Chapter V

A Creator of Life

Morag Gunn is a forty-seven year old writer. She is the leading character of the novel, *The Diviners*. Through Morag Gunn Laurence like to change the archetypal hero of modernist narrative, through her Feminist Modernist Narration. In the novel her heroine changes the society, and become the representative of the women. After her parents died of poliomyelitis, Morag was left parentless at her young age and brought up in the small Manitoba town of Manawaka by Christie Logan, the hated town scavenger, and his stout and lazy wife, Prin. They do not have much to give, but Prin is caring and Christie does provide Morag a rich store of tales of a Scottish hero, Piper Gunn. She grows up strong-minded decides to leave Manawaka and to put pen to paper, Morag reaches the provincial university, where she was in love with Brooke Skelton and marries him. He is a good-looking Professor, fifteen years older to her. She precedes her life in Toronto, and drops reluctantly into the life of a Professor’s wife. Brooke does not need children, and he supports her efforts to write. Afterwards facing ample tussles, Morag finalizes and issues her first novel.

Writing for local, College, and Vancouver newspapers increase Morag’s feelings about the Metis, the Gersons, and others. She engraved her stories, revised to make stories of family history for her daughter, Pique. Her craving lead to create her a spirit of liberation makes her to leave her husband.

Morag by chance meets Jules Tonnerre, a half-breed (Metis) who was her first lover in Manawaka. When Brooke responds derisively to her friend, Morag goes with Jules and devotes the night making love with him, an act which gets her marital life to a
conclusion. She halts for a while with Jules but sees that he is a wanderer. Morag Gunn has bought a farm in rural Ontario, where she tries to inscribe a new novel. The detection of certain photos. Morag Gunn’s daughter Pique plays an important role in the novel. She is one who has identity of a metis girl. She challenges and tries to transform the existing story of the dominated world through her individual multiple layered stories in order to make her community to think beyond their circle. Pique has made Morag to get in to her story, where ever she goes she told the story of Morag and her travels makes Morag to remember her past. The fiction advances by the dual performances of Pique and Morag Gunn. When Pique leaves, Morag Gunn remembers her leaving in the past, where she recollects her past and makes the story to continue. So Pique plays an important role throughout the novel, which stimulates Morag Gunn to recollect her memory. Pique decides and signifies her mother’s attitude though; she doesn’t primarily appears in the novel.

In *The Diviners*, the train shows countless probability: the train “[goes] into the Everywhere, where anything may happen” (303). Pique, Morag’s child, also denotes unknown possibility. Through Pique, Laurence carries consideration to the completest series of ambiguities in Canadian society, historically and right now. One part of Laurence’s modernist instinct is to place variability by displaying movement and intervention. Laurence carves in contradiction of a male stream modernist narrative of an archetypal Faustian individual destructive hero by rising a heroine-Morag Gunn-who alters and generates community by empowering the multiple voices to be heard by others. This Chapter claims that Pique is a floating signifier-both a character with an individual identity and a signifier that plans Morag’s entry into story. She rebels and transfers the hegemonic centre by enclosing multiple individual and communal stories to
previously prevailing narratives. Pique is used to form a community, which enlarges, further than the country. The intricate relationship between Pique and Morag, concerning a Métis woman and her white mother, unlocks a vital space concurrently filled with troubles with difficulty. Pique is almost continuously on travel. The space that unties is the literal geographical space that is formed as Pique travels away from Morag. It is similarly a storied space. As Pique journeys across Canada, she registers Morag’s story. Each of Pique’s whereabouts, or estimated schedules, stimulates Morag’s reminiscences, which was converted to narratives. As the novel develops, Pique’s physical association through space drives Morag’s narrative movement through time and memory in the writings.

Both of them symbolise and generate a revisionary modernist narrative. One that comprises many stories within *The Diviners*. The body of the mother and the body of the child is both liberated and codependent as they challenge devastation and generate substitutes. It surveys that the signifier Pique is a narrative strategy which permits a multiplicity of connotations. Pique builds herself as an exact floating signifier on the first page of *The Diviners* when she puts the following note for Morag:

> Now please do not get all uptight, Ma I can look after myself. Am going West. Alone, at least for now. If Gord phones, tell him I’ve drowned and gone floating down the river, crowned with algae and dead minnows, like Ophelia. (11)

Pique visualises herself as a floating Ophelia figure, regal and tragic in her wandering. Considerably, Pique practices this image as a mode to escape Gord. When she associates herself to Shakespeare’s Ophelia, Pique knows that Ophelia is an archetypal image that Gord will recognize. Pique uses the Ophelia figure to change across the place,
gender and race. To build her as an Ophelia figure is to mark back and in to an Anglo-Saxon literary tradition, whereas she explores for languages and stories that signify her own history. Particularly, Pique indicates the female water figure Ophelia as her model. In this assessment, Pique is associated to a woman in literary history and to the other Manawaka heroines, who perceive water as a transformative element. Pique’s account of Ophelia also links to a modern disorder in its incorporation of the dreadful with the attractive: Ophelia is defined as a noble figure even in death. As soon as Pique’s reappearance from her watery travels, she has songs that her father has given to her and her background now embraces the mountain and the valley. Pique’s past consisting of the literary and the oral. Shakespeare and the feminine, Metis tales and the masculine.

When Pique puts in Morag’s typewriter telling Morag that she is “going West. Alone, at least for now” (11), Pique marks herself into Morag’s story although she is also writing her own story as woman.

The state of a Feminist Canadian Modernism is composed in part by difficult inconsistencies that are made deceptive and possible. It is this idea of building somewhat apparent out of the incredible, which describes both a feminist aesthetic and a modernist challenge. The introductory paragraph of The Diviners offers a useful symbol for an inconsistent state that turn out to be a feminist strategy, specifically when taking into attention that Pique’s Ophelia figure floats in this river:

The river flowed both ways. The current moved from north to south but the wind usually came from the south, rippling the bronze-green water in the opposite direction. This apparently impossible contradiction, made apparent and possible, still fascinated Morag, even after the years of river-watching. (11)
Morag lookouts the river “trying to avoid thought. But this ploy was not successful. Pique had gone away” (11). The association between Pique and the river is obvious. This anxiety is observed in _The Diviners_. Though, in this situation, Pique’s floating body is qualifying, recreating, insolent, and inconsistent. Her body instantaneously fights and comprises Morag’s stories—both fictional and realised—while marks its own stories as well. It surveys then that this section also expresses to the position of the female observation, which stands watcher to and then interprets seemingly unbearable flaws into reachable multi-voiced narratives.

Verbal and outfit are two signifiers of class, and fourteen-year-old Morag have faith in that she can cover herself by varying the mode she communicates and the manner she costumes. Morag in Grade Six likes to utter profanities, fourteen-year-old Morag does not swear. Morag also determines, though, that it is not easy to attire costumes, for every so often the body wildly discloses itself. Notwithstanding, fourteen-year-old Morag dresses clothes that she accepts as true will mask her working class background:

    Morag is dressed nicely. Nobody could deny it. She spends on clothes everything she earns Saturdays working at Simlow’s Ladies’ Wear. Her hair is done in very neat braids, twisted around her head, and hat is that very pale natural straw, with just a band of turquoise ribbon around it, in good taste.(121)

    Morag at once accept as true that she can cover her class but perceptive that her history notifies her identity in habits that she cannot ever be covered. While she lives in Manawaka she cannot disguise her past. Paradoxically Manawaka fails to recall that earlier Christie and Prin Logan were Colin and Louisa Gunn, Morag’s parents, and before them Alisdair Gunn, Morag’s grandfather, who came to Manawaka “a long long
time ago and built the house and started the farm when probably nothing was here except buffalo grass and Indians” (16-17). Then the farmhouse no longer own by the Gunns, and Morag is the only Gunn left. Manawaka now perceives Morag as a Logan, a low Gunn.

Morag identifies that body image is well-versed by the people with whom one acquaintances. One’s identity includes clothing and language, friends and relation. Though Morag likes to change her identity as she wishes especially through her speech and dress, Morag has been recognised as a child of Christie and Prin not of Gunn. “She loves Prin, but can no longer bear to be seen with her in public. Prin maybe knows this, and is grateful when Morag goes to church with her, which makes Morag feel bad, that is, feel badly” (121). Morag attempts to recompense for being with Prin by trying to communicate grammatically properly so that Manawaka can see how well-spoken Morag is even with Prin’s impact.

