

**Rhythm of Despair : Demystification of the Protagonists in
the Select Novels of Margaret Laurence**

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Chapter VI

Summation

Margaret Laurence's all the four novels selected for this research are the stories that may be interpreted and considered as the variation of the main character's life from despair to self-dependence. It represents a search for self and self-realisation and gains self-awareness to have a control of their own life. The same framework is present in all the four of Margaret Laurence's selected novels. The author discovers such apprehensions completely and from various points of view.

The novel *The Stone Angel* illustrates Hagar's expedition through her time to her ancestries that empowers her to identify the present in a true perception. It is her helplessness to accept her past that is chiefly accountable for her incapability to accept her present. Thus, an evaluation and resolution with the past allows Hagar ultimately to realize her real self. Hagar comes out of her loneliness and unfriendliness in the development of the novel. The change in Hagar shows the possibility of a transformed viewpoint that is established in her mind. The strength of Laurence's intention in regard is to relate the past to that of the present for an acceptable self-awareness. The formalized journey permits Hagar to condition her to see her past and bring about the reality of an inner freedom. Laurence too wanted to understand and accept her past to discover a sense of her own dwelling from that of her own Scottish-Irish ancestry at the time when she wrote the novel.

In the novel *The Stone Angel*, Hagar is a forcefully constructed protagonist of Laurence in Canadian behaviour. From the initial stage of Hagar's life to her last stage of life, the growth is a stable evolution in the course of self-realization. Hagar is not completely strong but she is not completely dejected. In the process of demystification, she realises her own courage and creates a confidence to come

forward from her separation, lack of confidence and nervousness, and increase a kind of closeness and accord in her life filled with complication. Even though her realisation comes late in life, the main character of *The Stone Angel* increases considerable consciousness of her own personality during her days at the hospital. Hagar's end becomes necessary because it embraces the reality of new birth and the accomplishment of self-realisation is for Hagar. Her growing change for self-realisation imitates the credible growth and the vision of the author herself who visualized to be a writer. Hagar's progress reflects the rhythm of despair in the budding process of Canada as a nation and not as a portion of it which is occupied by ethnically varied settlers.

The technique of *The Stone Angel* centres round the loneliness of the main character. The catastrophe is in the circumstance that Hagar's self-realisation reaches her at the age of ninety. She was under the rhythm of despair during her life. Hagar's self-realisation came very late in her life and if she had realised earlier, her life would have been more peaceful and she would have been happy for some more time. In *The Stone Angel* there is a massive faith of the reality in Hagar's character. The nature of Hagar is exposed in the arrangement of activities when associating her past with that of her present. The novel describes the sensitive expedition of Hagar to her heritages in a struggle to find her existence in a true perception. The appearances of Hagar on her development of her past days as a sequence of varied stages of her life. Laurence ends *The Stone Angle* with the phrase "And then" which is open for the readers to have their own personal views. The author fights for the freedom of human and envisions a culture in which everybody contribute to the earnest necessities for existence.

The novelist uses Hagar's story to give a pure indication of the people of Canada in the close of the novel. The expedition towards fulfilment and discovering one's own individuality is found in almost all the people Canada. The complete description of Hagar in the novel and the journey towards self-realisation of the protagonist is a blending of individual and countrywide. It purposefully aims to show the critical and exactly Canadian distinctiveness that in final stage of the novel, it looks not just as Hagar's definite story but as a story of the entire Canadian nation as well. It is about the requirement to give outline to Canada's own traditional stories and to revive the real one. Margaret Laurence was separated from her husband John Laurence at the time of writing *The Stone Angel*. She was living in England with her young children. These were markedly not comfortable period for her because England, is an alien country for her. England did not pay for her with the desirable means of livelihood, belongingness so that she possibly will face her individual trouble in a courageous manner.

Hagar was not able to control her tears or any other incident of weakness even at the age of ninety. She resentfully tells the nurse at the hospital that she does not like being helped. This particular moment of self-analysis for Hagar makes her feel for the suffering tremendously. She wishes to get a sight in the mirror of her independent self. She plights above her confidence on Doris and the nurses in the hospital and feels betrayed by her heavy body, and feeble memory. She has no control over her bladder and undergoes frequent attacks caused by gall bladder problem. She is completely unable to help. Hagar realizes that by spotting weak point, one is in no way deteriorated and that at some time or the other in life everyone need to help and to be helped by others. This instantaneous self-discovery facilitates Hagar to know herself and her genuine personality. This is her glorified self, alarmed of the

breakdown in the factual character. She realizes that the real cause of confusion is due to the incapacity to self-analyse. Her opinions are so powerful that she ridicules the strategy of being herself. It is a remarkable disgust for her to have a clear awareness of her own personality. Hagar's misery leads her to analyse herself which is the process of perception that shows her the way. Hagar finds it difficult to agree to any positive opinions.

