

## Chapter V

### *The Diviners*

*The Diviners* is a pinnacle of the Manawaka works. It is a complex and considerate novel with an examination of the meaning of life. In *The Diviners*, Margaret Laurence notices in larger diffusion the journey of Morag Gunn. Morag, the narrator and the protagonist, who constantly felt herself ineligible to live in the society since her childhood days. She feels a sense of failure in her presentday that found her in a problem concerning her independence. Margaret Laurence in "Gadgetry or Growing: Form and Voice in the Novel", in *A Place to Stand on: Essays by and about Margaret Laurence*, writes: "Morag Gunn, the mistreated individual of identity crisis undertakes a voyage of exploration towards acquiring an adequate self-perception" (89). She associates the present and the previous days to understand the willpower of her individuality.

The last novel of Laurence *The Diviners* brings into it many of the themes, images and ideas and techniques from her previous novels. Morag Gunn, just as the other three Manawaka women-Hagar, Rachel and Stacey, is a heroine who search for her own individuality and it is well narrated in *The Diviners*. She is a prototypical heroine who teaches her book lovers to compete for their right to a disposition, as well as be wives and mothers. *The Diviners* is mainly to define, to diagnose the valiant capacities of the character. Morag, the novelist, formerly uses the courage in her stories of bravery. As a child, she created female characters who have their "head fastened on her" (11) and "who have power, strength, and conviction" (42). Later, in her novels, Morag also patterns women who matches over their difficulties in life. Thomas describes in *The Manawaka world of Margaret Laurence* the linking of the past into present in following words:

“Its pattern is a diagram of the interweaving of the past into present and on into the future. The shape of its flowing together of past and present is that of the ancient Yoruba symbol of the endless continuum of time, the serpent swallowing its tail. Repeatedly, Margaret Laurence demonstrates that the continuum moves inexorably, but she also demonstrates that the present and the future are not relentlessly and totally predetermined by the past. They may be modified and ameliorated by the force of faith, acted out in love... the past is inevitably a part of us, but not the dead hand of the past, rather by faith, by grace, translated into acts of love, the inheritors may inch inward though still within the enclosing coils of the present”. (68)

*The Diviners* is the story of a female’s hunt for a concerned natural life. Morag Gunn’s lifespan for over fifty-year period is not ever observed for an instant as an aloof task. *The Diviners* talks extensive concerns around the questions of race, class, gender and the condition. Laurence is concerned with the unfairness, prejudice and authority agonized by those who lack motivation and inspiration. Roy in “Letter from Gabrielle Roy to Margaret Laurence” comments :“It is a search for water, truth, identity, words, but beyond all that, for whoever or whatever compels us to endless search.”(52). It is a novel focused on the communal consciousness exploring the message of the dissimilar and the creation of Canadian society in the mid-twentieth century. The world of Morag Gunn is a set of restrained ropes in which the associations of social training and power is exposed to be cooperative and encouraging.

*The Diviners* offers the story initially as a myth that provides a strategy and probability as it has appeared in the historic era. But, a significant part of Morag’s life is concerned with distinctive variations in the repeating of fiction. Formerly,

understanding the measures and procedures of the concept and make past, does not ethically ease in the reading of the novel. In the setting of reaffirming, each person has to find the themes of struggle, the parts that do not work naturally in life. Later, as resisting the urge to construct a version of events where all things work efficiently, smoothly fitting in, and create yet another support. The systems and strategies to learned are confidentially part of those skills of oral and written communication; and Laurence tells that in the novel the need to practice that communication is ‘strong and friendly. But merciless’ (100).

Clara Thomas in “The Chariot of Ossian: Myth and Manitoba in *The Diviners*”, *Journal of Canadian Studies* opines: “The passing of an authentic heritage of their people is a central preoccupation of writers of today, particularly of writers of the postcolonial nations” (62). In *The Diviners*, there is a feeling that, the search for identity requires an examination of the past, it must also be shaped by the present and by parents, children, lovers and friends. Goldie in “Folklore, Popular Culture and Individuation” in *Surfacing and The Diviners*, observes: “the search for self often takes the form of an interest in folklore, a diffuse assemblage of what could be defined as the traditional beliefs, legends and customs, current among the common people.”(95).

Morag Gunn is a writer who is imagined to share her creator's ideas and definitely she mentions to a 'half-Lunatic sense of possession, of being possessed by the thing' (259) and later comments: “Odd feeling. Someone else dictating the words. Untrue, of course, but that was how it felt, the characters speaking. Where was the character, and who? Never mind. Not Morag's concern. Possession or self-hypnosis- it made no difference”. (404) Here there are many voices, spanning three generations and including several different racial backgrounds.

The incitement that goes through in *The Diviners* by Margaret Laurence is that of the mother-daughter association and the theme of reminiscence, that of not remembering. The wholeness of the portion of the novel that happens in the present is employed by Morag's proposition with her daughter Pique. It is typically optimistic in spite of Pique's brutal eccentricity and Morag's fight to attain success over her own feeling of her daughter's childhood, vigour, and dreamy life. She speaks about this in a conversation with her neighbour Royland after Pique takes up dwelling in their house with her new boyfriend, Dan: "But the plain fact is that I am forty-seven years old, and it seems fairly likely that I will be alone for the rest of my life, and in most ways, this is really okay with me, and yet I am sometimes so goddamn jealous of their youth and happiness and sex that I can't see straight." (237)

As the novel opens, Morag Gunn, a forty-seven-year-old novelist, glares out through the window of her house, watching the river that flows by. Morag has found a message stuck in her typewriter from her eighteen-year-old daughter, Pique, saying that she has left home to move towards west. The change of actions stimulates mixed spirits in Morag: as a mother, she fears for her child; as a woman and a writer, she admires her. Pique has left home before, and Morag is not made comfortable by memories of that bad time. She feels that she is fortunate to be a writer because she is able to divert her mind from her personal life. As an accomplished writer, Morag is on a different level than that of the other women, but she fights it all the same. Thomas notes: "Morag works with words and she play with them; she is constantly and obsessively translating experiences and impressions... into her medium, the word" (134). Morag's second "dragon is her fight to be a career woman in a society that slots women, especially mothers, into the role of exclusive domesticity. Laurence

introduces this theme on the first page of the novel when Morag's daughter Pique leaves a note, "where she would be certain to find it" (3).

"I've got too damn much work in hand to fret over Pique. Lucky me. I've got my work to make my mind off my life. At forty-seven that's not such a terrible state of affairs. If I hadn't been a writer, I might've been a first-rate mess at his point. Don't knock the trade". (4)

Gazing out the window, sipping coffee, and meditating, she observes her seventy-four-year-old neighbour, Royland, fishing. He is a diviner who sees dissident sources of water. Morag always feels on the thirst of learning from him, "something of great significance, something which would explain everything" (4).