Morag’s approaches are also portion of what she attires for when “Morag stands beside Prin, [in] the back row of the church, [she hates] her own embarrassment but mugs] it around her” (121). Morag garbs discomfiture and remorse as she dresses her natural straw hat and her princess-style coat. She attempts to renew her identity, and, in this approach, detach herself from features of her present truth. This new construction does not bring the expected results when she efforts to reject the old. In its place, she absorbs that she must form with what environs her and in this way, signify her manifold selves, which comprise all those who have educated her concurrent and contradictory identities. Morag brands herself conceivable by rejecting neither her blood nor her assumed inheritance at the age of fourty seven.
Morag refuse to accept both Pin and her childhood friend Eva Winkler at the age of fourteen because both of them appear “beaten by life already. Morag is not-repeat not-going to be beaten by life” (126-27). Morag minds that, she will prefer the features of those with whom she allies; hitherto these renunciations are illogicality to what she desires to do. For instance, Morag does not like to talk to Eva despite the fact that she is working, so she uses the reason that Millie, the boss, does not prefer workers to chat with friends while functioning. Later, “Morag wants to call Eva back. But doesn’t” (127). With Eva’s departure, a move toward Stacey Cameron’s entry and this limit proves to Morag, all over again, that insight is repeatedly both correct and not me. Morag both jealousies and hates persons whom she perceives as having money and who, consequently have confidence in themselves to be superior to Morag. Stacey Cameron and Vanessa MacLeod are two such people. As Vanessa MacLeod, has missing her Morag is required to reexamine Vanessa’s social place. Equally, Stacey Cameron varies in Morag’s perceptiveness. Morag trusts that part of her alleged disappointment as a respected fellow of Manawaka society is based on the element that her birth parents are dead. Though, when she realises that real parents are also problematic, Morag’s insight revises. One night when Morag is at work, Mrs. Cameron arrives into Simlow’s with Stacey. Morag can perceive that Mrs. Cameron is uncomfortable her daughter, just as Morag is uncomfortable by Prin. When Mrs. Cameron involuntarily affronts Morag, Stacey is depressed and turns out of the store. With this turn, Morag distinguishes that the association between herself and Stacey has reformed, as of somewhat that a parent has ended. With this consciousness, Morag arises to identify the field of prospects for both creating oneself and being created by others.
Morag is trapped between the necessity to transformation and the longing to be faithful. Charles Taylor, in The *Malaise of Modernity*, confers “modernism as a form of authenticity” (66). Taylor asserts that, a specific may regain a modernist sensibility by determined for individual authenticity, which rests associated to one’s past. Pique indicates such features and so permits Morag to recollect her own hard work to attain authenticity and interconnectedness as fights to reconstruct her as a contemporary focus. She minds that, it would be somewhat stress-free to build a new identity and then drop herself in the progression. She, hence, quests for hero models, like Julie Kazlik, both within her present and her past. If Morag is uncomfortable by Prin and Eva, then she is resentful of Julie Kazlik. Julie employed at the Parthenon Café, liking the “sociability of the job” (129). Morag looks at Julie and sees that she has style and “Good Taste”: “The light apple green smock-dress [waitress uniform] goes really well with her blonde hair which she wears in a smooth French-roll when at work although long or in braids at school” (129). Julie is an important person subsequently, whom Morag can adopt as an ideal role for herself since Julie and Morag dwell in parallel social situations (Julie being the daughter of the milkman). Morag detects Julie and desires her boyfriend and her cheerfulness.

Ever since she herself decided to drop tough act, she has been not too certain what to ah for. To act really ladylike would be too old for her, and ah kind of phoney. She has therefore gone back to not speaking much, like when she was quite a little kid and scared. She’s scared again, now, but she doesn’t know what she’s scared of. (130)

Morag is caught flanked by craving to be authentic and fearful of being hated for the reason that of her authenticity. She stares around for role models, whereas exasperating
to be exclusive. In this procedure, she discovers herself stirring back to one facet of her childhood self, a place both authentic and disallowed, one ended new in its change towards the back in time whereas Pique transfers west in space.

Marshall Berman, in his *All That is Solid Melts into Air*, thinks through Goethe as a model of Modernism and gets that in Goethe’s vision “the rediscovery of childhood feelings can liberate tremendous human energies, which may then generate much of the power and initiative for the project of social reconstruction” (45). Considerably Morag’s singular and shared re-creation and renovation is founded upon both a coming back to childhood proficiencies and a recollection of safety and protection in childhood state of mind. To rejoin with consecrated instants, she proceeds both to peace and to communication. She is together a listener and a narrator. In these focus spots; she is a mediator of re-creation and revolt by aggressively creating art and past that reflect the place which she is existing and the past times that have informed her present. She similarly admires the calms that are the stories which are not her to express.

Pique’s voyages to Manawaka and Morag’s dream of Pique walking down Main Street evoke Morag’s own understanding on that path. In this minute, Pique indicates a solidity of time as Morag’s memory bank movie moves and Morag recalls herself going with Julie to be seated in a parked car on the main drag of Manawaka, viewing everyone drive by on Saturday night. Morag re-forms the moment as a sequence of remains reciting the publics, the resonances, the odors:

Farmers... their women... kids... town whores... some girls... Noise hooting yelling *DIN WOW*. Smells, dust from the streets, grittily blown by the wind-French fries from the Regal Cafe dusky musky smell of perfume Lily-of the Valley Sweet Pea cheap Bad Taste and also Tweed
Evening-in-Paris expensive Good Taste and finally the smells all mashed into one smell inside your nostrils. (131)

Laurence shows with dialectal by insertion of added spaces between words and capitalizing and italicizing words to signify Morag’s keen replies to the street scene. Uneven sights, sounds, smells, flip collected into one as Morag proceeds it all into her figure. Her soundless watching misses its departure as the pet; the viewer grows trapped up in the movement of the street. The language imitates the disordered business and Morag’s own eagerness at input in the evening, where intellects are not detached from people, and the people are not dissimilar from the street. Town and sounds and people combine in a joyous festivity of existing.

Morag’s affected comments run into each other, paralleling the methods that public pass and come across and reply each other. Morag herself is carried away by the movement, like Pique, from the anonymous mob: Christie Logan. Unexpectedly her inspecting varies and particular persons arise into attention. Morag’s evidently fixated reappearance to her past is vital in edict to notify her present narrative. The aesthetisation of the Street scene fades so that the drama being performed on the sidewalk does not become indistinct or misjudged. Simon Pearl and Archie McVitie, both lawyers, come out of their offices and see Christie exactly in front of where Morag sit down hidden, whereas Morag strive to form an identity for herself, she crams from Christie about dissident policies of existence. Christie’s discussion with the lawyer’s swipes between wit and significance, and Morag’s replies to this conversation are also opposing, manifold, and concurrent:

“Hear you’re keeping off Relief so far, Christie,” Mr. McVitie says.

“Some are still on, “Christie says sullenly, “despite this life-giving War.”
Then oh please NO


‘Och aye, an honest job is all I ask in this very world, Mr. McVitie, and I tell you, sir, that’s God’s truth. An honest wage for an honest day’s work, as you might phrase it.”(132)

Pique is associated with Christie as a downgraded symbol, although Morag lodges the central space between the oppressed and the oppressors as she wishes to equally care and offended Christie. In this internal space, Morag absorbs insurrection and confrontation by carrying out to additional what people imagine and then reverse those prospects through skill of speech. Morag lookouts as Christie’s disappointments Manawaka’s social order by calling consideration to the opinion that all individuals are the same in God’s eyes. Christie practices the patriarchal authority of God to undermine the patriarchal authority of men. The sarcasm of this condition is that whereas Christie uses God as an equalizer, Morag knows that this practice is a stratagem and not a confidence, for Christie has faith in that the divinity of garbage brands public the same. This insurrection, conversely, has clearly not been wholly successfully finished as Pique has undergone discrimination in the present as Christie and Morag undergone class prejudice in the earlier. Pique’s hunt for her own stories, her own intellect is in the right place, also recollections for Morag how she desired to perceive, and how she afterwards reviewed, Christie’s stories. When Christie says her “Christie’s Tale of Piper Gunn and the Rebels” (143-46),

Morag’s individual observation adds Christie’s narrative. She started to repeat the stories created on her own knowledge and experience. Riel and his followers are now Métis not half breeds, and Morag be fond of both flanks of the tale. Piper Gunn and
Louis Riel are both heroes to her, and even though she assimilates some of her own version into Christie’s story, she does not discreet him. Her important does not sound the exclusion or make silent of one more. In its place, she learns ways of recounting stories that embrace manifold expressions. She is creating her own identity-one that is modernist in its benefiting of simultaneity, revolt, and re-creation. Her revolt is a revolution of blood and language. It is of the physique and the mind.

Pique’s struggle on the streets notifies Morag’s individual rebellion, which is closely associated to a public battle, World War II. This following segment of Morag’s reminiscences is occupied of the clashes of the present and of the past. Stones of World War II are tangled with Skinner’s tales of Rider Tonnerre fighting the “goddamn Anglais” (160) and Christie’s story of Piper Gunn and the protesters. Suggestively, Skinner declines to say Morag a story of Dieppe in the similar manner that, Pique rejects to convey her story of Manawaka. Laurence hints Skinner’s silence with a title that states, SKINNER’S TALE OF DIEPPE (164).

With the question mark to indicate an absent Laurence retells the reader over again, as the stories must be perceived. Laurence also questions the reader to link the impairment that arises on the streets and in the households with the destruction that happens on combat zone. Whether persons shot guns or throwing beer bottles or hurling words, these damaging activities must be stopped. By relating such accounts of struggle and determination, Laurence displays that modernist narratives of modification required to be learned by the past.

