canada has two establishing cultures-English and French. Even though *The Death of General Wolfe* braces an image of British superiority, *The Angelus* attends as a testament to endurance in the surface of misfortune and to confidence over belief in God and Church. These images and the stories they communicate and tell again the children of the supremacy of church and state.

The state’s influential part in identity realization is also strengthened through song. Every morning “Grade Six shuffles to its feet” to sing ‘O, Canada’ in English and French (76). In addition support the binary edifice of Canada into English and French, the song also boosts a patriarchal structure where war is privileged. Despite the fact there is mention to the forefathers’ land and the sons’ command, there is no indication of Canada’s daughters or the role women perform in patriot love and protecting of the fatherland. While, the mid-1930s’ ‘O Canada’ is not so far the national anthem, but it is still portion of the procedural of being a Canadian and therein touches the method people appreciate the role of Canada and the part of the specific in Canada. Through song, voices originate organized and merge into one. Dissimilarity is removed, whereas a distinct identity is strengthened.

Grade Six upsurges again as “Miss Mc Murtrie leads the class in ‘The Maple Leaf Forever.’” If the students were unsure as to General Wolfe’s position of hero, then the song clarifies him as a British hero who “planted from Britannia’s flag / On Canada’s fair do-MAIN. / Here may it wave / Our boas’ our pride / And job in LUV
together / The THISTLE SHAMROCK ROSE entwine / The MAPLE LEAF FOREVER!” (79-80). Morag fond of this song and she sings with all her guts. This song inflexibly launches her Scottish identity as one that is involvedly implanted in Canada’s identity, irrespective of class. Through the symbol of the British flag, Scottish, Irish, and English are organised to practice a Canadian identity. Morag not fails to know but, whom this symbol eliminates: Suddenly she looks over to see if Skinner Tonnerre is singing. “He has the best voice in the class... He is not singing now. He comes from nowhere. He isn’t anybody. She stops singing, not knowing why. Then she feels silly about stopping, so sings again” (80). At this moment, Morag identifies a misconception about Canadian identity-in order to be Canadian, you requisite emanate from someplace besides.

Jules (Skinner) Tonnerre, a like Christie, unravels the entangled symbol of Britannia by narrating stories about family history that are portion of a complex Canadian history. These oral accounts are the bookends of Morag’s learning; devoid of these data she obtains from school is unfounded. For Morag, home and the Nuisance Grounds are the same to the classroom as central rooms of learning. When Morag goes to the Nuisance Grounds newly, she drives by herself in order to abide observer to Christie’s Life deprived of being observed. A one more illogicality, which converts one of the collections of philosophies of Morag’s life, Morag discovers life, where she anticipated discovering only decease and decay: “She knows exactly where the spot is [the Nuisance Grounds]. Everybody knows that. A little above the town, the second hill the same hill as the Manawaka cemetery. All the dead stuff together there on the same hill” (80). Morag creates a wide list of all the “heaps of old muck” (81), but as soon as she goes everywhere she understands she is no longer unaided amid the masses: Skinner
Tonnerre is nearby to her. Skinner carries an additional aspect to Morag’s life. Even though she acquires her individual family history through Christie’s stones, Morag has not believed that others might also have unrecorded, ignored stones. Skinner instigates to tell his family history with Morag here, that first day in the Nuisance Grounds, in the middle of the garbage. His stories, like Morag’s and Christie’s, are unrecognized by conventional Manawaka society, and even if Morag’s Scottish heritage is collective with the Camerons and the McVities and the MacLeods, then her class position retains her after this knowledge. Morag senses tremendously exposed to this absenteeism as she is unglued from her direct ancestors, her parents and close relatives and is beholding for an identity, a history, with which to seal her parents’ nonexistence. Merely concluded Christie’s stories of Piper Gunn are Morag’s competent to sense a linking that reaches back additional than her reminiscence:

“My family name is Gunn, see? And you better not forget it.”

Skinner’s eyes grow narrow. Cruel Mean.

‘That so? You t’ink that means yer somebody? You’re a little half-cunt, dry one at that I betcha.”

“Listen here”, Morag spits, “my family’s been around here for longer than anybody in this whole goddamn town, see?”