The novel is divided into five parts, and within these parts there are eleven Chapters. Part I is titled "River of Now and Then" which is chapter 1. Chapters 2, 3 and 4, are included in Part 2, titled "The Nuisance Grounds". In Part 3, contains chapters 5, 6 and 7 titled "Halls of Sion", and Part 4, is titled "Rites of passage", containing Chapters 8, 9 and 10. The final part bears the novel's title "*The Diviners*", and contains one chapter. Laurence had formed some extraordinary variables of explanation in each section. The structure of the novel exemplifies Morag's development from a child to an adult. The first section "River of Now and Then" shows Morag extremely troubled because of her daughter, Pique, who is experiencing the crisis for identity. Pique's movement to West, stimulates Morag's inward journey into her initial days and she restarts memories from a disorderly muddle of old photographs which are the only belongings she has of the period before her parent's death. She is not able to understand her attachment to them, she says that she keeps the pictures "not for what they show but for what is hidden in them" (6). Morag is

fully aware that the understandings she has possessed “may be true and may be not” (7), they allow her intensely try to live her earlier.

The character of Morag Gunn of Manawaka is that a writer of novels. On one level the story is about Morag’s life when she was young and to that of a forty-seven-year-old lady long since divorced from Broke Skeleton, her English professor-husband. She is wedged up in a perturbing apprehension for the eighteen-year-old Pique, the daughter of Morag and Jules Tonnerre. She is apprehensive about Pique’s agitated behaviour and is finding difficult to write her fifth novel. She lives in the rural Ontario beside a river that, through an effect of the wind, seems to flow both ways. The river assists as a sign of time and memory.

The novel is collected through a counterpoint of past and present. Morag recalls her painful childhood in Manawaka, where she was elevated by a garbage collector and his wife, her refined and protected life in Toronto as the wife of her former English professor. She recollects her uprising and flight to Vancouver and Britain, where she established as a writer, her return to Canada and her origins and her long-lasting love for Jules Tonnerre. In the first section of *The Diviners*, “River of Now and then” Morag is miserable that her teenaged daughter has run away from her to the west leaving a note on the typewriter. The sudden departure of her daughter triggers off Morag’s memory, when she considers over the earlier on observing at her old snapshots. Though they are all scrambled in a mess, they still serve as an effective tribute of a departed past opening from her parent’s death. She says:

“I’ve kept them, of course, because something in me doesn’t want to lose them, or perhaps doesn’t dare [...] a jumbled mess of old snapshots which I’ll still be lugging along with me when I’m an old lady, clutching them as I enter

or am shoved into the Salvation Army Old People's home or wherever it is that I'll find my death". (14)

After the death of her parents, it is the launching of her own journey out into the world.

As an adopted daughter of Prin and Christie Logan, the town's garbage man, Morag experience a lot of suffering as a child in Manawaka. Morag is humiliated of her foster-father's profession, that of a scavenger. She grieves out of shame, humiliation, discrimination in spite of her sincere liking for Prin and Christie. She feels as if she is an alien from another planet. Morag meets her classmate, Jules Tonnerre, a Metis Youth with whom she has a rapport. Jules at the end of her school life questions about her future plans. Morag is prepared to go away, to be free to make her own self. She happily answers: "Going to Winnipeg this fall. To college and I'm never coming back" (181). She finds admission in the Winnipeg University. But, even there, she seems to be a destitute, only keen to move away.

Morag remembers her parents' death which was of infantile paralysis and says, "I remember their deaths, but not their lives. Yet, they're inside me, flowing unknown in my blood and moving unrecognized in my skull" (15). Mrs. Pearl from the next farmhouse comes to take care of Morag. After the death of her parents, Mrs. Pearl informs Morag that as she has no relations nearby and she will be brought up by Christie Logan, who was with her father in the Army. Christie and his wife Prince are gentle but poor. Morag is awakened by a phone call thinking that it is from Pique, but it is from a would-be-writer seeking advice on how to get published. Morag watches the river and thinks: "Probably no one could catch the river's colour even with paints, much less words. A daft profession. Wordsworth, Liar, more likely. Weaving

fabrications. Yet, with typical ambiguity, convinced that fiction was more true than fact. Or that fact was in fact fiction". (21)

Morag remembers Christie, her first true teacher. Christie's attitude of debris impacts Morag a lot. Christie expresses what he recovers from what other people dispose and discloses their past. He fascinates from what he has read, heard, and lived through revelations, the linking of the histories, myth and fictions of people. Nothing is really thrown away. The writer Morag appreciates a scavenger Christie. Similarly, Christie's philosophy of the socialism is insignificant items piled up. Garbage is common possessions, he tells Morag and everyone must share. One is an individual and a member of the human community. This example went deep into the mind of Morag. Christie's telling stories to young Morag, first passions her longing to be a writer. Absorbed by his tales, Morag starts creating her own tales, her own shaped realisms.

Morag's unusual association with her snaps, kept as if in a treasure chest in "an ancient tattered manilla envelope" (5), which Christie had given her when she was five, plays a vital role in *The Diviners*. Morag's personal history begins with a series of snapshots:

"I've kept them of course, because something in me doesn't want to lose them, or perhaps doesn't dare. Perhaps they are my totems or contain a portion of my spirit. Yeh, and perhaps they're exactly what they seem to be—a jumbled mess of old snapshots which I'll still be lugging along with me when I'm an old lady, clutching them as I enter or am shoved into Salvation Army Old People's Home or wherever it is that I'll find my death". (5)

In the details given about Morag's life at the university, she comes across an English Professor Brooke Skeleton, son of an English school master in India. The



literary thoughts which Morag has with Brooke, both in the class and outside the class slowly transforms from respect to love. Finally, Brooke proposes Morag to marry him. They both marry and settle down at Toronto. Morag understands after eight years of married life with Brooke that he has created restrictions to her domestic schedule and tries to supervise all her physical and intellectual activities. At this stage Morag focusses on writing her first novel 'Spear of Innocence'. In the continuing period, Morag develops closeness to Ella, a budding poet. Ella is caring and daring. She has more apprehension for Morag. Morag shares with Ella, her own desires and anxieties about her interest in art, truths about her married life with Brooke and even in the later years she shared her depression over Pique's activities.

Morag writes in intense in her novel "Spear of Innocence" which is recognized and printed. Brooke controls her with his unmoved and freezing behaviours. Morag is incapable to tolerate the male sovereignty over her and continues her relationship with Jules, with whom she escapes from Brooke. At last Morag finds her settlement in Canada in a small town called Maconnell's Landing in Ontario province. Here she writes her novel 'Shadow of Eden'. She gets a chance to meet Royland here. Royland is an old diviner and is of a great moral support to Morag. He often queries her about her deep curiosity in prophecy. He takes her along with him for divining water. He is successful. Morag at times thinks, "He was divining for water. What in hell was she divining for? You couldn't doubt the value of water" (115).