Morag’s Grade Eleven class has limited boys, but the Grade Twelve class has not a single person. They have all merged either the Army or the Air force or the Navy. Skinner Tonnerre is one of these boys. Skinner is one of the Queen’s Own Cameron
Highlanders, complete with kilt, “Fighting for King and Country” (148). In uniform, men become uniform and disposable. Previously Dieppe, the soldiers those men and boys in uniform-march through the main street of Manawaka, next the pipers who play ‘The March of the Cameron Men’, Morag gets glory in that march; it is the tune that hints to the “ends of the world. It is in fact to the end of their world that most of these men are following the music” (158). The splendour of the march speedily dispels into the dismay of death as Dieppe alters the face of Manawaka and the face of Canada. Morag studies once more how fact and fiction work organised, how what is true is also untrue: “Morag reads the casualty lists. Column after column, covering page after page. It seems, in the Winnipeg Free Press. Among the men from Manawaka, she looks for those she knows” (158). There are several men she sees and has familiar with. She is associated to every name, both through relationship or reminiscence. Each name is a man who had his personal stories to tell. Alongside the tale that is the list of the deceased is the tale of heroism: “The newspapers for days are full of stories of bravery, courage, camaraderie, initiative, heroism, gallantry, and determination in the face of heavy enemy fire. Are any of the stories true? Probably it does not matter. They may console some”(159).

Determined is more vital than gratified. Grievers want heroes for wellbeing and the newspaper attempts to brand heroes of the departed.

Morag surprises about the significant, miracles whether reality is probable. For her “The only truth at the moment seems to be in the long long lists of the dead. The only certainty is that they are dead. Forever and ever and ever” (159). In the monotonous language that raises the unbearable list, in those alphabetical last names, continued by a comma followed by a capitalised initial deceit a fact. Far ahead that fact may change, but for now, names present and names absent are the only truths that matter. Once Jules
Tonnerre comes from Dieppe, he alters the newspaper’s stories of heroism into an additional reality. Unexpectedly, the fact of the list of last names, with Morag’s own joined interpretation, modified repeatedly. In an direct, “Lobodiak, J. (Mike’s brother John, the handsome one)” (158) becomes a John Lobodiak who died next to Skinner, his guts like a shot gopher, his eyes “Like a horse’s eyes in a barn fire” (180). At the same time, the name John Lobodiak shows handsomeness, death, and horror. Morag crams another language, a language that drives limitations flanked by words and sounds. Understanding and body, suppression and release.

In this spring, this of rebirth, Morag studies to aware and perform in the scope of sensual life. Berman titles that “sexual power is crucial for rebirth” (52). If portion of rebirth is a knowledge of new language, then Morag acquires her programs well. The language she perceives herself expressing a language of her body, she senses she previously recognises which is now becoming more supplemented. This language comprises other truths, ones that she determines with Skinner, now through closeness retitled Jules. She discovers beauty in her own body and in his body. She gazes at herself and at him, and “what becomes important then is the need to feel him all over her, to feel all of his skin” (152). In this feeling, in this touching, she discovers this other language that begins inside her body and transfers on and out: “The pulsing between her legs spreads and suffuses all of her. The throbbing goes on and on, and she does not realize her voice has spoken until it stops, and then she does not know if she has spoken words or only cried out somewhere in someplace beyond language” (153). Morag and Jule now strangers who know each other, conspirators against Order, Hierarchy, Division, Racism, Classicism. Their skins touch. They go in each other’s homes. They share their bodies, well ahead, share their stories.
In these inputs, in these narrations, bodies and histories associate. These versions are living histones that cycle and reprocess as extensive as there is a narrator and listener. Accuracy and exactness are unimportant. The course of expression is primary, and Jules states Morag Lazarus’s Tale of Rider Tonnerre: “Well my old man, he told me this about Rider Tonnerre, away back there, so long ago no one knows when, and Lazarus Tonnerre sure isn’t the man to tell the same story tee, or maybe he just couldn’t remember, because each time he told it, it would be kind of different” (159). Heroes withstand, but conditions modify, and as Jules and Morag step along the streets of Manawaka, Rider Tonnerre arises alive carrying confidence and bravery and pride and willpower on the day before of a new battle. Similar the hero in Christie’s tale of Piper Gunn, Rider Tonnerre stimulates his people to combat against the “goddamn Anglais” (160) an enemy in common. Piper Gunn and Rider Tonnerre are champions of the same incident, while the tales said and perceived about that occasion are dissimilar. The alterations are in the narrations and in the receptions—both are factual and fictitious.

Ancestral history and experience are solitary background in which, heroes are created. These tales overthrow patriarchal histories that center combats where those in authority are continually conquerors, no matter who lives or dies. In this approach, the status quo is continued, and supremacy edifices are unaffected. As Christie retells Skinner before he leaves with the Army, “It’s never the generals who die, you know. Don’t let the buggers on either side get you” (148). Similar to Wolfe, current generals may be celebrated. There are opponents and brave man on both sides. It rests on upon, where a person stances. It also rest on upon, who is performing the narration.

Morag acquires these programs through first-hand experience, when she works for the Manawaka Banner, the local newspaper. Morag pens and redrafts articles, such as
tributes, town council meetings, and bulletin. Lachlan MacLachlan and Jock MacRae impart Morag how to recite resistant and to inscribe in newspaper style. Lachlan also communicates Morag about practice as knowledge, about language as power, about pride as prejudice:

if you think your prose style is so much better than theirs, girl, remember one thing. Those people know things it will take you the better part of your lifetime to learn, if ever. They are not very verbal people, but if you ever in your lifetime presume to look down on them because you have the knack of words and they do not, then you do so at your eternal risk and peril. (170)

Morag gazes at him only incompletely knowing herself in his report. He cautions her against preserving in herself, what she hates in others. She will not convert a dictator. In its place, Morag will convey tales of the period in which she is existing, as a member and a central character. She will attempt to express her own tales and the tales of those who could not ever, or can no longer, communicate. Occasionally she will admit knowledge from others. Every now and then she will be fearful that language will miscarry her. Now and again the language of a visual image is not exchangeable into words. For example, when she efforts to compose about Botticelli’s Venus, she is scared that verbal language is not sufficient. It is not adequate for her: “There have to be words. Maybe there are not. This thought is obscurely frightening. Like knowing that God does not actually see the little sparrow fall” (172). Subsequently she does not trust that God gets all sparrows or all people, she screws her words and receives silence as one more medium of communication.
Morag’s first task as a journalist is to report on the fire at the Tonnerre home that slayed Piquette and her two children. When Morag bears witness to the tragedy of Piquette’s decease and efforts to say some of Piquette’s history in her funereal, Lachlan “deletes it, saying that many people hereabouts would still consider that Old Jules back then had fought on the wrong side” (176). Morag’s insertion and Lachlan’s omission explain Morag that not every person desires to receive both sides of a story. Morag’s first story that contains silenced voices is silenced, and done this act, Morag absorbs that silence as language can be either forced or valued. Silence is a signifier whose multiplicity of implications raises anxiety and obstruction as well as privacy and respect.

Morag by looking at the river “Getting started each morning was monstrous; an almost impossible exercise of will. . . and it had to be begun on faith” (185). It is not trust that drives Morag to write, still; it is a message from Pique which states, “This city the end. They like to classify people here. Matthew Arnold clash by night right on with this place. Gord and I do not relate so why fight it? Am okay, so no dramatics. Tell Tom seagulls fabulous” (188). Similar to the message that Pique penned when she left to go West, this postcard uses imagery formed by a male author, which she converts into a language that tells of her own experience. The uncertainty of the language evokes for Morag her own letters back to Prin and Christie after Morag leaves Manawaka to go to university. If the main letter creates Pique as a floating signifier and the phone call indicates silence and struggle, then this postcard implies classification and ambiguity. Besides, Pique has once more positioned Morag in a spot amid oppressed and oppressor, between Prin and Christie, and Brooke Skelton.

Morag’s recalling and describing to establish her as a woman in process. She is continuously creating and recreating herself, both unaccompanied and in unification with
others. Her progression and her stories are an evidence to the interconnectedness of people and place, present and past. Morag, at nineteen, goes to Winnipeg to join college. This transfer away from Manawaka is one she has predicted for a long, long time. She discovers, but, that away is at all times somewhere else, and the landscape and its recurring rhythms are continuously a reminder:

The Canada geese are flying very high up in their wide V-formation, the few leaders out in front, the flock sounding their far clear cold cry that signals the approaching frost. Going somewhere. Able to go, at will. Last year she saw them and thought *This time next year I’ll be away too.* Now she is away. Away is here. Not far enough away. (193)

Morag deals with a Feminist Modernist position of inhabiting an inconsistent space in which she is both heartbroken and loving. She still looks both ways-forward and backward-without being fulfilled with where she currently positions. Morag’s place of being inconsistent, of watching both ways, of occupying a space between binaries, is a place, she also happenstances in her own creative writing. Morag shares this space with her new friend Ella Gerson, with whom she shares a desire for writing. When Morag and Ella deliver each other’s work, Morag yearns to grab it back. But desires even more to know what Ella considers of it. Morag’s fiction is also true—a prairie story that will be stated over and over. When Ella questions Morag if she ever be familiar with of any person like that, Morag realises how the story is not based on anyone real, and at the same time, must be constructed in the real:

She sees the distortion and sees why the story had to end this way. The child, in some way, although without realizing it, saving the father’s life. The further going on living. Could it have ended any other way, the story?
No. Anyway, the child isn’t her. She realizes almost with surprise that this is me. The child isn’t her. Can the story child really exists separately? Can it be both her and not ha? (197)

Morag’s fiction moves the power structure from parent to child. The uncertainty nearby the gender of the child is both unrelated and enlightening. The signifier child indicates saviour, ambiguity, and the future. The child is both Morag and Pique, and neither of them.