Hagar becomes conscious in the end that both the Curries and the Shipley's are important and are required for the construction of the journey of her life. She also understands the journey of mind out of the oppression of egotism, delve into the life of love, which relates to other individuals. Hagar stops to be the stone angel of the novel and becomes a live angel after having come to relationships with her past. In an ultimate wrath of religious superiority, Hagar employs hostility against the nurse in the hospital, she displays ultimate aloofness to her. She does not want the nurse to give a glass of water for her at the minute of her death. Hagar's association from a situation of separation to pious strength, in spite of her informative belongings, indicates her inadequate accomplishment at the moment before her death.

A Jest of God and *The Fire-Dwellers*, the two novels that followed *The Stone Angel*, deals primarily with the examination of the complications of two women in diverse, but not distinctive circumstances. The characters replicate Laurence's socio-political apprehensions with respect to the position of women in society. However, her anxiety in these novels is with determining the damaging belongings of overpowering socio-cultural theories on individuals and the procedures of surviving with these forces. The women characters in both these novels attempt to escape from society as it repressed their feelings.

In *A Jest of God*, Rachel Cameron, is portrayed by Laurence's as a thirty-four-year-old elementary school teacher. She is described as the arousing of in the small grassland town of Manawaka, Manitoba, Canada. She is worried and is uncomfortable by her own views of spiritual, emotional, sexual feelings and she calms herself to move away from her deeds by living a constrained life with her mother, May Cameron. She tries to become more concerned, more adaptable and she unlocks herself to the conceal of accomplishment. Rachel Cameron, the central character of the novel, cannot find her position in life. She desperately looks for friendship and admire but refuses them when she gets a possibility to build close association. Rachel's mother holds back all her proposal and objectives. Rachel searches for the method to run away her boundaries. Rachel disburses all point in time and challenge in her job but it does not carry her satisfaction.

A Jest of God is a narrative of limitations and restrictions which other people and circumstances position on everyone. The author also accentuates that very regularly people themselves drops their openings, same like the character of the novel does. Rachel extends for love and friendship but was unable to identify them when she gets the possibility. Rachel is 34 years old but she still cannot become self-dependent and finds difficult to establish more than her reality. Her tyrannical mother does not let her acquire any assumptions of her own. The novelist shows how friendship and self-assurance help the central appeal to construct a long stream of individual variation. Friendship is a significant part of her being. It gives significance to relations between people and helps her to discover her own internal personality. True personality can be developed only through communication with other people and acquaintance is one of them. Laurence puts much deliberation to relations between children and their parents and demonstrates how family relations and the authority

lead in the future life of the central character. Trust and competence to construct relations with other people are frequently formed during the stage of youth.

A Jest of God is an intensely realized but claustrophobic novel, narrated by a woman on the edge of frenzy. In *Jest of God* a clear representation of how parents and family circumstances become the main problems for the central character that folds in her life. Rachel wants to create herself in the society by approaching into terms with the world around her. She has to antagonize with the difficulties which dashed her from her childhood. Rachel is symbolic of her own authoritarian colonial past and to make her own future. Her tumour represents the colonial past and its authoritarian values, while its removal is the end of the colonial state of mind. In the novel Laurence gives thoughtful demonstrative awareness into the relations between children and parents. Rachel shapes consistent relations with other people because she did not have usual communication and understanding with her mother. Rachel practices strict approach and limitation from the very young age. It is the reason that she was unable to have belief in other people and cannot construct healthy friendly relations with other people.

Rachel revolts against limitations of her parents and originates a lengthy search for the foundation of command inside her. Rachel's life is directed always under the maxim of proper appearances. She is lonely from most human contact by the pledge of her responsibility to her mother. Her concern with her childhood friend Nick Kazlik becomes a new understanding to Rachel. The short association becomes a significant event for Rachel's face-lift. Their relationship becomes not an easy love affair. There are many things which attach them. Lack of communication becomes a grave impediment in their relations. Regardless of communication with Nick is

extremely difficult for Rachel because he becomes that person who warns her feelings and imaginations. Nick also tries to contract with his fears.

Nick and Rachel duplicate each other and in spite their relations end rapidly. They help Rachel to accomplish an important point on her path of individual transformation. This short matter gives Rachel a new dream of her, discovers her sexuality and helps her to rebel against severe norms of her mother. Her principle that she is pregnant coincides with the discovery that Nick has left. This triggers Rachel's crisis, her turning point, and eventual release. The idea of abortion is repugnant and the birth would be only the beginning of difficulties. It is of eighteen years of financial, physical and emotional responsibility. In spite of the practices a lot of fear, pain and wrongdoing because of this relationship it still becomes a significant move to liberty and freedom.