In *The Diviners* Morag's life with her parents, Louise and Colin Gunn, is recreated in the novel through six photographs. This is a system which Laurence practices to remember the past. This is done through the character's opinions about each photograph, about her parents and herself when she was a child. The Snapshots are included in the first section of the novel entitled "River now and Then". Morag

says the snapshots “contain a portion of her spirit [...] I keep the snapshots not for what they show but for what is hidden in there” (14). The photos recreate the existence of Morag with her parents. They show Morag’s capability as a writer. These snapshots show her life within the restraining restrictions of society. Morag is at a loss when she loses her parents. Her parent’s death destroys her innocent peaceful world. It modifies her concepts of God.

Jules is another one of *The Diviners* in Morag’s life. He too has a worry for the past of his people. Morag listens to stories that have been conceded down to Jules from his father, stories of the prairies from a Metis view. These stories change completely from the stories she has heard from Christie or cultured from Canadian history books, because they are told from entirely different standpoint. Morag notes this : “What we select to reminiscence or highlight about the past is what we see or want to see as significant”. Christie tells young Morag “We believe what we know.” (320) and Morag later recognizes that there is no one variety of the truth. Morag’s relationship with Jules dates back to their schooldays, and it is quite mysterious. Jules offers Morag the independence to move out of her marriage with Brooke. She is free and has more time for her creative writing. She is free to have the child she had wanted.

Jules employs his time with Morag. He sings to Pique who calls him “Dad”. He tells her the times gone by of his inheritance. He often reminds Morag that she must go back to Manawaka village and satisfy the needs of her foster father. Morag’s instantaneous answer is: “I can’t go back” (365). Morag talks with Jules and learns about his heroic descendants, Grandfather Jules, and Chevalier “Rider” Tonnerre. Morag symbolically unites Christie’s gift of the hunting knife which a boy had traded with him for cigarettes to that of Tonnerre family. The knife that Jules uses to curtail

his pain becomes part of his daughter's legacy, along with his songs. Jules's childhood is terminated by the fire in a Metis hovel which kills Jules's sister Piquette and her two small children. Morag feels for the incident as if pain is the only illness of human life. Jules supports her by informing the acquaintance of the past which is hereditary by her through him. It is Morag's journey from innocence to experience. It symbolizes her phase in her growth.

Morag denotes to her childhood memories as snapshots or memory bank movies. It infers a more pictorial component. It makes more logical to Morag, as she learned from a young age that occasionally words can be lost and become almost meaningless. Morag feels a deep sense of indignity about her societal relation originating from the fact that she is an orphan and that she must live with Christie and Prin. Laurence does not straight away say that Morag's family was well-off, but she makes it clear by hinting that Morag is going from living in relative luxury to less than neat environments. Morag loves Christie and Prin but she is sometimes offended by their poverty and deprived position in town. Morag comes to this understanding about her social standing on her first day of school where she is rebuked for the length of her skirt and the fact that she is in the custody of "the Scavenger", "LAUGHTER? Why? She turns. Many laughs. All around. On the steps and on the gravel. Large and small kids. Some looking away. Some going hohoharhar" (25).

Morag is in some way different from the other children. Her clothes aren't right and Christie is carrying her to school. Christie's situation as the town garbage man makes Morag pain which is increased by Christie's apparently lack of self-consciousness. Morag's sense of self, equally with the growth of differentness in Christie and Prin. When Morag is a youngster her shame and hatred for her own

position is anticipated on her childhood friend Eva. Morag hates Eva because she at the same time signifies where Morag comes from and the receiving of one's lowly position that Morag finds unjustifiable. When Eva walks into the fashion store where Morag works, Morag is overwhelmed with disgust,

“Eva has got Vern with her. Oh horrors. Vern is still awfully small for his age, and his pale hair looks nearly white. His nose is funny, as usual. He is in overalls only, no shirt, and in his bare feet. On Simlow's carpet. Then Morag notices his eyes, scared and sly at the same time. What a life” (92). Vern, Eva's brother, is a representation of poverty and ignorance that Morag so extremely wants to escape. She does not want to be a basis of pity for anyone. Morag's deep sense of liberation and determination derive from the fact that most expect nothing out of her, seeing her as simply an unfortunate, charity case. While Morag has much compassion for Eva's position and for Christie and Prin, there is also a sense of contempt for their position. For Morag, poverty is that must be speechless and it seems that in some ways she sees others who live in poverty as accepting their place in society without question.

Morag's uniqueness relates to her energies to figure that by restructuring her own memory and awareness of the past. She knows it is a futile task yet, not withstanding her efforts she knows the truth and what that means about who she is. Her distinctiveness is fashioned by her actions and exertions to change her memory. It cannot change what has ensued and in the end that are unproductive in reforming the awareness of her own distinctiveness that she has.

Morag meets Jules when she is in Grade Eleven, who is on a vacation from the army. He takes her to the assortment of sheds which he calls home. They make love. “She opens her eyes. They smile, then, at each other. Like strangers who have now met. Like conspirators” (112) and Jules introduces Morag to his father, Lazarus. Jules

returns to camp and Morag thinks about him in the days that follow. She reads in the Winnipeg Free Press, the newspaper about the terrible Dieppe Raid and intolerantly scans the loss lists in the newspaper. The name of Jules Tonnerre does not appear.

Morag works as a staff reporter for "The Manawaka Banner" for which MacLachlan is the editor. After the death of his son at Dieppe, Lachlan takes to consumption of liquor and is normally relic. One day Lachlan trains Morag to describe a fire down in the valley at the Tonnerre shacks. The eldest girl Piquette and her children have been "caught in it" (127). Morag goes there reluctantly and finds Dr. Cates and Niall Cameron the undertaker there. After going to the office Morag "cries in a way she does not remember ever having done before, as though pain were the only condition of human life" (130).

Morag's relationship with Harold, a sad man in love with his former wife Chas, is transitory and impermanent. Her connection with Dan McRaith, an artist, assists to display the Canadian past and the importance of family. Dan McRaith, a Presbyterian and an artist is a forty-seven-year-old man with seven children and a wife. He becomes more a friend than a lover to Morag. Morag and Dan McRaith are brought close towards each other and they cheer up each other's art and converse on their personal and artistic problems.

In the fall of 1945, she goes to her college in Winnipeg with her incomes as a writer which have been added to her fund. Her state of mind about leaving Manawaka finally are a combination of happiness and guiltiness. Prin has been suffering from untimely senility and Christie has to look after her. Although he occasionally gets drunk, he is skinnier than ever, and muddy and stinking. He laments his misused life and raves on about his descendants, whom he feels he has discredited. Morag escapes Christie's everlasting ramblings and hushes by going out. One evening she runs into

Jules, outfitted in unplanned civilian clothes. When Morag tells him that she is going to college in Winnipeg and never coming back, Jules mocks her. He says, “Go to college and marry a rich professor, how about that? ...I’m not like you” (134). Morag comprehends the truth of it. They live in dissimilar worlds now.