Paradoxically, while Morag inscribes of male spaces, she discovers herself in a strong women’s space in Ella’s home. The demise of Ella’s father has left the Gerson home lacking a father figure; it is now a matriarchal space where Mrs. Gerson and her three daughters symbolise numerous options of subjectivity. Whatever is conceivable in this space where “Mrs. Gerson believes in God and Marx simultaneously, and is not dismayed by her daughters’ suggestion of disparity in such a dual faith” (199). Mrs. Gerson displays her daughters that concurrent principles and behaviors of being are not only probable but possibly respected. It is Mrs. Gerson, who first make known to Morag to Dostoevsky, Tolstoy, Chekhov, Turgenev. Whereas Ella’s sister Bernice provides Morag a new hairstyle, Ella’s mother supports Morag in a new manner: “Morag Gunn sets a tentative and cramped toe inside the Temple of Beauty at the same moment as she first truly realizes that English is not the only literature” (203). Prettiness and knowledge are both possible for Morag; she does not have to select the temple of knowledge over the temple of beauty. Morag and Ella share an untroubled and bothered survival. When Ella’s poem is printed, Morag is both happy and unhappy, and even Ella senses as though her life “is not exactly one huge barrelful of chuckles” (205). Together, yet, they turn relaxed,
“singing, not caring who hears”:
There’ll be a change in the weather
And a change in the sea,
And most of all there’ll be a change in me,
Cause nobody wants you when you’re old and grey-
There’ll be some changes made Today

There’ll be some chay-ay-anges made. (205)

Resembling other jingles that give the idea in the Manawaka novels, this one is connected to the present actually redeeming moment and to the indefinite perhaps repressing future:

They cannot imagine ever becoming old and grey. Simultaneously, they live every day with the certainty of this fact, and with the fact of their own deaths. They seldom discuss think strange presence. There is no need.
They know it from one another’s writing. It is the unspoken but real face under the jester’s mask. (205)

The jingles signs back to the other Manawaka novels and protagonists. There is “old and grey” Hagar, jesting Rachel, and masked Stacey. The jingle also facts to the possibility of a sea-change. As Pique proceeds Morag back to her youth, Laurence takes the reader back through the novels, repeating the reader of the interconnectedness of narratives.

There is a space between what is pronounced and understood, what is real and unreal. If people wear masks and shed skins, then Morag distinguishes that both surface and depth, what is exposed and what is hidden-are both significant and expressive. In the space there is a possibility of hope for the unidentified. This Feminist Modernist position
is promising and deceptive as it is indeterminate, unidentified, and unspecified. It does not fit to a patriarchal dominion. Slightly it artistically relocates patriarchal narratives and unlocks the space to contain the manifold personalities in women and between women.

In the description, Pique’s postcard reaches at the same time as the morning paper with Brooke’s picture in it. Morag primarily has faith in that she also requests such description, but Laurence is cautious to opinion out the undependability of such classification. On the one hand, Brooke Skelton signifies the opponent to both Scots and Métis. He is “English (from England that is)” (205). Whether they are red coats wine or goddamn Anglais, men from England denote the imperial enemy, the immigrant in both Christie’s and Skinner’s tales. On the other side, Brooke is too the first man to authorize Morag’s writing, to identify her thoughts as something of significance. Even his name covers modernist inconsistency: he is both transformative water and lifeless bones.

Morag is strained to his difference, to the appearance of him being from the upper-class with his “impressive accent. . . [and] a fine-boned handsomeness that gives him an aristocratic look, or what Morag imagines must be aristocratic” (205). This first magnetism rapidly dispels as Morag discovers him tempting since she trusts he can convert her from her lower-class position. Expressively, Brooke is a seventeenth century scholar who explains Paradise Lost, “He for God only; she for God in him” (208). Contrasting Pique who uses male narratives as mimicry, Brooke practices such descriptions as master narratives to spread his own power. He grasps Morag as his own creation, a woman who survives only for him, and he is careful to delimit her experience. He was born in India, the son of a Headmaster at a Church of England boys’ school, Brooke remains his father’s legacy of cultivating the colonials. When Morag tells to
Brooke that she senses as though she doesn’t have a past, “As though it was more or less blank” (211), Brooke discovers this “mysterious nonexistent past” greatly attractive since it is “as though [she is] starting life now, newly. “ When Morag questions him what he adores about her, he answers that she has a kind of presence” (212). The company he is drawn to, still, is her seeming absence, her “genuine innocence” (213). He loves the illusion that he will be the one to communicate her experiences. Morag, on the other hand, “wants to know everything about him, about his previous life, so that she will know all of him” (233). Brooke’s elimination of Morag’s past and Morag’s desire to hold all of Brooke is both impracticalities, unfeasibility which they attempt to make conceivable. When Brooke and Morag are wedded and travel to Toronto, The city frightens Morag and as Pique submits, the city is the spot of the end. The end, though, is riskily close to being the culmination of Morag’s subjectivity as she initiates to lose control of her voice and her body. Morag visions her unification with Brooke as ecstatic. Immediate with the second of their first love-making, “Morag’s inner talk passes. . . And he goes off deep inside her own self and she is inhabited by him at last. Afterwards, when they are their own separate selves once more, they are not separate” (218). Brooke and Morag are becoming one; Morag is so matted with Brooke’s wants and requests, that she sees their union as eternal:

Nowadays, when they make love, they almost always come at the same time, and often sleep the night in each other’s arms, all joined. Sometimes in the morning he is still inside her and they separate slowly, reluctantly, but their inhabitance of one another never really ceases and never will. (237)
However, Laurence make difficulties this image of inhabitance by presenting how it can be both soothing and destructive, how it can be both a pleased union and a dangerous erasure of self. Brooke’s inhabitance of Morag’s body as an occupation by the conqueror, which needs to frame his subject into his own appearance. In distinction, Manawaka occupies Morag’s body as a place of feel right. Manawaka comforts her to build her identity not to demolish as Brooke impends to do. Morag’s recollection of Manawaka plugs her mind as well as her bones and her flesh: “the town inhabits her. As once she inhabited it”(246). Morag is inclined by Brooke’s occupation of her body, by his desire to produce her in his own image by their relationship. Whereas Brooke’s habitation effects in Morag overpowering her language, Manawaka is Morag’s turn back towards writing.

Morag’s struggle to Brooke’s adamant advices to forget her past starts when she initiates writing her first novel, *Spear of innocence*. Through writing, Morag increases power to question her past conventions and her place in her connection with Brooke. Unexpectedly, her compliance to Brooke is unbearable, although she also senses owing a favour to him. When Brooke wishes to go to a movie, Morag beams and approves even though she like to continue her novel:

Unfair to Brooke. Who is after all, supporting her while she bashers away at the typewriter. And who loves her. And whom she loves Morag thinks of her smile. The eager agreement to go out. How many times has she lied to him before, or is this the first time? No, it is not the first time. She never thought of it that way before. It never seemed like lying. Now it does. (245)
Morag’s awareness that she has been deceitful both to herself and to Brooke hints an alteration in Morag understands of actions in her life. She makes one more form of herself, whereas she concurrently produces a personality in her fiction. Morag’s fiction writing parallels an innovative method of writing herself into the world.

Morag needs Brooke to search these likely spaces with her. To Brooke, being exposed to outer forces is to be weak. For Morag, the meeting of external and internal is full of potential: “Brooke-listen. We hardly know a thing about one another. I mean, not really. Even after nearly five years. It’s necessary that we find out. . . . I’m not the way you think I am. And you’re not the way I thought you were, either. . . . We’ve got to find out a lot more” (248). Morag distinguishes the essential of change, of transformation, but Brooke declines her opinions. Suggestively, Morag mentions to her novel’s heroine, Lilac, for direction after Brooke selects sleep over discussion: “How much of Lilac’s childhood remained with her? All It always does” (248). Morag uses her writing and her thoughts to create sense of the meeting between present and past in her own existence and in the existence of her female lead. This progression recollects Cixous’s view that subjects know one another and begin a new “from the living boundaries of the other” (“Laugh” 883). Morag tells Brooke and activates herself a different from the limits of his skin contrary to hers. Morag also presses herself against Lilac’s fictional skin to create another way of living that does not depend on being inferior or entirely occupied by Brooke. This opinion of opening a new from the living boundaries of another is a permitting construction that repels classification while asserting on incorrectedness.

Pique proceeds halfway through The Diviners, observing the same. Certainly, when Morag asks her if she is “okay, really?” (252)’ Pique laughs and says Morag to relax: “Sure, I’m all right. Really. Can’t you see?” (252). Pique’s remark infers that the
external of her body comprises sign of her well-being. Though, in the exact following second, Pique also debates about how relaxed it is to sense what lies below surface:

‘Some times weren’t so good. They hate kids hitching, some places. They’d really like you to be dead. Really dead, for real. It’s the anger that scares me.’

‘Yeh Me, too.’