The novel gives a thoughtful information into the inner world of the central character. Margaret Laurence produces a real charm that has to face with real problems and limitations. Rachael has to compact with her fears and anxieties in order to find out true meaning of relations between people. The refrains of friendship and opinion acquire a vital meaning in the novel. In the beginning of the novel the author explains something Rachel does not have but actually wants to achieve. Rachel has to start her long search alone because she does not have a positive understanding of trustworthy and welcoming relationship from her childhood.

The passage of her life and inner adaptation are flawlessly reflected in the novel. Rachel has to spread into the innermost and darkest parts of her spirit with the meaning of discovering the true meaning of association with other people and come in situations with herself. In the origination of the novel, Rachel is painful by her passions and beliefs. She has trouble in arranging her thoughts and desires. She is

horrified to divide them up even with herself and as expected it becomes very problematic for her to share them with other people.

Rachel is not free even in her thoughts. She is troubled of her imaginations and requirements and tries to confine them. The shades of her parents enter even in her opinion and do not let her to be entirely liberated. Rachel judges herself and she is afraid of other people, particularly her mother. Rachel cannot accept herself and this approach is replicated by her environment because other people do not accept her as well. They treat her with compassion and distress. Rachel cannot let herself come close with other people because she cannot trust that she can be inspiring to them. She cannot accept her looks and contemplations. She searches for closeness but her fright does not let her to put up any close gathering with other people.

Rachel's mother raised her according to the strict cultural situation of moral behaviour. Rachel is afraid of people's opinion and makes the whole thing possible to develop into unnoticeable for other people. Her steady sentiment of suggestion convinces her that other people can only be the mediator of her and that is the reason she avoids any kind of contacts and interaction with other people. Rachel kept away from people in order to avoid decisions but finally, she develops into her own self. She finds fault with herself for everything such as her behaviour, actions and even thoughts. The mortuary below her house represents Rachel's suppressed feelings and emotions. She does not live a full life and cannot build healthy relations with other people.

Rachel's friendship with Calla Mackie spends Rachel's vision of people and events. Calla is self-governing and self-confident. She is not frightened of people as Rachel does. Calla shows Rachel original way to treat people and herself. Calla not only proves Rachel an example of standard relations between people, but also

exemplifies her way to true spirituality. Thus, friendship becomes one of the tools which help the central character to arrive at her inner self and become an alternative from the restrictions of her doubts and fault. She increases trust in herself and now becomes clever to trust other people and build standard association with them. Rachel has to get ahead of a long expedition in order to determine her true central self. During her expedition she has to control her internal problems and boundaries. She has to learn to build relations with other people and her own parents. After constraints and restrictions, she had to have a sympathetic childhood and later she found sufficient power to treat other people with trust and admiration.

Stacey's description of desire and distraction is set in contradiction of the backdrop of media-infested urban culture that assumes her sense of an expressive identity. The narration and description device Laurence employed in the novel reflect the disorder and ailment of Stacey's life. The possessions were dwindling apart and the centre just cannot tolerate to hold. Her despairing need to only comment leads her to Luke Ventri who, in seeing her only as woman and not in any one of her varied roles - mother, daughter, wife, mistress, housewife, etc and is able to help her recover a true viewpoint of herself.

In *The Fire-Dwellers*, Stacey is a woman who is out of order inside and basically doubtful of all features in her life. Her association with her husband, her daughter, and herself shows the absence of a sense of gladness, leaving her prone to any situation. She loses the recognition of being a wife and mother and finds herself searching for love in unbelievable places. Unlike Rachel, Stacey validates her wildness with her family and friends, she does not sit back and inactively watch, as her life fragments before her. Stacey holds on to the rich life she led as a teenager and undertakes a destructive role in reclaiming her love for life. Laurence portrays it well

through Stacey's affair with Luke, the young explorer. Stacey learns to take accountability for her achievements and face reality. This is established to the end when Stacey knows the truth about her survival.

Stacey gains knowledge that her life was well tired and learns that it is still nevertheless just as grand. She represents a brave woman who never gave up on herself or her family. Although Stacey dealt with difficult issues in regards to her marriage, children, and role as a housewife, she was determined to regain her constancy and satisfaction in life. She describes the ideal heroine, who come across and realized and recovered her individuality not only as a wife and mother, but also as a woman. Stacey learns to be grateful for life's little gifts and discovers a source of pleasure in the boring routine of her days. Stacey also struggles to find her identity much like Rachel, but better move towards her journey. She completes the role of a brave woman by implementing a full sequence before making her conventions through in life. Stacey has a sense of inhabiting a middle world, dilemma with frightening and unreal.