Morag, once again is caught between the difficulties of getting down to work and her current worries are about Pique. She looks out over the carcasses of the vegetable garden and invokes up her fantasy counsellor, the pioneer Catharine Parr Traill. The conversation Morag is involved in with the devised impression of Mrs. Traill is spoiled, when Royland arrives into the kitchen. Royland asked if Morag is talking to the same lady again, Morag replies that Royland is always catching her at it. She insists, it is not since she is alone too much but surrounded by people, she would still talk to ghosts.

Pique sends her a post card from Vancouver. Royland assures her that “Pique’ll be back soon” (141). After he leaves, Morag pulls out the previous day’s newspaper and look back over an article, seeing at the photoassociated with it. Dr. Brooke Skelton has been appointed as the president of a university. Morag feels that Brooke is still attractive. Once again, the memory bank film rewinds Morag of saying good-bye to Manawaka. Morag promises to write, but both she and Christie know she won’t. She reaches the world beyond the Winnipeg College and Manawaka and boards with a family in North Winnipeg, far from the downtown university. Her room is like the room she had back in Manawaka—small, cold, and unfertile. Morag, feels guilty about wanting to move, Mrs. Crawley, her landlady has confided in her; the family needs the money. Ella Gerson, a Jewish girl becomes her “friend for life” (146). Ella invites her to her home. She has a widowed mother and two sisters. The Gerson house releases a warmness Morag never known earlier, which

makes her feel crying. Mrs. Gerson who semi-adopts her, tells that it is no dishonour to cry. She gives Morag, books by Dostoevsky, Tolstoy, Chekhov and Turgenev.

“Thus it is that 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” (151)

In the beginning of the novel Pique runs away in exploration of who she is, which reminds Morag to check her past and how that has formed who she is. This reverberates in the stories and songs she has connected with from her past and the development of her observations of the people in her life. “Something about Pique’s going, apart from the actual departure itself was unresolved in Morag’s mind... Would Pique go to Manawaka? If she did, would she find anything there which would have meaning for her?” (5). The quote displays the reputation of finding the identity to Morag and how she has unanswered struggle in her mind about her past in Manawaka. When Brooke interrogated Morag on why she used her initial name on her available novel in its place of her married name. The division shows that Morag does not see her individuality in her association with Brooke.

Morag is always inquisitive throughout the novel, who she is as a person, as well as whom the powerful people in her life have been, and who have assisted to shape her identity. For the lengthiest time the only response that she could come up with is that she is a merchandise of her parents and they have shaped her identity. She comprehends later in the novel though that she is more a product of Christie and Prin. “I remember their deaths, but not their lives. Yet they’re inside me flowing unknown in my blood and moving unrecognized in my skull.” (15) As this quote proves, Morag really has no idea what her parents were like and only knew them for a few early years of her childhood. Morag devotes the rest of her childhood and teenage age under

the supervision of Christie and Prin. Though she doesn't understand this until much later, she became, who she became through them, as well as where she grew up.

“Why does she want to hear? She doesn't know. But the times when she was a kid and Christie would tell those stories, everything used to seem all right then.” (105). It is displaying how when Morag gets older, her greatest childhood memories involve Christie. At this point in the novel she is still undefined of whom she is as a person and what has moulded her in life. It is hard for Morag to give Christie and Prin the recognition of how her distinctiveness was designed. Eventually in her older, wiser years it finally becomes clear to Morag that what she was looking for so long was continuously sitting right in front of her.

Morag remembers her contact with Dr. Brooke Skelton as a student. He gains her for her story which is published in “Veritas”. The professor explains to Morag that he likes her idiomatic expressions. When he interrogates about her background, she is humiliated of her past life and recommends that she doesn't certainly have one. When he perseveres in penetrating her past, she says, it is more or less empty. The remark appears to captivate her professor and he proposes to drive Morag home. Brooke Skelton's fervent goodnight kisses make Morag decide that she would do anything for him. He is fourteen years older than Morag and insists that she would not be happy with him when she is fifty and he is sixty-four. Morag answers that she is not a child and that she would be happy. Brooke tells her he likes her, regardless of the fact that she is not attractive, because of her “mysterious, non-existent past” (158). Morag feels as if she is preparing for a new life. She will hide everything about herself he might not like.

Brooke proposes getting married in the Spring and Morag agrees enthusiastically. But when she conveys the idea of continuing her studies in the



university, Brooke disheartens her, signifying that she might find it difficult when her husband is a professor there. However, she has a perfect right to study. She does not need a grade to be a wife. She can be seated in the classes or read. After all, getting an education is basically learning and learning how to think. Morag takes in the whole thing and offers no complaint. Finally, Brooke suggests her “fitted for a diaphragm because they don’t want to have accidents” (164). Morag knows he means children. She agrees but adds that she wants his children. Brooke assures her that there’ll be lots of time for that later.

Morag writes to Christie asking his authorization to marry Brooke. She makes various excuses in order not to request him to the ritual and settles by asking Prin. Christie replies that it is her life and he believes all goes well. He leaves open the invitation to return home when she feels convenient and adds that Prin is not well. Later Morag goes back to visit Christie and Prin before she marries and moves to Toronto. It is a disheartening visit. Christie is only fifty-six but looks seventy. Prin is a big giant in the bed to which she is now limited, her skin is in the colour of uncooked pastry, her lips puffy, and her eyes far away. Morag feels older now. She feels that she should stay and look after Prin and Christie but she cannot. Morag leaves the next day. Later Morag goes to Toronto, a city she comes to fear and hate.

Morag sits in her big, comfortable armchair by the kitchen window with a glass of scotch, celebrating the receipt of a royalty cheque the day before. She feels like talking to Christie who has been dead for seven years. She calls up to Ella in Toronto. She has four books of poetry published and is working on a fifth book. Ella tells Morag she is fine but has the feeling of living “too many lives simultaneously” (173). This is a feeling Morag can share. Morag says that Pique is coming home but has separated up with Gord. She worries if her daughter will have the same outline of

uneven associations as her mother. Ella assures Morag that an incapability to form lasting relationships is not taken over with the genes and invites her friend to visit Toronto. Morag feels cheered up.

Morag's next memory bank movie takes her back to Toronto. She is afraid of the sound, the cars and the strangeness of the city. Most of the time she devotes on reading or listening. The option of their having a child, however, is a subject Brooke does not want to discuss. After four years in Toronto, she is the ideal housewife. But below it all, Morag is unfulfilled. She tries to write short stories but tears them up. Brooke's clear resolution not to have a child motivates Morag to provoke him resentfully. The discussion ends bitterly. When Morag proposes that she find a job, Brooke inspires her to work at writing. Morag admits that whatever she has written turns out bad. Brooke asks that he be the critic of her writing. At his request, Morag shows him some stories which he commends. "Spear of Innocence" is the title of Morag's first novel. Brooke suggests they go to a movie. Morag would rather stay home and write, but submissively goes with Brooke because that is what is expected of her. Later that night, when Morag thinks she would never go back to Manawaka, she realizes for the first time that the town nonetheless "inhabits her, as once she inhabited it" (185). Even though she has not yet come to terms with it, her past, which she required so long to repudiate, lives very close to her.