Because they don’t know it’s there inside the-’ Pique said. (252)

While Pique arises by speaking about people who reject to admit difference, including racial difference, gender difference, and class difference. When Morag inquires if Pique is ‘okay, really’, Morag tells that she identifies that skin as surface can be misinterpret. Pique selects Morag’s use of the word really and uses it to predict both degree of emotion (‘really dead’) and literalness of action (‘really dead, for real’). Pique is not talking symbolically. Her dread is as actual as the irritation she senses. Her panic is also worsened since what is evidently noticeable to her is unseen to the person, who exemplifies the irritation. Pique’s body gets and percepts and smells, what lies beneath surface. Whereas most others read only surface, Pique knows what occurs under surface. Pique gets what others decline, as do Christie and Morag and Jules. She, too, is a diviner.

Pique indicates fiction, with its multiplicity of meanings together with touch, confrontation, and struggle. When Pique is in Manawaka, she minds how surface and deepness do not continually denote to the similar truth. She knows the resistance between surface and depth, how surface arise both mask and show what lies below. People and places comprise both past and present, and Pique meets all of these-people, place, past, present-in order to represent the future. When Pique proceeds wearing her
father’s belt round her abdomen and carrying his songs in her bones, she represents her Metis history both external and internally. She designs her body to symbol her inheritance. Though, Pique also initiates to grasp more evidently how her relationship with her father is distinct from the relationship that Morag has with Jules. Morag confesses that Jules called her when Pique was away. Pique questions Morag about why he known as, and Morag answers:

‘I think he really phoned to tell me he’d seen you and you were okay. He always thought I was kind of-’

‘What?’

‘Bourgeois. Square’.

‘Square. I love your idiom Ma It’s like an old dance tune from the forties’.

‘Brat. You wait. Yours will be passé, too’. (253)

Pique demands Morag’s subject point and suggests an analysis of Morag’s language as Pique has been known one more language through her father’s songs. From where Pique opinions, it is Morag’s language that is from the past. From where Jules positions, Morag is conventional, longing for a way of being in the world that surpasses her lower-class family. To Jules, the change that Morag once anticipated is insignificant. The younger Morag’s form of Modernism paid respect to a capitalist construction, even if it assessed patriarchy and colonialism. Jules trusts that stirring out of one’s class situation is not as vital as remembering and reconstructing ancestral and public culture. As formerly revealed, speech in storytelling is what primarily carries Jules and Morag together. Both of them symbolise a ferocious fortitude not to have their tales removed. This willpower is also ostensible in Pique.
Both Pique and Morag examine for ways of demonstrating their truths through language. Morag, though, is between her desire that Pique has established the songs from Jules and her suspicion that Jules has songs to offer:

Could you hand over a stack of books to someone? Only to someone who wanted to read, presumably. Maybe Pique would read Morag’s out of curiosity when Morag was pushing up daisies. But songs. And he had been singing them so long ago, long before everyone in sight began going around singing their own songs. Lucky bugger. God knows he’d had a rocky road, withal, though (254).

Morag respects Jules’s strength, his genuineness, his trust in his voice and his aptitude to impart all this to Pique, as still songs are a medium of language that has more worth than words on the page. Possibly Jules’s songs do have more importance, at least for Pique. His songs attach to a voiced ritual that repeats the tales communicated by his father and his father’s father. Jules’s male family history, which fixes to a prairie Métis history, is known to Pique. If Jules provides Pique Métis stories, then Morag imparts neither Pique how to take in a woman’s opinion in these mannish tales, while neither Morag nor Pique recognises Morag’s instruction. Morag does not sense she can suggest Pique this sense of feel right to a superior community since it is not until now something Morag keeps for herself. Morag’s tussle with how to sort words work for her is annoying for both Morag and Pique. Although Pique craves for the tales, Morag strive with ways of narrating. Pique repeats her mother’s obstruction at being incapable to clarify her requirements:

“‘Who cares about the right word?’ Pique cried. Then, suddenly, the hurt cry which must have been there for years, ‘Why did you have me?’” (254) Morag is all over again met with the undertaking of creating the invisible visible, building the complex simple,
finding a way to demand the disordered. When Morag answers that she sought Pique, Pique faults Morag of being self-centered, of not thinking of “him or of me” (254). The narrative between Morag and Pique is signified by silence and bridged by Pique’s hand touching Morag’s hand. This sign, this tad through the table, both accepts the impossible and attacks extensive parting. When Pique’s boyfriend Gord intrudes this second, Pique in defeat blows out at him: “I’m going out. And don’t follow me, either, see?” (256). Pique’s exit retells Morag of how to depart the house, in one more time and place, permitted confrontation and escape. When Morag is still wedded to Brooke, her fiction *Spear of Innocence* is printed, and her nonverbal position of inhabitance, of pleased unification, turns out to be a bit different: “She strokes the skin of his shoulders and back. Then they make love, and it is fine, except that at one time it seemed an unworded conversation and connection and now it seems something else. An attempt at mutual reassurance, against all odds” (282). She sees now that she does not like to live with Brooke, but she does not know how to depart him. Her displeasure leads her to go out of the family and walk the town, like Stacey, probing for a way out. Feeling “separated nom herself’ and blind inside” (284), Morag discovers her way out when she sees Jules in the street. The friction created when their physiques touch is a friction that empowers Morag’s leaving from Brooke. When Morag and Jules are in bed together she doesn’t expect to be aroused, and does not even care if she isn’t, as though this joining is being done for other reasons, some debt or answer to the past, some severing of inner chains which have kept ha bound and separated from part of herself. She is, however, aroused quickly, surprised at the intensity of her need to have him enter her. She links her legs around his, and it is as though it is again that first time. Then they both
reach the place they have been travelling towards, and she lies beside him, spent and renewed. (292-93)

When Jules and Morag are united, Morag compresses time and space by going back to their prairie past. She catches power in that time and place and is clever to link again her of her individual and collective prairie past, and “She wants only to touch him, someone from a long long way back, someone related to her in ways she cannot define and feels no need of defining” (288). The bond between Jules and Morag is built on a communal past that they experience their childhood and adolescents, and on relegation. Irrespective of where ever they move, Jules and Morag will constantly have the prairie and respectively other in their bodies.

Pique’s comeback and her programme out of the Morag’s house agree with Morag detaching her wife skin and developing her mother skin. Now that Pique is in home securely, Morag’s reminiscences integrate Pique’s birth and childhood. It is as however when Pique was absent, Morag could see herself only in Pique’s journeys; she could not cost herself as mother. Furthermore, Pique’s closeness to Morag passes space and time nearer together. The present and the past are spread in the tale on a more even basis, and bring about stories are normally smaller in length. The past is gathering up to the present.

Besides, if the construction of the novel is theorized as a tie, with Morag’s description as one line and Pique’s as the other, then this instant in the fiction is the place where those two lines cross and the direction rears. Undeniably, Morag herself utters, “These kids [Pique and Dan] reversed the order of life, staying up all night and sleeping most of the day. Order. For heaven’s sake. It flowed in Morag’s veins, despise it though she might. What possible differences did it make if the kids wanted to turn the days
around?” (307). A reply to this query is what lastly finishes the novel: “She had known it all along, but not really known. The gift, or portion of grace, or whatever it was, finally withdrawn, to be given to someone else” (477). The variance is that Pique and her tales are the future. Pound’s modernist directive is to sort it new and made new, when it is known to the subsequent peer group.

The narrative reversal is a moment, when Pique identifies that it is phase for an additional transformation, for her to move out of her mother’s household. Knowingly, her recurrences a sign that indicates accepting modification. When Pique and Dan approach Morag about living at the Smiths’ on the other side of the river from Morag, there is “Silence. Then astonishment. Pique had taken one of her hands and Dan the other” (310). This signal of fitting their hands together among three persons builds a triangle, half of a bowtie. Pique says, “We’ll be back and forth a lot”(311), and she likes to express they will be back and onwards across the river, back and forth between their new home and Morag’s place. Pique and Dan will be roving from corner to corner of the river; they will be struggling its pull from both ways, generating their own direction.

Pique indicates a setback of direction and the formation of a different direction, which reasons Morag to name Pique, “harbinger of my death continuer of life”(312). After, Pique has returned from the Coast, Morag thinks of her own time there, with child with Pique and without Brooke. Her another fiction Prospero’s Child redrafts The Tempest from Miranda’s sight, thus seizing the influence of the male artist and fleeting it on to his daughter. This offers one more sample of the requirement of generating a new direction of being and an additional way, that the signifier child characterises the future as an account of the present. Remarkably, the meeting between Pique and her father. Jules displays five-year-old Pique an image of herself at two-months-old, a photograph
he preserves in his wallet. Another side of the picture, Pique’s name is written: “Piquette Gunn Tonnerre. In that order” (362). Ordering and naming, like storytelling, diverge conferring to the subject position of the name or the speaker. Pique transfers between the names Gunn and Tonnerre reliant upon who is doing the naming. How Pique decides to name herself is still undecided. Pique gets up to learn from her father her Tonnerre heritage. Through songs, he explains Pique the stories that he tells Morag. Jules shows Pique how to artistically move stories that do not contain her Métis history, and together Jules and Morag corporeally challenge demise through their love-making and through the life of their child, who will alive to express their stories in her own way.