The first and last chapters that are virtually undistinguishable, close-fitting Stacey's circle of life. Stacey developed a description that shape her way of life to position for the typical story of women of Canada. Her labours and hardships are applicable and sensible representations of a production of women. She not only represents suffrage, yet also demonstrates achievements in a male-dominated society. She demonstrates a cleverness with doubt and yet steady herself with brave virtues that are informative external and internal arguments. Laurence's only novel describing the city, Vancouver is transformed temporarily by Stacey's story into a dream of underworld and the prospect into a disaster of flame.

Stacey represents the faultless role model of the bringing hope and knowledge into an uncertainly unstable era for women. Stacey deals with much destitution until realizing the truth about her. Stacey's constant difficulties to find her independence, simply support Laurence's central theme. *The Fire Dwellers* indicates absolutely to the strength of communal habituation on women's awareness. Stacey has no deliberation of attainment of employment outside the house; she has neither time nor strength for such individualities. There is no irony in this meet, no idea that the woman has needs beyond those which might be satisfied by marriage and a family.

The variation is equivalent to the discrepancy between the two Laurence novels that focus on the Cameron sisters. Stacey's sister Rachel, at the end of *A Jest of God*, is seen to be successful through a transformation in background and approach. Though she is represented within an outside influential force, in the first scene of the novel she was seemingly held as a static convict behind the classroom windows, looking out on life as its activity passed her by. Her downfall of herself has been valiant and obviously an incomplete success. In contrast, in *The Fire-Dwellers*, Laurence uses passages which are identical in setting.

Margaret Laurence's *The Diviners* is extremely praised by many opponents as the most delightful achievement in her writing occupation. Morag Gunn, the character, is born in small-town Manitoba. She loses her parents at a young age. Later she is brought up by the town searcher and his faint wife. She goes to University in Winnipeg with a willpower to escape the life she has grown up in. There she marries her Professor and becomes a writer. When her husband trashes to let her become a mother and doesn't inspire in writing, she leaves her husband. The experience of inconsistency is part of the humanist confrontation to a determinist or generous

tyranny. It huddles between fixed assembly and place less instability understanding both satisfaction and fear.

In *The Diviners* Morag solves her worries and hesitation about life through her original essence of writing. This novel provides her of the most wish of calm. It also opens new outlooks of life. Morag admits her past, her ancestors and accepts Christie as her father in the end. This woman search for backgrounds and individuality. Through the imaginative power Morag has created a peacefulness to accept the things which she cannot alter. She has found the bravery to modify the things she can and the wisdom to discriminate the change. Morag and Ellen suffer a lot in their life. Their right to raise up to their real emotional state and feelings are denied. They suffer the colonial attitude of their husbands. They flourish in the physical and emotional journeys which they accept because of liberation. They understand through their involvements the merits of gentleness and compassion.

The Diviners, Laurence's last novel, completes the Manawaka cycle, preserves and exemplifies Laurence's major thematic and socio-cultural concerns and preoccupations that run through all her earlier writings. The means used to present Morag's tale is more complex than those used in the earlier novels. She uses organizational devices borrowed from the mass media, inner soliloquies, photographs, and even songs to provide a multi-linear, multi-dimensional depiction of Morag's reality. Morag Gunn, the narrator-protagonist, is at a critical juncture of her life when the novel begins. Pique, her teenage daughter's sudden disappearance on an undetermined journey West is the direct and apparent cause of her anxiety and distress. However, at a deeper level, Morag is faced with another and more serious crisis that is caused by her helplessness to stop clearly the accurate significance of herself and her work in relation to everything else. She agonizes from a sense of

meagreness in her present that cause a problem regarding her uniqueness. This sense of absence of meaningful identity makes her undertake a voyage of investigation across time and space towards obtaining a satisfactory self-perception, and that creates the novel.

In the present, little time has elapsed, but in terms of the Memory bank Movies of her past, Morag has moved through all her Manawaka years to the point of leaving for the University of Manitoba at age nineteen. In her search she meets Brooke Skelton who feels that Morag is more interesting, new and fresh. Later Morag realizes that she is unable to live in two timeless, static worlds that Brooke prefers. The world that discards the past and denies the future. She discovers Jules Tonnerre and thereby establishes her continuity of her past in Manawaka, her present life, and her future. When she leaves Jules, to go further west, she carries the child she has longed for. In the end Morag realizes that she, like Royland, a neighbour who makes his living by divining wells for the farmers in the surrounding country, will pass on the gift of divining to another, probably her daughter Pique, for she has told the stories to Pique that Christie told to her, and Pique has begun to tell these stories to others. The novel, however, ends on an optimistic note even though it starts in gloom. The character makes a pilgrimage into a living past in order to know herself, her time, and her place. Morag chooses those parts of the personal, family, and ancestral past that make the present and future happen from beginning to end of the creative process of memory,