Morag takes a walk along the furrowed country road near her house, after spending the day working on her novel. When she returns, she is pleased to discover that Pique is back, starved and looking much the same, wearing a belt with an old brass buckle that seems strangely acquainted to Morag. The buckle and belt are, in fact, from Jules. Pique had a good trip. The best thing about the trip was that Jules had given Pique some of his songs. This intended a lot to Pique, who needs to know if her

mother loved her father. Pique asks, “Why did you have me? For your own satisfaction, yes. You never thought of him, or of me” (193). There was no answer to this accusation. Pique is close to tears when she says that her father is losing his voice and results it harder to get jobs singing. Morag admits that occasionally she would like to see Jules but wonders if he would feel the same. Pique explodes: “You’re so goddamn proud and so scared of being rejected” (196). Just as they are about to prepare dinner, Gord comes in, at that point Pique leaves to avoid any conflict with him.

The next morning Royland brings a fish for Pique’s breakfast and wonders if Pique would like to go divining that afternoon. While waiting for Pique to wake up, the old man tells Morag a little about his past life: of how he had been a preacher and had driven his wife to suicide with his fanaticism. Later on, the Smiths come by to introduce their visitor, Don Scranton. He and Pique seem to establish an instant rapport and both started playing guitars and singing together. Then Morag ponders on the people who had lost the languages of their descendants, bring to her mind, Brooke who had spoken Hindi as a child but, forgot most of it later.

Brooke is the head of the English department. Morag writes during the day when Brooke is out and it took three years for her to finish her first novel and she feels empty. When Brooke offers his critical suggestions, she says, she’ll think about them but sends off the document to a publisher the next day without telling him. Morag goes to Manawaka as Prin is not well. Eleven people attend the funeral of Prin. Morag is back in Toronto. She feels remote and cut off from life. Morag’s blocked irritation is released in a flood of words. Brooke faults the upsurge on her return from Manawaka stirring bad memoirs she had forgotten. When he asks her to simply discharge it from her mind, Morag boldly asserts that she had never forgotten any of

her past. "It was always there" (210), she states. Brooke liked the idea that Morag had no past, that she was starting a life new with him. But now he is disillusioned.

After the first publisher rejects Morag's novel, she sends it to another. The second publisher is attentive but wants amendments and the Novel is published. When the reviews for *Spear of Innocence* arrive, they are mixed. Brooke is not pleased that she has chosen to use her own name, Morag Gunn, on the cover. He wonders aloud if she didn't think it worth taking to put her married name on it. Morag wants to leave Brooke but does not see how she can. She walks emptily through the ways of the city, detached and hopeless. One day, thus thoughtful, she sees Jules Tonnerre coming out of a rooming house. She runs up to him and hugs him. It is almost ten years since they last saw each other. Morag invites Jules for dinner. When Brooke comes home, he does not shake hands with Jules, but goes into the bathroom. He calls Morag in and accuses Jules of parasitizing, and Morag of having her past catch up with her. He retells her that two of his friends are coming for dinner and that Jules cannot stay. He adds that it is illegitimate to give liquor to Indians. Morag's chance of reunion with Jules on the street leads to the final break with Brooke. She leaves with Jules and stays overnight. When she returns to the room to pick up her things, she sees Brooke a broken man, she knows she will never live under his power again.

For three weeks, Morag lives with Jules. Jules accuses her of using him as a "shaman" (223), to break Brooke's spell. The word is suitable, as Jules finds hidden sources in Morag with his lovemaking; Morag discovers hidden truths with her pen. The act of sex with Jules releases Morag from her servitude to Brooke. Morag, with Jules' agreement, chooses to have a child by him. Pique is conceived, a combination of three of Canada's isolations-Scots, French, Indian. They both vows not to get into marriage. Morag again leaves on a train, heading out west, passing Manawaka on the

way to Canada's Pacific Coast, where she tries to make a new life. She is bringing a new life with her within her womb.

Morag is pregnant and alone, living in a boarding house in Kitsilano area of Vancouver. One morning, Mrs. Maggie Tefler, Morag's landlady hears Morag vomiting in the sink. She abruptly guesses that Morag is pregnant and suggests that she go back to her husband. When Morag refuses to sanction that the child is not her husband's Mrs. Tefler proposes that Morag take a room in the loft in conversation for doing the house work. Morag, who has little choice, accepts with thanks. In spite of the low beams, Morag likes her room. She buys balances and trimmings to fix it up securely. She recalls the famous statement of Virginia Woolf that a woman, if she is to write, must have "a room of one's own" (242).

Morag has written to Brooke to tell that she is using her own name, but she has not told him of her pregnancy. One day Morag receives a letter from Brooke, which is disdainful. Morag has proved her point and he will try to forget her silly action if she wants to come home and act reasonably. He also adds, he will send the train fare. Morag understands that he has come close to admitting his need for her, it is also clear that she needs him too. But she is determined that there is no going back. She wonders if she got pregnant to safeguard that she could not return to Brooke. Did she choose Jules as a father so that no one could think the child was Brooke's? "How many people had she betrayed? Has she even betrayed the child itself?" (243) Morag writes to Brooke. In reply, she gets a letter from his lawyer, seeking a doctor's authorization of her pregnancy, a legal document stating that Brooke is not the father, and the name of the father along with the dates when adultery took place. Morag obeys with the first two requirements and wastes the third, as she does not want to associate Jules.

Morag's relationship with Brooke Skeleton as a wife is least productive. She was not permitted to have a child and she was not permitted to improve her creative talents. She becomes a successful writer because of her failure in the marriage. The picture of Brooke in the newspaper and the news about his upgradation as President of the University make Morag think about him. Her meeting of Brooke as her Professor, her life with him and their divorce are described in the fifth chapter of the section titled "Halls of Sion." It is evident from the beginning that the relationship between Brooke and Morag is one in which both are living according to their own fantasies. Morag's non-existent past and her honest goodness are the things which attract her to Brooke. She discloses from time to time to Brooke that it is not her true self that he is able to see. Brooke wants Morag to be empty in her thinking so that he could labour out his personal imaginations. Brooke releases Morag into a world of independence away from Manawaka and also from the tradition she got from Christie and Prin.

Morag uses her pen to represent the sorrow and sadness of the worried ones in Manawaka. She creates individuality for herself using the cultural resources provided by her diviners such as her foster father, Christie Logan. She rejects a documentation with the imperialist image, but rather classifies with the aboriginal, the expelled and the land of her birth thus exemplifying Laurence's view of a Canadian national individuality. Through her novels, Morag also speaks for the untouchables, the half-breeds and the Metis. She opens up to a completely new creation with new concepts, thereby violating all the obsolete Manawaka social edifices.