Pique’s individuality is unsolidified and consequently associated with the river that runs both ways. Pique’s actions back and into view between Gunn and Tonnerre are a specimen of the prospective personified in her numerous subject positions. Actually, Pique trials with different ways of suggesting her cross identity. She grades her body so that she has control of her tale, outside the level of skin. She garbs her father’s brass-buckled belt, and she puts her hair in interweaves. When Morag questions her why she is wearing the braids. A long discussion regarding this is exchanged between Morag and Pique,

“No”, Pique said, “i don’t see. I want to know what really happened.”
Morag laughed. Unkindly, perhaps.
“You do. eh? Well, so do I. But there’s no one version. There just isn’t.”
Maybe not”, Pique said, dispiritedly. “I’m sorry, Ma, going on like this.
It’s part of things which are worrying me”.(373)

The problem of what is disturbing Pique is the mood that she wants “to go West again” (375) to discover out where she feels right. At this fact, Pique trusts that
belonging is associated to habitation and that identity can only be one side or the other linked to the mother or to the father. Pique senses that in order to regulate her own identity she desires to go home, which is the prairie place of her descendants. Pique implies home. This includes matters correlated to belonging and descent. Pique’s requirement to takes her boyfriend Dan Scranton to Morag’s home for descriptions about, why Pique has to vacate and why Morag appears not to like him. Pique’s parting and Dan’s fear lead Morag back to her past linking with another man called Dan and to her approval that “he whole town [of Manawaka] was inside my head, for as long as I live” (376). With this declaration, Morag relocates both the land and the individual as singular heroes. As an alternative, each is associated to the other. Household is societies not place. Dan knows this as soon as he sees Pique, but Morag realises later in Scotland.

When Morag as a final point goes to Scotland with her lover Dan McRaith, she derives to the understanding that she does not want to go to Sutherland to see the place from which her people came. She utters, “The myths are my reality” (415). This confirmation of description denotes to pain of Pique’s problems about what is real. This privileging of story does not bring that the land is removed, but. In its place, Morag recognises that the land of her dynasties is “Christie’s real country. Where I was born” (415). Once more, this usage of the term real means one of the conducts of regaining Modernism as framed by Charles Taylor: the search for individual authenticity while remaining connected to one’s past. When Morag denotes to Christie’s real country, Canada, she describes home as the place where one is born. This intricate interrelationship between home as place and as persons critiques the either for binary that Pique both grips to and discharges. Since the land cannot be detached from the body of
the distinct or the public, Feminist Modernist Narratives rebel devastation as long as there are stories to pass on and people to heed.

Retrieving a modernist sensibility does not bring the damage of individual subjectivity. On disagreeing, it is vital to rejoice an individual’s diverse identity. Really, an individual cannot link with others till she is at home with herself Pique’s violent individualism is associated to her fear for a history or a sign that describes her apparently separated identity. When Dan Scranton purchases a palomino as the first horse in his stable, Pique speaks, “I think you just wanted him to ride yourself” (434). Morag states Pique’s reproach as desire of Dan’s independence and his satisfaction. Pique is a focus in sign, who has been in one place for too long, and Morag distinguishes this:

Pique picked up her guitar and began to sing. Around her, there was an area of silence, as though all of them, all in this room, here, now, wanted to touch and hold her, and could not, did not dare tamper with her aloneness. She began to sing one of Jules’ songs, the song for Lazarus.

Her voice never faltered, although she was crying. (436)

The vocalist, like the narrator, is a distinct who is both discrete from and associated to her audience. When Pique chants her songs, she unlocks a space that is titled silence even though it is occupied with the sound of her singing. She implies solitude, even though she is enclosed by people. She denotes discomfort through crying, even though her speech does not pause. What she indicates most entirely mourning. Her songs and Jules’s songs are dirges for lost descendants. Pique confronts their deceses by observance of their tales active with her power of speech.

Pique’s weeping makes Morag go back three years to another, when songs and stories go with weeping. When Pique is fifteen Jules comes back and chants Pique more
songs about her Tonnerre past. He sings it of triumphs and expresses her stories of expiries. By partaking with her past, he repels a recurrence of it. Pique is about to cry. Jules indicate her one noticeable ownership of his that once have its place to Lazarus. Pique stands as an observer to the discussion between Morag and Jules as Morag collects the plaid pin and offers the knife to Jules. This talk shows the end of Morag’s recollections in the fiction.

The final section of the novel opens with Pique finally telling Morag about her visit to Manawaka. Order is reversed as child and mother switch places as storytellers. Indeed, the body of the novel ends with Morag setting down the title of her finished narrative. While the Tonnerre songs extend beyond Morag’s title. When Pique tells Morag about going into the valley to see the Tonnerre place, she says, “It seemed I really knew then that all of them had lived there, once. . . . It was very quiet. I could hear the river—it’s really more a creek, isn’t it? It sounded kind of like voices” (461). Pique hears the sound of voices in the river and writes a song about how the ‘valley and the mountain hold her] name’ (465). Morag’s acknowledgment that place exists in the blood of the people and Pique’s songs about how the names of the people are embodied in the landscape speak profoundly to the interrelationship between people and place. There is a silence after Pique finishes singing, and then there is the familiar gesture of reaching out and touching hands as Pique and Morag connect across the space that exist between them.

Morag Gunn who likes to hide her identity being a daughter of Christie and escapes from Manawaka assertively. She hopes she can find her identity by marrying Brooke but finally she attains it by accepting her past and by looking at her past through her daughter Pique. The action of assertion and repentance teaches Morag a new lesson.
CONCLUSION

Margaret Laurence proved herself as a writer with a universal perception on womanhood by creating a society of Manawaka, an imagined homeland where her protagonists dwell. They are created to represent the Canadian women, who strive a lot to establish identity of their own. Laurence through her women of self-confidence try to rewritten the communal structure build up on women and the community where women’s voice has been unheard, who ultimately projected themselves with freedom of thought and action. Obviously literature is a representation of the society in writer’s perception and Laurence has created a society of her own to show how women should be.

Margaret Laurence’s Manawaka Novels - *The Stone Angel, A Jest of God, The Fire-Dwellers*, and *The Diviners* are considered a valuable contribution to the Canadian literary Modernism. These novels are the positive visualisation of the society by creating Manawaka. Laurence attempts to recreate society where women feel freedom. The town of Manawaka includes many communities, not only the communities of the heroines are portrayed in Manawaka but also the people around them represent their community and inheritance. While constructing their alternate future to establish their identity, all heroines recognise their complex identity both as individual and collective. It has become complex because their identity is a combination of their communal past with their ancestors and contemporary identity. For example, Hager is Scotish for Racheal and Stacey it is Irish and for Morag it is Metis. It is unavoidable that during their reminiscence each protagonist thinks of her locale and people where it has become a picture of their community. Each protagonists observed the clashes and groups that flanked by lower-class and middle-class, Metis and white, rural and urban, young and aged, wish and remorse, women and men. Though it is understood Margaret Laurence
deals with women of different community, the imagined community created by her is
timeless and beyond the borders. This imagined community is a symbol of reoccurrence
and restoration.

The major historical events which create a transformation in the society of
Canada are the Second Wave Feminist movement in Canada, The Federal Policy of
Multiculturalism, and the nationalist climate surrounding Canada’s centennial year. They
are the valuable elements of unified Modernism. As per the discussion made in the
Thesis it is clearly speculates that Feminist Canadian Modernism is a ground breaking
movement in the patriarchal society of Canada, which is unified in its diversity. There
are some efforts taken by the government in order to respond to the problems of the
people regarding gender, race, sexuality, ethnicity, class, and region. Nietzsche’s
aesthetics above politics mentions that the artists, and especially writers, are the ones to
epitomise the complication of Canadian identity while present a review of the structures
upon which that identity is based.

The leading female characters of Manawaka express any one of these issues in a
moment and sometimes through their repeated actions that expresses concurrently
assertive and repentance. Exactly particular moment of transformation is a manifestation
of objection against a governing system. Train is considered as an important symbol in
Manawaka novels. It was chosen by the author to represent a man-made invention of
20th century which dominates the landscape. It follows the lines directed and the parallel
lines are made to be the same. Another important symbol is river. River is viewed again
as an image of dominance over landscape. It surrounds the landscape where it flows. The
ways of the river is not linear and parallel like train but abstruse. The Manawaka novels
represent protagonists who strive a lot to demolish the edifices built by the patriarchal
society. The patriarchal structures were erected by the English and French. The Manawaka novels have done innovative and revolutionary attitude towards Canadian Identity, which surpasses the existing English and French identity. Manawaka novels portrays the group of women have undergone transgressed moments of past, present, imagination, reality, memory and forgetting by showing their opposition on this status which was offered to women in this society. The revolutionary strategies adopted by the women of Manawaka novels offer a solution to the problems faced by women. Manawaka an imaginary homeland, a place which can be called as a place of return and regeneration because each leading characters of Manawaka novels changes their past in to hopeful future in the praire of Manawaka. Their time less moments of their story is a contribution in creating identity.