Laurence participates Morag Gunn with valiant potentials as Canada needs to discover the national heroes. Morag has invented a national myth by her unnecessary response of Brooke, the colonist and her reception of Jules, the Metis. Her settings as an orphan, her early openness of the destruction of Scottish and Metis customs shaped the desire to travel around her heritage. The search comes to a high point when she

decides to go to Britain and it preserves to be significant in the concluding sections of the text which explain her life after her return from Britain. Morag's reminiscence in 'Halls of Sion' gives a step by step procedure of arrangement from the point when she started to write through a first refusal of the document to the excitement of a publisher's reception of her book and the hard work of its rewriting. Morag recognizes, with disclosure, that she is talented to protect her own work. It is a support to be endowed to talk about it, no clutches banned, with no individual touching suggestions in the quarrel. Only when the procedure is finished does she see that it has been like training muscles never before used, rigid and throbbing at first, and then later, occupied with the information that this part of herself really is there.

Morag has understood the genuineness of her past by a frequent publication of her past and personalized it to fit her needs. It occasioned in her refusal to either accept or value her tradition. Having been left alone at age four and carried up by a loving but marginalised foster parent, Morag suffers from a sense of injustice and inferiority complex that produces self-hate and a hostility for her past. She leaves Manawaka at the first opportunity. Although Morag trusts she is complete with Manawaka and all her earlier life along with it when she leaves the town. Morag's voyage of investigation quite unavoidably leads her to examine the question who or what she is by examining where she has come from. In Morag's relation, she is responsible for her failure to come to terms with her present and she finds resolutions in her present crisis only when she admits and morals her tradition in its true view. Morag's reception and reassessment of her aboriginal, inherited past finally releases her from her conflictual connection with her past. Morag's open-minded expedition towards satisfactory self-perception establishes quite obviously the perception

harassed by Laurence. In all her writings, the protagonists need to come to terms with the past for a satisfactory determination of the dilemma of individuality.

Morag from her childhood grows into a young girl whose requirement for love is both physical as well as emotional. Jules Tonnerre, a Metis school fellow of Morag, adds to her knowledge by initiating her in the vagueness of sex. It is apparent that Morag's expedition of despair in the direction of self-discovery quite consciously aims at a mainly Canadian independence by merging individual and countrywide history so that it seems not simply as Morag an individual's story but a story of the country. She, being the mistreated individual of identity crisis, assumes a voyage of examination towards obtaining a satisfactory self-perception. Her expedition is complex but an inspection of the sense of life.

Hagar's life in *The Stone Angel* lived alone in solitude of her own creation, appears to be an abandoned desert. The fact is that her understanding of self-realisation comes to Hagar when it is too late for her to make recompense to many of those whom she has wronged. This is very sad, but Hagar is not without hope. At the end she is able to understand the occasion of escape, and she is able to make agreement with herself and Marvin. Hagar realizes, the dead don't bear a grudge nor seek a blessing. The dead don't rest troubled. If Hagar does not gain forgiveness from John, she gains it from Murray F. Lees, and her repentance is actually enough when it finally occurs. Hagar is able to rise a vision of life's inference even at the last and thus be cheerful in death is her accomplishment of hope rather than of desolation. Rachel Cameron in *A Jest of God* is able to limit her evil feelings and takes ownership of her life. She is able to realize that life may not change considerably in its external appearances. She understands in the last part that she has alternatives that she can aspire the way her life open outs. It is surely a bright conversion for Rachel, and

certainly a step forward out of the captivated world she was residing at the beginning of the novel.

In *The Fire Dwellers* Stacey's life after her expedition to self-awareness does not emerge to have transformed much externally. Stacey like the protagonists of Laurence's novel, is at the end better accomplished to confront with life than she was at the initial stage of the novel. She no longer sits compliantly by the way life happened to her; she identifies that her future will be complicated, but she was able to know how to tackle it and she has gained the strength to cope with whatever life presents to her. Morag in *The Diviners* also takes an onward march into her life and commences to control the way it opens out, after understanding herself through her inner journey. She is able to understand what has happened to her and what will happen to her. She accepts willingly her inheritance and battle with life. These heroines of Margaret Laurence clearly depict how they have faced their loneliness and endured it.

An individual mingling of her life and life of inscription is one of the features of Laurence's fiction. But it is not possible to understand that fiction devoid of being bewildered by the gauge of the achievement. By giving inventive shape to curves and explanations of Canadian responsiveness, Laurence has added to the ways in which one can realize oneself and each other. So, this collection first visualizes a token in celebration of the many different kinds of gratitude which her script motivates. Time was against her but the determination enlightens her work and makes it difficult to think of her as still being present.