Morag gets bored and frustrated about the relationship with Brooke. She has hard feelings about Brooke calling her "child" or "little one". Brooke refuses to permit her the essential freedom which is required to grow as a separate individual. Her marital affiliation with Jules tenders her for more freedom. Another reason for

their ineffective married life is that Brooke always avoids or postpones any talk about having a child. He reasons that the flat is small and would tell Morag that it is not the right place to rear children.

Morag is conscious of one resemblance between herself and Prin when she ponders at Prin's funeral:

“Those halls of Sion. The Prince is ever in them. What had Morag expected, those years ago, marrying Brooke! Those self-same halls? ... And now here, in this place, the woman who had brought Morag up is lying dead, and Morag's mind, her attention, has left Prin. Help me, God; I'm frightened of myself”.

(207)

Right after this, Morag returns to Brooke, and Christie's words pour from her as she amazes her husband:

“... Brooke, I am twenty-eight years old, and I am five feet eight inches tall, which has seemed too bloody Christly tall to me but there it is, and by judas priest and all the sodden saints in fucking Beulah land, I am stuck with it and I do not mind like I did once, in fact the goddamn reverse if you really want to know. for I've gone against it long enough, and I'm no actress at heart, then, and that's the everlasting Christly truth of it”. (210)

With the instigation of the guts of her insensible while she was writing, Morag's conscious mind seems to have originated into communication with the shadow satisfied of her personal insensibility in such a way as to adapt it. In this way, she is equipped for Jules who characterizes a deeper level of being for her, a satisfied of the collective unconscious and another projection of her soul-image or animus.

Morag gives birth to a baby and names her Piquette Tonnerre Gunn and shortens it to Pique. When the baby is two months old, Morag gets Julie to take a

picture of the baby. She sends one picture of the baby to Jules. He replies that he is delighted with Morag's choice of name for her and he is still moving about, singing, and expects to see his daughter sometime. Morag shifts to Julie's old apartment, new landlady is Fan Brady who reminds Morag of the character "Lilac Stonehouse" in *Spear of Innocence*, and she wonders about narrative disclosure of material life. But Fan is rougher and more pessimistic than Lilac. Morag goes to a party thrown by Hank Masterson where she meets Harold, a somewhat drunken telecaster who has recently parted from his wife. He and Morag go to her apartment together. Later, Harold says he'll call her. Morag was not sure that he will call but after a few days he calls. They go together to Harold's apartment. He weeps, telling her that he loves his wife. After that, he does not call again.

Morag later writes to Ella and tells her that her new book, "Prospero's Child" is almost through its initial draft. She talks about what she wants to accomplish and confesses that she is being determined. Christie is preparing to show his age through his letters. Morag writes more often to Christie and sends him money when she can, but she was not able to go back to Manawaka. She desires to find her personal household but she does not know where it could be. She would like to go to England and She would also like to go to Scotland, to Sutherland, "where my people come from" (271). She is unaware of what she would acquire there but senses that one day she must go. She hasn't enough money and she feel she can't leave Fan. Morag concludes her letter by sending her love to Mrs. Gerson and to Ella. Morag submits it uncertain of what else she can do with her novel. Three publishers -Canadian, British, and American accepts it. The novel is published, and Hank Masterson throws a party for her. Morag would rather have the festivity money, but she says nothing.



The next memory bank movie begins with a snapshot of Pique who is four years old. Fan's twirling days are done. She gets a work as a coat-Check girl. Morag who has acknowledged advance royalties on Prospero's Child, maintains on a portion by disbursing more rent. One day Brooke arrives with his second wife, Anne. Morag does not understand why they came. Was he showing off his wife? But she was showing off her child. It strikes her that they have had to hurt each other one last time (275). When Pique is five years old Jules visits Morag for the first time almost in six years. Jules stays with them for some months. He has come to see his sick sister Val. Jules has a brother Jaques, who has settled near Galloping Mountain and a younger brother, Paul, was drowned up north, where he was acting as a guide for American tourists. Jules is out most of the days. Occasionally, he comes home drunk, but comes only after Pique is asleep. Most often he is quiet when his sadness hit. Jules sings songs of Old Jules, his grandfather, for Morag and Pique. Pique likes the song. The simple lyrics and the tune of the song gets into her mind. She asks Jules to sing the song again, but he says, "someday." One-night Jules leaves them, without saying good bye to Pique. Morag is sitting in the kitchen. Pique remembers one time her father had been with them, she remembers his melodies and the things he told her when she was in Toronto.

The reason that Morag comes to England is with an imagination about associating with fellow writers as friends. She has friends, but few are writers, and she finds that London can be just as provincial as Canada. She and Pique have established a kind of shelter in London. Morag works part time at a bookstore owned by Mr.Sampson. He often lets poor students read through entire books in his store without insistent for a sale. He is concerned to Morag's need to look after Pique and to write. Christie writes a letter to Morag, asking her when she plans to travel to

Sutherland, the home country of her descendants. Morag pens to Christie, promising him that she will go on her journey soon.

Morag comes across Dan McRaith, a painter from the Highland township of Crombrauch, in Scotland. He reminded Morag of Christie and she feels a resonance of the lost Gaelic in his speech. Dan McRaith is married and has children, still Morag decides to meet him in a pub that same evening. They talk about their lives and Morag finds it unbelievable that she can exchange to him so easily. Later, after the pub, they spend the night together. Morag is in contact with Dan for almost two months. He reads two of Morag's books and finds it strange that her characters "could be you and yet not you, at the same time" (308). Morag is content by his understanding. He proposes to show Morag some of his paintings, which he has brought down from Scotland to sell in London.

Morag has known Dan McRaith for three years now sees him for a few weeks or months, twice a year, when he comes to London. Dan will be her friend for life, like Ella and Jules. Morag's visit to Sutherland and she realizes that she and Dan cannot be lovers for a long time. Morag understands that to gain a new viewpoint on a particular situation, it is needed to travel to distant place. He is bound to his wife and family and place, even though he must occasionally leave them. She is collided by the sudden consciousness that Scotland is Dan's place overseeing the inlet to Sutherland and her place is in Canada. After returning to London, she hears that Christie is dying, she tells Pique that they are going home. Pique has no real meaning for home yet, but for Morag it means Canada, Christie's country.

Canada is the land of her father. Morag meets Christie on his death bed. She finally tells him, from emotion, her awareness that he was a father to her. This understanding releases her and symbolises an essential ritual of the passage in

Morag's long pilgrimage to find who she is and where she is coming from. Morag can claim her tradition as a successor and was ready to create her own place in her birthplace. Christie is blessed by Morag's modest yet thoughtful greeting of her obligation to him, and he dies in peace. Morag gives Christie the funeral he wanted, with a piper playing a lamentation for the dead over his grave. Morag, listening to the sorrowful wail of the pipes, sees "with the strength of conviction" that this rite of passage is Christie's "true burial" (329). She is unconfined into her grief, free at last, another ceremony of passage is completed. Morag's receiving Christie as her actual father is a critical situation within the novel as well as in Morag's growth. It is the result of receiving the truths of fiction and spiritual realities. Throughout his life, Christie has given Morag plentiful instances of such authenticities. Morag learns that there is no sole, complete version of anything or anyone. This is apparent by the different characteristics that Christie has in the novel.