‘Not longer than mine, “ Skinner says, grinning”. (82-83)

Morag and Skinner narrate stories that enhancement or precise the education they obtain in the classroom At this juncture, in the Nuisance Grounds, they dispute the power of identification and demand responsiveness to the breaks in history. Skinner, besides, discovers identity and history from side of the stories of his family, and they together exertion through their personal clashes to heed and admit histories respectively, “My
grandad,” Skinner says, “he built the first of our place, and that was one hell of a long time ago, I’m tellin’ you. He come back from The Troubles. What’s is that?” (83)

An individual’s destiny is decided by the name for example Skinner has his grandad’s name, and then Skinner has his grandad’s history and destiny. The incomplete sentence proves Skinner’s unwillingness to be satisfied of that destiny in front of Morag. As Morag dreads finishing Christie’s story, so Skinner dreads the prospect that this history is inexact or that Morag will rebate or disrespect his story. Morag, still, longs for a different knowledge, one confined in stories, in histories, and probes Skinner to tell his story with her:

“Tell me about your grandad. Aw, come on”

He jumps to his feet and leaps over the tar barrel.

“Shit, I can’t remember. It’s all crap. Anyhows, I wouldn’t tell you”

“Why not? Why not?”

“It ain’t none of yer business. I tell you one t’ing, though Long time before my grandad, there’s one Tonnerre they call Chevalier, and no man can ride like him and he is one helluva shot. My grandad, he tol’ my dad about that guy, there”. (84)

Skinner’s answer communicates Morag that there are certain stories, that cannot be shared to her to perceive or to convey and that this quietness is to be appreciated.

Skinner’s stories spread back and back in directive to discover heroes and histories that express his identity certainly. By this information is an intellect of have its place to approximately new than the current. Myth and fact associate to disorder the powers that be that attempt to silence non-hegemonic histories, like Morag’s and Skinner’s.
Christie symbolises what Morag both appreciates and dislikes. His stories are vibrant to Morag’s presence despite the fact his appearance and his public conduct are a frequent humiliation. This inconsistency is essential to how she understands the creation from numerous views relatively than a chiefly dualistic interpretation. Christie explains Morag to enquire the connection amid confrontations and connotation, reality and creative writing.

Christie’s stories are, supportive to his report, every so often constructed upon stories that he read out: “Well now, then, I read it all in a book somewhere, so help me, and it is all there in the books, but you don’t want to believe everything them books Say, for the good christ’s sake. We believe what we know” (94). Christie treats not only text built knowledge but also knowledge founded on practice and story. His knowledge creates a space for a variety of prospect where illogicality is not nearly difference but about diversity. Morag, therefore, acquire that one way of telling a story or connecting “a tale is both true and not true, where the opposite is also true” (99) and “it was like the book says, but it wasn’t like that, also. That is the strangeness” (101).

Morag’s own lettering converts one more form of the stories that Christie says and a blend of imagination and experience, mythical heroes and everyday people: “Morag is working on another story as well. In another scribbler. She does not know where it came from It comes into your head, and when you write it down, it surprises you, because you never knew what was going to happen until you put it down” (98). This unification marks in a method and a creation that expresses to equally history and novels, fantasy and actuality, past and present, delight and grief. Her stories increase on the stories. She is generating stories of a new age group that inquire the certain establishments and do not agree to take past by evasion.
As an alternative, Morag’s past turn out to be knotted with the history of those who frame her. Her ancestors are related to her by more than blood and the ones linked by blood develope vague: “Morag looks at the long-ago picture. One of these men is Colin Gunn, her father. But it could be any one of them” (101). Totally that Morag has of her father is a limited photographs, certain reminiscences, and the levels that Christie says. At what time Morag probes whether she can possess The 60th Canadian Field Artillery Battery Book in which she grasps her father in the “long-ago picture”, Christie declines. In its place, he provides Morag a knife with a sign scorched into the grip (103). At the time neither Morag nor Christie recognises the implication of the sign, but it fixes Morag inseparably to the past and to her future. Through the knife, she traces a sign that has transformed hands numerous times and with every touching converts an additional story as well as share of the same story. The knife first appears in The Stone Angel when John Shipley trades the Currie plaid-pin for Lazarus Tonnerre’s knife. Together the plaid-pin and the knife exemplify people of past and present:

When John was six, I [Hagar.] gave him the Currie plaid-pin. It was sterling silver, and although it had grown black in the years it was put away, I polished it for him. Your grandfather got this when his father died. That was your great grandfather, Sir Daniel Currie. The title died with him wasn’t a baronetcy. . . . You’re to look after this plaid-pin, do you hear? And not use it for playing with The Curries were a sept of the MacDonald clan Clanranald Mac Donalds. (The Stone Angel 124)

Primarily, this story goes to Hagar’s family history, but by the conclusion of The Diviners, the plaid-pin and its supplementary history developed a history that Morag accepts in trade with Jules Tonnerre, and the knife comeback into the hands of a
Tonnerre. It is suitable that the Tonnerre knife would end up in Pique’s hands since the knife offers Pique with a perceptible sign to attach her with her Tonnerre past and to accompany the relation obvious in her name, which attaches her with Jules’s sister Piquette. Pique sensed throughout *The Diviners* in search of her past, anxious for a history that will provide her particular responses about her future. Pique is also the trained musician, mixture of both musician father and writer mother. Pique energies back to Morag and Jules’s hometown and offers added voice for her parents’ histories. The minute Pique phones Morag to say her that she is satisfactory and that she is “going on to the coast” (120), Morag realises in her mind’s eye “Pique sauntering along Main Street in her jeans, her guitar on her back, a stranger in a place strange to her. What had she seen or found? Who?” (117). Nonetheless Pique declines to share her stories with her mother; She unwraps the space of the story but does not block up that space with her words. As a replacement for, she supports to her mother that Morag cannot see what Pique anticipated or what she originates. Morag recognises that her daughter’s experiences cannot always be shed.

By postponing Pique’s story of Manawaka and by presenting what means Morag’s pick up silence, Laurence proves how stories are permeable, like skin, and exactly how even, when one individual’s skin tads one more they are flanked by space. This space permits for association. The body, as a material existence, fights the firmness of another’s skin, but when surface traces skin the surface is become fond of by the interaction or roughness, if the touching is mild. Bodies, similarly stories, want room to respire, and Morag understands that she requires permitting space for Pique’s stories. Pique signifies what cannot be whispered on the page, what does not necessary to be articulated, what Morag cannot express. Morag cannot and does not attempt to compel
Pique to express, and she does not taken effort to fill in the space that Pique has not filled. Even if the geography rests continual, time and experience transform the place. Pique is equally Scottish and Métis, and in spite of Morag sensation as however her class grades her permanently, Pique’s skin is more of a pointer than Morag’s class. Class origin is effortlessly masked than skin once Pique is hassled by a carload packed of “middle-aged guys, pretty jowly and obviously the local businessmen or something” (119), when she is “outside of some little nothing-type town just inside Manitoba” (118).

Morag initiates to envision Pique’s knowledge by recalling her own experiences. Morag thinks of how her Manawaka world looked and treated the Tonnerre family: “My world in those days was a residual bad dream. With some goodness and some chance of climbing out. Hers is an accomplished nightmare, with nowhere to go, and the only peace is in the eye of the hurricane.” (119). Pique’s physique transmits traces of her Metis descent and as of this genetic inheritance, she examines for techniques to discover the history that her mother cannot provide her. Pique cannot rise out of her own skin, but she can go to familiar places and pay attention to people who will tell with her the skill of her own gratified but often hurting history. Morag knows that she cannot touch Pique on the level of exterior, of skin, but Morag also recognises that external is complicatedly allied to internal and cannot be disconnected. When Pique’s arm is cut from the broken beer bottle that is thrown from the car, whereas her skin aggravates anger and disgust, her blood raises fear and shame. The middle-aged jowly men take off and the system in the small town offer Pique a cautioning despite the fact, discharging the activities of the men. A young Métis woman roaming the streets single-handedly is a basis of uneasiness for the residents. They wish the coziness of their personal sealed world. Pique embodies
the unidentified, the overwhelming, and they are not prepared to experience her opportunities. Morag enquires Pique if her armrest is all right, then is also anxious almost in other way, the inner element that is also damaged by shut detestable eyes that build her transformation as lower. Pique’s links Morag back to her past. Even though Morag possibly cannot completely comprehend radicalised prejudice, she does distinguish that class also grades the body and is, in particular habits, as recognisable as one’s race. Thus, both the novels deliver the presence of simultaneity, which is used as a strategy to overcome their problems. The next Chapter plans to exhibit such a woman with an assertive attitude throughout her life amidst interrupt action of her repentance.