The old coincidence of a maturing Canadian sense of belief and place with a more widely articulate feminist responsiveness lends strength and credibility to Laurence's characteristics. The ethnic ancestry is seen in Laurence's works which

shows that she restructures resourcefully. The myths and small-town atmosphere are contextualised here and it is connected with the ways in which Laurence demoralized them for narrative purposes. But what then seems to be deprived of interruption is called for its fuller observation of the influence of conveyance upon her work.

Laurence has wonderfully responded to the distinctive ways to her involvements in Africa, and those experiences have in turn been seen as formative in the emergence of her own novelistic skills. She comes across colonialism, contextualised by her developing sense of Canada's ancient state of activities. She could bring into performance a dissimilar position.

Hagar Shipley's recessive peep into main-travelled roads is often irritable or troubled in other ways. A portion distinguishes an opposition between a search and a longing for motionlessness on Hagar's part and narrative approaches which challenge rationality and denies peacefulness. To read *The Stone Angel* is to come transversely as an icon of movement from loss of sight to fall, to incomplete restoration. The stone figure plies within and across an engrossing field of signifiers; a movement in which both terrified and innocent characteristics are exhibited.

Hagar and the stone angel become, in precise ways, intertexts of each other. As elements in Hagar's story reveal, Laurence could show understanding for those expatriated Scots often connected with Jacobite inclinations. Laurence gives shape to conceivable futures. It is hardly astounding that she spoke so articulately in favour of nuclear disarmament. A middle-class upbringing coloured her observations in a number of ways. *The Stone Angel* is with interpretations shooting from different positions in a social structure and differing emphasis upon the signs and senses of social status. The politics of these writings are freshened. It is to make possible a valuation of communications between modern social pressures and the writing of

fiction. The literal theme of twins unfastens up into a contemplation of closeness, departures and symbiotic developments in Laurence's second Manawaka novel. Divergences and cross-cultural differences notify the structure of a rejoinder which recites the novel as the utmost confusing and powerful in Laurence's work.

Stacey Cameron and Stacey MacAindra combine to form an archetypal figure of middle-aged mother. Stacey's approaching to self-knowledge is the subject here, where her lack of writing skills is read as inhibited talent. Laurence paints a portrait of woman in a small-town Prairie atmosphere who is dissatisfied in the roles levied upon her. Margaret Laurence took significant steps towards expressing the Canadian literature. There had been, a sense of outstanding humour in Hagar, appealing a male-controlled God of Scots-Irish descent to make up his own mind about whether or not to bestow his blessing upon her. There is also a fine irony in the narrative fact that the male voice with which Stacey seems on most unbiassed, though not always happy. Her terms are the one she invents most entirely for herself, the voice of God. Laurence has also created Grandfather Connors, who certainly registers as an open figure in a specifically Canadian patriarchy.

Laurence's novels are subject to hostility from people fearful for the forthcoming of established iconographies whose encryptions and endorsements they admit to find sociable. Considering the codes and decorum of realist description, Morag produces herself, but not in circumstances of her own making. The literary projects of author and character brighten each other in stimulating ways as we watch alterations from prairie childhood into Canadian writer. *The Diviners* structures a document of memory pathways, which provides a key to the theme. The novel presents history initially as legend thereafter Morag learns of the changing of legendary contours in each different retelling. Both novels realise the

acknowledgement that European ancestries are increasingly remote. It focuses upon lived Canadian experience and both novels are effectively renovations and rehabilitation of mythic antiquities whose complicated difference and strangeness is recognised even in the act of fictive assimilation.

Laurence sets Pique, sexually and imaginatively active. So, *The Diviners* rephrases the legend of the privileged drop into a reflection upon the nature of fictionality. Laurence reworks towards a measure of liberation from the male-centred texts with which she ingeniously acquaintances. Morag explores her own identity by showing her initial herself to the other. The play of difference is preferred over other options. Rival senses of what constitutes the literary are promulgated. Laurence remains as a writer with centres established family in Canadian soil. the place she stood on, and Manawaka, the world she imagined, form the substance of her works. The interactions between memory and myth would nevertheless have fascinated to the novelist and it produces enduring indication of shared involvement from the community.

Margaret Laurence's dominant characters experience a struggle to find their real self and because of the painful pressures of anxieties, they lose it. The characters experience a rhythm of despair. Laurence received worldwide acclaim for realistic fiction that emphasis on the individuals search for self-actualization. They feel a gap between the greater needs of their internal nature and the unchangeable enormous conditions of survival. The protagonists are detached and past problems play an important role in exaggerating their neurotic troubles and in bringing about their basic anxiety. Those who are able to comprehend and overcome their personal difficulties, gain a healthy vision of life. However, revolting celebrities are often dishevelled in individual problems and cannot sense whole, because they are preoccupied by fearful

anxiety. Such characters lose their real personality, loss human value and create unchangeable conditions for themselves.