Pique tells her mother about her visit to Manawaka, during the autumn season. She went down to the valley, where Jules and Lazarus had lived, and where her aunt Piquette had died in the fire. She also visited the cemetery where Prin and Christie Logan were buried. A tired, middle aged woman was tidying the grave which contains some flowers that had been planted. Morag apprehends that the woman would be Eva Winkler. Pique says that she is going to travel out west again, to Galloping Mountain, where Jules's brother Jacques Tonnerre, his wife Mary, and their children live. She feels it essential to be a part of the stretched family and has written to Jacques. Pique sings one of her songs for the first time about the valley and the mountain that hold her name, her search for her origins and her necessity to belong anywhere.

Morag receives a telephone call from Billy Joe, Jules' partner, who tells her that Jules is very ill with throat cancer. Instantly, Morag leaves for Toronto, gives him

her copy of Pique's song, and Jules doubts that he can't perceive his daughter sing it. Morag returns in the morning before he rouses, knowing she will never see him thriving again. Morag is unable to write later in the house on the river. That evening Billy Joe reaches with the news that Jules has killed himself. He brings with him Jules' knife, to give to Pique. Morag telephones her daughter at the Smiths. When Pique comes home and sees the Tonnerre knife on the table, she realizes that something has happened to her father. Morag tells her that he died of throat cancer. A few days later, Pique goes out west again.

Morag is an established writer with four novels to her credit, when the novel discloses she is in the course of writing the fifth. She continuously worries about persuasively generating a world out of arguments, she remains more like any other woman and mother troubled about her daughter, Pique. As Nancy Bailey in "Identity in *The Fire-Dwellers*," *Critical Approaches to the Fiction of Margaret Laurence* opines: "Unlike writers...who write for a living, Morag never changes publishers, feels her agent is neglecting her, worried about the size of other writers' advances, or has any truck with universities" (110). Though the criticism is unquestionably effective, the importance of the contexts of Morag's novels lie in their symbolic value. Nancy Bailey's also comments: "The context revealed by the titles of Morag's novels is...a symbolic evolution of the inner self from the light of "Spear of Innocence" and "Prospero's Child" through the darkness of "Jonah" back to the light of "Shadow of Eden" and "*The Diviners*" (110).

The five novels of Morag are significant in many conducts. They not only create Morag as a writer but also enable her to grow in life, in which she plays more than one role. She is an orphan at the age of five, adopted daughter of Christie, wife of Brooke, lover of Jules, mistress of Dan and mother of Pique. Morag's early fictional

capacities are signalled through her write ups in *Manawaka Banner* and the short story publisher in the college magazine, literarily her present is more imperative in terms of originality. The former is significant for its fictional value only when it is invoked in the works.

Morag's first novel "Spear of Innocence" is about the protagonist Lilac. Equivalent to this an appeal can be found in Morag's young friend Eva Winkler, both experience painful abortions. In her article, Lynette Hunter in "Consolation and Articulation in Margaret Laurence's *The Diviners*." *Critical Approaches to the Fiction of Margaret Laurence* points out how Fan Brady, Morag's landlady, is a "mirror image of Lilac" (254). In the novel, Morag asks 'Does fiction prophecy life?' (254). It is essential to note that the script of the novel helps at this opinion of Morag's life, as a support of the child she cannot have by Brooke Skelton. The initial stiffness in their marriage commences with the publication of the novel. In *Prospero's Child*, the heroine Mira, is a clear reference to Miranda. The story revolves round the progress of Mira from an innocent state to that of an intellectual maturity when she discards all fences. The equivalents to Morag's life are very clear. Brooke, like Prospero, is the father figure and conqueror. Morag, like Miranda, originally submits to the teaching but after achieving maturity feel bitter about the imprisoned life and escapes from it.

The third novel *Jonah* brings in Biblical relations of being believed by a whale and fleeing through a dark labyrinth and coming out active through the blessings of God. The novel dramatizes Morag's association with Christie Logan, the garbage collector. Like Morag, Carol, the heroine resents the fact that her old man is an outcast in society. In a symbolic reading, the novel is a study of the heroine's acquaintance with the dark forces of the self before mounting into understanding. *Shadows of Eden* reconstructs the tales of Piper Gunn which Christie imparts to

Morag. It is a regeneration not only of Morag's familial past but that of the mythological past of the republic itself. This novel shows the novelist's sympathetic of the worldwide certainties of life. The fifth novel *The Diviners* brings Morag's contemporary. Her life after separation from Brooke and after having a child by Jules is accepted..

In the beginning of the novel, Morag wonders that "things remained mysterious, Royland's work, her own, the generations, the river" (4). Her works and her life are expeditions to know the senses of those things which remain unseen. The Snapshots and Memory bank Movies are the ways by which Morag tries to chronologically re-create her past and find out what is hidden in them. Morag tries to delineate clearly the difference between truth and narrative. She questions herself whether the word "liquid bronze" (21) would be adequate to portray the colour of the river. It is the reception of the unclear line of differentiation between real and nonfiction that leads to awareness. Thomas in her work *The Manawaka World of Margaret Laurence* refers to Morag:

"watcher in terms of her life and profession. What is more important is that Morag "is far from calm, but she is becalmed. She is not powerless to act, but at this point in her life the opportunities for dynamic action do not exist in her relationships with others. They only exist when her work is going well, in the act of writing her fiction" (135)

She attempts to produce literature out of their own lives and tries to realize their lives through their narrative. Morag's development as a writer unavoidably pauses her marriage. What materials more is their dependence and empathetic of their individual personalities. The kind of their own selves, in the disorder of the creation gives them an individuality. This individuality is reinforced by their imaginative knowledge.

At the commencement of the novel, Pique turns away in search of who she is, which reminds Morag to check her past and how that has designed who she is. This reverberates in the sections and melodies she has associated with from her earlier life to the development of her discernments of the people in her life. “Something about Pique’s going, apart from the actual departure itself was unresolved in Morag’s mind... Would Pique go to Manawaka? If she did, would she find anything there which would have meaning for her?” (5). This quote shows the position of finding identity of Morag and how she has unanswered struggle in her awareness about her past in Manawaka. When Brooke interrogated Morag on why has she used her original name on her published novel instead of her married name. This scene shows that Morag does not see her identity in her association with Brooke, but more in her past.