The moment of transformation is a vital part of the discussion. Protagonist of Manawaka novels have darely faced and prepared for the transgressed moment. A moment, where they assertively overcome the boundaries laid before them. The transformative moment of Hager Shipley happens when she names and then conquers the wilderness that is both an external and an internal landscape. The moment before a transformation took place in the fish cannery, Hager has to cross the waste land near the sea to reach the fish Cannery. She has experienced a trail in the wilderness before reaching the place of her transformation. On her way to fish cannery she has to climb over a forested hill:

Perhaps the anger gives me strength, for I clutch at a bough, not caring if it’s covered with pins and needles or not, and yank myself upright. There. There. I knew I could get up alone. I’ve done it. Proud as Napoleon or
Lucifer I stand and survey the wasteland I’ve conquered. (*The Stone Angel*, 190-91)

Hager looks at the wasteland as a challenge. She gains strength to stand on her own to cross it by recollecting her prairie’s past, historical past of Napoleon and literary past of Lucifer. There is a realisation inside her which through she gathered her strength for the present from the past –past of literal and fictional. Hager modifies meaningfully, the role of a male hero, such as Napoleon or Lucifer or Faust. She didn’t attempts to change the place instead she sits and started to enjoy it. She says, “This green blue-ceilinged place, warm and cool with Sun and shade. . . Perhaps I’ve come here not to hide but to seek” (192). She is a woman who seeks and questions herself rather than blaming the landscape, she tries to change herself. When she put forth herself in adopting the natural there raises a mutual relation between Hager and the nature: “Beside me grows a shelf of fungus, the velvety underside a mushroom color, and when I touch it, it takes and retains my fingerprint” (192). Her action of touching leaves her mark on the wilderness. It is considered as a concurrent touch from her and being touched by nature not a symbol of creative destruction. Rachel uses memory and imagination to integrate Manawaka into her present; she escapes from the present through her imagination. She considered her home as confining space but she takes refuge in the same place. She reveals the connection between train and water, which forms a place through the community as Rachel’s memory makes her to remember her sister. Like Hager, Rachel feels transformation through forest and water:

She is in the green-walled room the boughs opening just enough to let the sun in, the moss hairy and soft on the earth She cannot see his face clearly. His features are blurred as though his were a face seen through
water. She sees only his body distinctly, his shoulders and arms deeply tanned his belly flat and hard. He is wearing only tight-fitting jeans, and his swelling sex shows. She touches him there, and he trembles, absorbing her fingers’ pressure. (A Jest of God, 25)

As there is a mutual relationship between Hager and Landscape by touching each other, Rachel also finds the same through her imaginary partner. Her imagination of being touched by the partner is an action of reserved thoughts. Through her imagination, she goes out of her confined place to the outside, there is a forest a place where she met her partner. This may be a vision of her future, as she later sees her imaginary partner as real; she has met and makes love with Nick in the forest. Rachel’s worries with sense of balance and constancy continue throughout the novel as Rachel reflects on her view of the world:

Nothing is clear now. Something must be the matter with my way of viewing things. I have no middle view. Either I fix on a detail and see it as though it were magnified-a leaf with all its veins perceived the fine hair on the back of a man’s hands-or else the world recedes and becomes blamed, artificial, indefinite, an abstract painting of a world. (91 -92)

Rachel’s incapability to live in the present is reflected through her absence of the middle view. She feels nothing, neither the words nor charms. Her observation of the world is created questions in her. It is representing the modernist aesthetic of both horrific and beauty. Rachel’s description of the prairie’s geography is also the reflection of her internal landscape. She describes the wounded sky hovers over a sea of prairie grass. Contorted trees twist over the river. This performance takes her from the confined world to the imaginary world of her partner. Her imaginary world comes true
when she was with Nick, her real partner. In her imagination she saw a hero, his face is blurred couldn’t identify him clearly. He is like a hero of mythical world visits her during night ‘shadow prince’.

When she sits with Nick in the forest, a place of her imagination, Nick describes this forested space by the river as neutral territory that is neither the town nor the farm. Rachel takes this definition as a place that is “neither one side nor the other” (93). This is is the place which doesn’t come under a division as it is not a man-made division like train, which separates town from the farm. River is in the centre this place is understood by them a place for transformation a neutral territory.

When Rachel comes back from the river. She has transformed from a person who has no middle vision to a person who survives in a middle space: “There are three worlds and I’m in the middle one, and this seems now to be a weak area between millstones” (100). Rachel opinions that this middle space as now outwardly weak because it is intricate as it comprises uncertainties and inconsistencies. Although she approaches this middle space she is unable to observe complexities, ambiguities, and contradictions as sources of strength and liberation as completely. The middle space is described as neutral as it sensed between past and future. It was seen between birth and death. So the river is a place of transformation for Rachel. She has altered the prairie grass into the sea and has seen that the surrounded Manawaka may also be altered into an abode that covers additional option further than the either/or binary of self and other, the construction upon which Manawaka exist in. Rachel believed earlier when she reaches home from the river and relaxes her in the bed, “I wish I could tell my sister” (100). Rachel knows that Stacey would rejoice this transformation. Stacey who is also like Rachel undergoes a change.
The transformation of Rachel and Stacey differs. Rachel through her imagination and dramatisation longs for the touch to alive in the present. In case of Stacey who wants escape from the present go back to past and use imagination and memory as a mode for her transformation. Water becomes a common between the two during their performance. Body is recognised as place of pleasure by both the sisters.

There is a similarity between Hager and Stacey, both encounters the moment of transgression during their elopement from their family. It is a kind of an escape from their present state. Stacey Mac Aindra, who hates the voice and hands of her husband, wish to remain as Stacey Cameron escapes from place. The night before she leaves, he makes hate with her, his hands clenched around her collarbones and on her throat until she is able to bring herself to speak the release. ‘It doesn’t hurt, you can’t hurt me’. But afterwards neither of them can sleep.

Finally, separately, they each rise and take a sleeping pill (The Fire- Dwellers,150).

She feels hurt not only by the harm done to her body that hints her to leave but also the words of Mac What finally leads to leave is that Mac speaks her to leave him alone. When she asks him, “just talk about everything I mean like everything” (154). Stacey longs for the oral and physical communication. Like Rachel she feels hurt everywhere but wounds are invisible.

The Change that took place in Stacey was being recognised only by her farther in law Matthew who consoles her undetectable wounds through text of sunday sermon which he attended “Save me, O God, for the waters are come in unto my soul”(152). Stacey who doesn’t want to show it outside, locks herself inside the bathroom, and cries.
She lets the tap to flow water. The transformation inside her expressed through her escape from home, which she sees a place of confinement. However, the home has been looked as symbol of isolation, where walls are separating people from being collective. Especially the people of the cities live in the modern society separates themselves from each other in the confined cell called house. So there is a less chance of forming a community of people but there are many isolated individuals. So Stacey’s escape from her house is being looked as escape from houses. She escapes and moves towards water. The town of modern society is being viewed by Stacey as a wasteland so she likes to escape and change herself:

She heads into the city along streets now inhabited only by the eternal flames of the neon forest fires... Then through the half-wild park where the giant firs and cedars darken the dark sky, and across the great bridge that spans the harbor... Along the highway that leads up to the Sound, finally and at last away from habitation, where the road clings to the mountain and the evergreens rise tall and gaunt, and the saltwater laps blackly on the narrow shore, and the stars can be seen, away from human lights. (154-55)

According to Stacey the city is place of desperateness “a few old men with nowhere to go or youngsters with nothing to do” (154). She considers the house of towns as shacks behind bush, “garden-surrounded houses” (154-55). She could see this place as a place without corporal as well as vocal communication. Especially between young and the old, rich and the poor. Finally, Stacey recalls her past while reaching the shore: “She walks slowly, brushing aside the thorned tendrils of blackberry bushes, past the dwelling half-concealed in the undergrowth, the light glowing uncertainly from one window. She
makes her way slippingly to the shore” (158). Stacey resembles Hager during her uncertain journey and following rest upon a log as Hager did in the forest. All protagonists of Manawaka endures a trial before reaching the place of their transformation. Hager leaves her fingerprint in the log whereas Stacey sits in the sea-soaked log which shows her state. Stacey’s log “is only slightly damp on the surface, although sea-soaked at its core” (158). The beach reflects the modernist conditions of fleeting and eternal. Stacey is like Hager and Rachel develops communication with nature.