Margaret Laurence discriminates the suggestion of the writer's role in helping to voice and substitute national pride. It issues from her strong conviction that a writer, especially the novelist is a socio-political being and a serious writer. Therefore, a writer not only reproduce the society by which she is formed but help to form the culture. For Laurence, writing is a radical act and it cannot be otherwise in a country like Canada. Canada is distraught to declare its individual personality and whose people have so far to learn to completely value what they have as a nation.

Stacey in *The Fire Dwellers* tries to begin a new life on a new note with Mac. When she returns home with Luke, she learns that Buckle Fennick is dead. Mac is stunned by the information and Stacey finds him desperate. Here, Laurence tries to suggest that it is not only women who have curbed emotions and anticipations but also men who suffer emotional collapses. This kind of realisation helps Stacey to get over her complaints and obstructions and understand clearly that of any kind she has departed through in the past was unavoidable. She knows that her life at present and future will be the same as past. Only limited things will have modification in minor style, but fundamentally the edifices continue to remain the same. However, she reunifies and prays to God. Laurence's portrayal of Stacey MacAindra wheels through as an understanding of the representation of a woman caught at a definite time of her life, in an exact time of the life sequence of women. Laurence's protagonists must struggle with the typical form of eventual genuineness as male-gendered and with all that this explanation implies both informally and culturally for woman.

Laurence in the novels challenges: the breakdown of the human personality, the relinquishment of life development characters or their organization into

abandoned roads of countenance, conventional dissimilarity, the destruction of the physical situation, and the loss of collective among men and women. Laurence's understanding kindness to the bountiful influences that figure a disposition's information in Canadian society. It is perceptibly recognized in her capability to convey the warm and expressive facets of her characters' in comparative to the important factors as gender, class, race and civilization.

Laurence have faith in the lack of uncomplicated needs in childhood with basic anxiety that may be the cause for their future troubles. The characters' social, biological and cultural strengths also share in creating their characters. In her novels, Laurence does not completely represent the early days of her characters but she regularly uses the remembrance to help the reader understand the character's background. She uses the first-person description form to help the reader go into the character's perception and get highlights of its life. Her characters have added multifaceted certainties behind their unintelligible character, responses and inflexibilities.

The female characters are inspected within the interpretation of their characters in the family, as descendants, they are in uninterrupted battle with their parents and they are often associated with their socially successful siblings. As wives, almost all of them are depicted considerate for adultery. Stacey MacAindra in *The Fire Dwellers* and Morag Gunn in *The Diviners* may be referred to as instances for adultery. The extramarital affairs showcase the unhappy and unharmonious nuptial relationship. It can be contended that the representation of disloyalty is a method of inquisitiveness and protesting against the societal norms which claim on faithfulness for women. The adulterous affairs are ways by which the real personalities of the characters are discovered. While considering the characters as mothers, they are

successful at one point of the novel, partially successful at the other time, and sometimes remain total failures. Hagar's having more consideration of John over Marvin may be associated to May Cameron's variation between Stacey and Rachel. Further, for women like Hagar Shipley, motherhood is a natural fact. It is motivating to note that females like Rachel who do not experience motherhood have a strong knowledge of motherhood as approximately sensitive.

The novels of Margaret Laurence replicate cultural, social, and self-isolation. The final is utmost painful. The cultural alienation and social discrimination can be resolved when a person learns to receive oneself. The pain of worry to be recognized by one's self is far more than the suffering to be acknowledged by others. The journey is inward and the despair is felt in the mind. It mystifies the journey inward and also outward. The journey is to find the truth in each of their life and to value and foster it. It is seen in all of Margaret Laurence's characters Hagar, Rachel, Stacey, or Morag.

The arrogance and pride acquired from her father made Hagar lead to a character crisis in *The Stone Angel*. In *A Jest of God*, Rachel's attribute of conventionality, forced by her mother makes Rachel suffer. Stacey's catastrophe of uniqueness shoots from taking to perform the socially assumed characters in *The Fire Dwellers*. This is the distinctive expatriate condition that abnormally alters the sense of a characteristic self and generates a relation between the central character's present and past. Morag Gunn's powerlessness to detain clearly the careful implication of herself and her work in relation to everything else, makes her grieve from a sense of insufficiency in her contemporary leading to a problem concerning her uniqueness.

In Laurence's novels, the characters are indebted for their growth and development, because of their rise and fall to an established social order, which they want to fight against. The persons grow completely and they come across society and

their progress is designed and determined by social pressures and resolutions. Laurence's writing is noted for its distinctiveness, which expands her observations and describes on the one hand, a restricted geographic and intellectual space and on the other, a national cause. The town Manawaka, is represented as a tiny world. Laurence writes from and about places from where her heritages belong. From an accurate regional floorboard, she moves on to nationwide and even worldwide obsessions. Laurence's works can be watched as an evolution from consciousness of the general uniqueness. The disaster to compliant one's contemporary comparable with sentimental and vicarious glances of the past. She does with clear curiosity in imagery.

The zenith of renovation leads to the final stage of self-realisation. Laurence's literary methods like a procession of voices, reminiscences, views and discussion represent confusion within the observances of her women. Their minds and inner voice play an important role. Their inward voice orders them to leak into visions and memoirs. The sequence of proceedings in their life convert them completely. The characters understand that there is an essential to have an appropriate communication between husband and wife, mother and children, daughter-in-law and parents-in-law and between friends. In Laurence's women one can find the conflict between matriarchal and patriarchal values. Their duty towards children and society make them accept transformation. Their memory with a man for a short term makes them declare their personality. This helps them to realise that their life is a happy one.

The Mother in *The Fire- Dwellers* states her understanding related to the happy union of Mac and Stacey. Laurence, being one of the most vital writers of Canadian realization, suggests her protagonists long expedition of self-realisation which demystify their despair through achievement and observation. The activities

that take place in the novels look humble but they have emotional and representational implications. Her females in conclusion understand who they are. Their untiring pains have made them reach great achievement. Hagar Shipley, Rachel Cameron, Stacey MacAindra, Morag Gunn, all four women of Laurence experience a voyage through the novel to explore the exact uniqueness and unaffected love. Though they examine it within their family, they lastly prosper in finding it externally from the family and bring back that love into the family in order to make themselves and others happy.

Laurence reconstructs in these protagonists, the characters who learn about life through their experiences of love with the opposite gender. They progress from love to practicality, flying themselves from the former and accepting their present authenticity and individuality. It is true in the case of Laurence's females who use the condition and chance available to them in order to create a self-identical atmosphere. The relationship of her women with the opposite gender is the most noteworthy event in the novels. They mark the beginning of their awareness and pledges a chain of events which permits them to daze the problems of communication, self-identity and search for unaffected love.

Laurence's clear tunes of emancipation and self- realisation are evidently apparent in all her Manawaka novels. Their sense of remoteness leads them to the terror. As a result, they experience an expedition both inside and outside, the journey leads them to a stream of revolution. The process of change finally makes them understand their true identity. The incidents they come across make them bestow themselves to life and family with more confidence and vigour. They identify the certainty and the ancestral pleasure after experiencing the understanding of probing the same somewhere else. In the later stage they discover the light of joy and not the pain of their sufferings. Thus, Laurence exchanges her women by making them realise

the meaning of love, and the fact that expressive relations unaccompanied constitute a family of love.

Laurence's novels help as an outstanding pronouncement of looking for one's joy and individuality in and out of the family. The themes of time, cultural variety, social struggles, estrangement, defeat of women and the battles faced by them, ethnic integration are given appropriate emphasis. Her characters describe every woman of Canada and a world as a whole and so her novels have universal appeal. Margaret Laurence strongly creates the fact that when women have period to contemplate and replicate about themselves and the world, they can progress a sense of who they are and promote this cognizant identity. This is true in the case of Laurence's protagonists as they powerfully believe that the men around them help them recognize themselves and achieve real self-realisation.

Margaret Laurence was one of the most well-known and adored of Canadians. She showed herself as a writer devoted to travelling human nature with all its difficulties. She was a tremendously enigmatic person though many felt they had a rationally good idea of her. Much of her life was a fight against loneliness. A reader involved in knowing Laurence can do it only through her protagonists. A detailed analysis of her writing will give a sufficient evidence on the writer, her parts of attention, cultural battles come across by the people of Canada, feministic views of Laurence, etc. Most of her works are narrative in nature. The works are echoes of the authoritative, vivacious and anguished life of Laurence. The inner world of Laurence was strong and occupied with drama, and her writings are consistent with her life.

Margaret Laurence's Manawaka novels, are principally apprehensive with the procedures of the dissimilar woman- characters, search for a satisfactory sense of an expressive uniqueness. However, in as much as the expedition for self- actualization

and self- proclamation in each case demands an understanding with the past. It is an acknowledgment of the characteristic capacity between the past and the present, these accounts contextualize Laurence's durable sureness in the need to come to terms with the past. It searches for an adequate determination of the problem of identity, and by inference, postulate a manner to handle the Canadian problem of individuality.

Margaret Laurence's selected novels are concerned with rhythm of despair of the central character throughout their life which is also a frequent subject in Canadian Literature. The protagonists carry out a journey to self-realization which is considered by a number of identifiable phases -disappointment with life and hostility both from self and from the world, a struggle with the pressures of the past, an encounter with the understanding of death, and an ultimate development of a sense of self. Understanding and responsibility, lead to the progress of independence. In the end, rhythm of despair has become a support to demystify and spread a source of strength.