These three female characters could observe both conditions of water and sky. It is contradictory in nature they are both tranquil and coarse, nearby and detached, Friendly and strange as if their state of Assertion vs. Repentance:

In front of her, the black water dances lightly, glancingly, towards the shore. . . Out deeper, the water is more rough, breaking in wind-stirred crests. No night clouds, and the sky is as black as the water, but shot through with stars which one instant look close, earth-related, lights provided for us, small almost cozy nightlights to keep us from the dark, and the next instant look like themselves and alien. Inconceivably far, giant, and burning, not even hostile or anything identifiable, only indifferent. (158)

Dancing is one of Stacey’s strategies for resisting the confinement of her present Condition. The same strategy which was adopted by her goes with water. Water having the features of both lightness and heaviness. For Rachel water represents identity and vision. Stacey looks back Rachel’s attitude of seeing the landscape. She looks at the stars in two ways which both intimate and comforting, and distant and indifferent. Stacey
and Rachel’s observation of nature outside emboldens inner thoughts, pave the way for their reformation and redemption. This happens when Rachel is in the nightly fantasies. Stacey meets this moment in her memory. Stacey’s memory leads her to Diamond Lake, first as a ten-year-old and then as an eighteen-year-old. At ten, the singings of loons captivate Stacey because they are singings “that cared nothing for lights or shelter or the known quality of home” (159). This singing mocks the internment of home and tells Stacey of unconventional ways of living. At eighteen, Diamond Lake is a place where she inquires her confines, hesitantly with her mind and positively with her body:

She was a strong swimmer, and when she reached the place where she could see the one spruce veering out of the rock on the distant point, she always turned back, not really accepting her limits, believing she could have gone on across the lake, but willing to acknowledge this arbitrary place of reference because it was further out than most of her friends could swim. . . . Stacey, swimming back to shore. . . . thinking already of the dance she would go to that evening, feeling already the pressure on her lake-covered thighs of the boys. (161)

Stacey inspired by her friend and landscape put her principles aside beside her actions; she gains confidence to go across the boundaries. Further she started to push against the beliefs as a replacement for chosen principles. Finally Stacey achieves by breaking the rules of her suppressed beliefs with the short lived memory but which is available to her eternally She says, “Crash. Out of the inner and into the outer” (161). Stacey crushed out embarrassment, she comes out of the limitation of her home and society and she prefers her body which can provide her both happiness and resistance. Stacey sees Luke Venturi near the water and she titles him “merwoman,” confirming that he “look[s] at things from
some very different point of view” (164). This point of view, however, is one that Stacey understands, although for her it has always meant isolation rather than connection. She finds him who can realise the significance of speech and imagination during their conversation she asks him, “You’re real? You’re not real. I’m imagining” (165). As she couldn’t believe that there are imagination and speech exist in the outer world. She asks him directly. She is “unable for the moment to believe the easiness of his words” (166). Similar to her sister Rachel and Hagar, Stacey tries to reach the position of seeking from hiding with the help of Luke’s words. “Come out. From wherever you’re hiding yourself” (167). Stacey actually reaches the position of seeking in their second meeting where she intentionally seeking Luke. Their first meeting encourages her through words unintentionally.

Transformation in Stacey is sensed when she intentionally seeking rather than hiding, performing rather than speech. She goes again to see Luke. Her body starts to rejoins with her search and pleasure through dancing: “She reacts as she once did to jazz, taking it as it was told to her universally, following the beat” (186). Stacey connects her dance with her young age at Manawaka’s past which is already exists in her body. She looks backs the past through her memory and action which reorders her time and space. This modernist characteristic restores her from forty to eighteen. It is a kind of escape from which she has endured in the city and discovers solution through water. The Diviners is a one more example with several aspects of transformation in many occasions. The inspiration through natural resources can also been witnessed in many places. The image of mountain, valley and river are the sources for providing transformation and revival. Pique gets her identity through Mountain and valley where as Morag gets it through river ‘river of now and then’. This river is a suitable sign for a
feminist Canadian modernism engrained in the prairie because it covers the apparently impossible contradiction of prevailing both the past and present whereas concurrently representing an environmental space that is both here and there, both McConnell’s Landing and Manawaka:

The river flowed both ways. The current moved from north to south, but the wind usually came from the south, rippling the bronze-green water in the opposite direction. This apparently impossible contradiction, made apparent and possible, still fascinated Morag, even after the years of river-watching. (*The Diviners*, 11)

Morag’s watching of river takes her in to her past, the reminiscence of Manawaka. This looking at the past becomes the source for her renovation and also for her writings upon her community. Morag prefers to live near the river. It is being recognised in Morag that the history of immigrants like Catherine Parr Traill and their communal presence creates an impact inside her. In Morag’s memory the river of now and then flows in the Wachawaka river of Manawaka. The modern state of the society is reflected through the inner struggles of the people with the outer conflict is represented through Morag, Rachel, Hager and Stacey. The attitude of the female protagonist of Manawaka novels towards landscape shows their relation to the people and place,

The grass there was high and thick, undulating greedy like wheat, and interspersed with sweet yellow clover. But on Hill Street there were only one or two sickly Manitoba maples practically no grass at all. I didn’t see it in that detail at first. I guess I must have seen it as a blur. (36-37)

When Morag recalls her past she couldn’t get the clear picture of her earlier days. She wish to re revise it and it is compared with the wasteland needs to be conquered. She
remembers the vision of her youth to be blurred. In her remembrance she can
differentiate the landscape of the valley and landscape of the hill street. She perceives
valley as a place of luxury compared with street where she lived. Finally she can see the
clear picture and facts of the particular situation through spatial and temporal distances
when she aware of the fact that Manawaka and its people are Morag “inside [her] head,
for as long as [she] lives” (376). The river of now and then is an equivalent to the
Manawaka river that runs undyingly inside her.

The protagonist of Manawaka novels assertively overcome the laid boundaries
through their boldness and self-confidence. Memory and imagination plays a vital role in
the lives of Hagar, Rachel, Stacey, and Morag in providing strategy for their survival.
Modernism is a movement in all arts form which aims to produce a change in the self
and also in the society. The Manawaka novels can be considered as a major contribution
to the society of women. The heroine of Manawaka sets a paradigm through the strategy
for their survival. Among them Morag stands unique in bringing the social change
through human action.

Morag’s and Jules Tonnerre form an unconventional model for the myth of
Canadian identity. Morag and Jules’s oppose together the dominant system which exists
in the society that speculates a Canadian identity instituted on two solitudes. That this
model arises from the prairie also repels a model of Canada where power is positioned.
There exist an important relationship between Jules and Morag is continued and precious
from childhood to adulthood, irrespective of the big breaks detached them. With Jules,
Morag acquires new languages and new stories that she renovates the masculinity found
in the stories of Tonnerre and Logans into tales that speak of women’s involvements and
needs.
David Harvey confers Martin Heidegger’s refusal of universalising myths appealing that Heidegger “proposed, instead, a counter-myth of rootedness in place and environmentally-bound traditions as the only secure foundation for political and social action in a manifestly troubled world” (35). The Manawaka novels and The *Diviners* in specifically generate a counter-myth based on community and diversity within community. This Manawaka myth-making also exceeds time and space because it is reachable through memory and story any time. The myth of Manawaka survives in the bodies of its residents, irrespective of where they positioned. Thus the place Manawaka transcends time and remains a place of reappearance and rejuvenation.

The image of the river in *The Diviners* at the end of the novel is a modernist image because it comprises inconsistencies and uncertainties, prettiness and disgust. Devastation and formation:

> How far could anyone see into the river? Not far. Near shore, in the shallows, the water was clear, and there were the clean and broken clamshells of creatures now dead, and the wavering of the underwater weed-forests, and the flicker of small live fishes, and the undulating lines of gold as the sand ripples received the Sun. Only slightly further out, the water deepened and kept its life from sight. (477)

Frank Davey in his article “Representations of Silence in *The Diviners*” states this image as “one that operates to unify all the disparate and conflicting elements of *The Diviners* within a single universally accessible sign” (40). He says that what is understood “is not conflict but complacency...[where] the overall result is finally offered...as mere beauty...whose meaning transcends social contradiction and human action” (42). The watery river is a signifier of unity and diversity. It does not rub out difference. It
encompasses both the eternal and the fleeting as the flows change the formation of the river at any specified minute while the river itself retains flowing. *The Diviners* is a novel that sight sees the enigmatic and perchance holy job of finding water, of finding a fluid and possibly transformative component.

A great attempt was made by Margaret Laurence through her Manawaka novels, a major contribution to the Feminist Canadian Modernism which breaks out the main stream Modernist edifice of Faustian hero, an isolated individual aims for a change, finally ends with creative destruction. The Feminist Modernist Narrative replaces the existing narratives of the male centered narration of destruction with the narratives of transformation. Through their narration they show the sea change that took place in the individual, community and landscape. Especially Laurence creates a cycle where Laurence brings association with the characters and also with the leading roles semantically and thematically.

By adopting Modernist narrative strategy Laurence offers an optimistic vision of the woman hood. She insists primarily that the change must take place inside every woman. While establishing themselves all protagonists expected transformation from their ambience and from the people around them. But finally they understood the freedom is within them which they fail to realise. That is the reason while assertively proclaim their identity they have undergone a sense of repentance which ultimately leads them to the state of transformation. These heroines have become a model for bold, independent women who have established their own identity in this patriarchal society. This kind of self-realisation of the individual may lead to the empowerment of the society of women. The stimulator of this self realisation or transformation can be one of the ways which Laurence has chosen. This is a one more attempt in stimulating women
to realise the power within her. This research can be carried out further by applying the theories of psychology on the psychic state of women. A comparative study can be done with the status of women in India as it is also a country of multiculturalism. Many more positive visions can be created like an imagined community formed by Margaret Laurence. Her creations- Hagar, Rachel, Stacey, Morag, and Pique through their memory, imagination transform themselves and offer the strategy for the community that covers beyond the codes of space and time and re-visions the nation to embrace the expressions and longings of women. Pique may not be a leading character but her part starts another cycle that is a sign of the next generations’ vision and voice to the renovated communities where woman can recreate her and being identified.