In the novel Morag is continuously interrogative of who she is as a person as well as whom are the important people in her life. It has facilitated an outline in her individuality. For the longest time the only answer that she could come up with is that she is a creation of her parents and they have fashioned her individuality. She grasps later in the novel that she is more an invention of Christie and Prin. “I remember their deaths, but not their lives. Yet they’re inside me flowing unknown in my blood and moving unrecognized in my skull.” (15) As this quote proves, Morag really has no idea what her parents were like and only recognized them for a few early years of her childhood. Morag employs the rest of her childhood and adolescent age under the direction of Christie and Prin and she developed through them as well as from where she grew up.

The pursuit for self-knowledge by the protagonists and their intense desire to know the self-take on psychological and spiritual dimensions in Laurence's works. The river graceful both ways which opens and closes shoulders importance in *The*

*Diviners*. The river signifies the fluid state of realising the self through the past and the future by tracing Pique as a negligible substance to Morag's growth. She is marginalised by society at an early age. She is not voluntary to live with Christie Logan, the town garbage collector after the death of her parents. She feels bitter about his profession and Prin's uncivilized appearance. The River image is highly representative. At the beginning of the novel this phenomenon introduces Pique's departure, and the seeming contrast between her daughter's way of life and Morag's own. At the beginning, the flow of the river is linked with Morag's sense of order and Pique's setback of this order by remaining up at night and sleeping by day. Towards the end, the river has an increasing force. The water at its advantage is clear, while elsewhere, it extends and keeps its life concealed. River depths proposes obscurities in time for individuals, groups and nations. The novel's ending, like its commencement, evokes the mysterious core of human involvement and its agreement in diversity.

Morag's emotional development happens as a sequence of progresses and resolutions of constructions and longing around diverse sites of occurrence. Hunter in the article "Consolation and Articulation" in Margaret Laurence's *The Diviners* , " observes :

“the world of Morag Gunn is a set of organized comforts in which the involvement in relationships of social order and power is shown to be comforting. Within this world there is a requirement for a pronunciation of the consolation, a speaking out that reveals the hidden or evaded or oppressed/ repressed” (133).

Morag arises to appreciate that these stories are “both more and less true”(142) than the historical event itself, and she discards the idea of a single fact. Once married to Brooke, Morag's writing originates under his administration. Hunter comments:



“Brooke uses the position of literary critic /professor to control her expression of herself. He sees her both as child and as incompetent writer" (142). As long as Morag confesses Brooke's view of her work, she cannot write. To record, she must eliminate Brooke's control, and consequently her first book is accessible without Brooke's direction and in Morag's original name. She tells Brooke: “I know you know a lot about novels. But I know something, as well. Different from reading or teaching” (281). Brooke's answer possibly announces the pre-eminence of the choice of the social order he characterizes. Morag frees herself completely from the view of a ladder of literary values only when she leaves Brooke.

Morag feels embarrassed to disclose her past ancestors to her husband Brooke. But later she studies that what she has required is past ancestors. Her writing has taught her years ago that literature was truer than fact or than fact fiction. At the age of forty-seven, she has lately learned to accept humbly life's many gifts or God's elegance. Her final message is to absorb as Jules does at his death bed to abandon them eagerly. When Jules dies attributing no one for his destiny, she realizes how problematic it would be for him to have Pique see his discomfort. Morag's accepting of her religion Christianity came by contact with Jules. A steady pattern in the Manawaka sequence is that each female-hero obtains a more coldness, impartial and revelatory viewpoint on her religious inheritance by coming in interaction with somebody from a dissimilar cultural and religious contextual. Jules played the part of a medium. In her early life she survives in admiration of her faith and God. At last, her true faith teaches her what any belief well-intentioned of the name teaches its supporters to accept death, to see it as part of the variety of life. Morag's life has been constrained by resolution and tradition. The inner expedition of Morag moves them to her spiritual vision. It takes a long time for moving from estrangement to divine

vision. Her unworldly search category seldom determines the God of the Jewish and Christian civilizations at the end of their expeditions.

Morag gains a sense of honest selfhood while interrelating with those around her in the communal direction. Morag suffers as Hagar of *The Stone Angel* but Morag's inner vision somewhat came into terms with her own strength. However, she is strong and also, she has faintness in her daughter Pique. Morag fears on her daughter Pique. When Morag was in her adolescent age she was undecided between haughtiness and the wish to be popular. Morag has the disturbing chore of determining her inner idea not on the elect and selected world, but in the horror and disallowed. Morag was ashamed to say that Christie Logan, the garbage gatherer is her father. When Morag can't stance self-importantly with the untouchables and rebels, with those who see with the good eye and feel with the heart of the child, as do the Piper Gunn's of Christie's life. At last, only she doubts that she could only see too late the beauty of Christie and his love for her. Morag thinks up and her belief is submissive in action; for like divining, writing has to be taken on confidence because it sometimes supernaturally works and sometimes does not. Morag is using language for herself, mentioning to the magical island she has to try to keep away through practicality. Her enemy is her own unhappiness at not managing with her errands as a twentieth century Canadian woman, mother and writer. She has certainly declared her own worth in the face of Manawaka and attained acknowledgement. She still opines in the need of love and elegance and security.

Morag's valuation of her transmissible past lastly issues her from critical suggestion with her past. The image of the river flowing both ways, that happens at the commencement of the novel which collaborates Morag befalls again at the end but now she knows what it designates. Morag starts to comprehend that the seeming

disagreement represents both the past and the present. The river's uniqueness matters from this entire occurrence. Morag, too, sees the prerequisite of attaining such a total occurrence for a mutual and whole individuality. Like the river Morag too reaches destination by integrating the past into the present.

Laurence pens out the complete technique of Morag's teaching into her individual and national inheritance by inference that is the need of every child. To the grownup Morag, her thoughts broadened in clear phases from her early reaction of outdoor expert to her rebellion against it and finally to her certainty in her own inner honesty and adequacy. The expert of Christie's speech of the determinations of Manawaka, her own age group, and of Brook Skelton, is finally replaced by her own talent and her own truth. Morag lastly knows where her place is. She has run away from the town of Manawaka but she transports it with her continuously. Laurence knows that writers must work out of their own roots in residence and time. So, for her, both individual uniqueness and race begin with place and region. Any works must, in this intelligence, reach the wide-reaching world through first being original.

The construction of the novel proposes the knitting of the past and present. It leads Morag's pains to convey rather of value to the forthcoming. The units which take place in the past, concern with Morag's memory with father. The memories which take place in the contemporary worry Morag's impression with her daughter Pique. The exchange of past action with contemporary action shows the inspiration of past upon present. It creates that the past has made Morag and Pique what they are. The construction also shows the contemporary times acting upon the past, as Morag's remembering and recounting the past changes her intellect of it and thereby changes the present. It is authorizing her to make relations with herself and her daughter to let

go of her responsibility about the way she has elevated her. It is scattering her on her way with the greatest realization that she has gathered from her own past.

The image Laurence uses to recommend the swapping of past, present and future is that of the river that flows. This figure submits time in both its individual and impartial features. The time that moves memory backward, time that is disconnected moves forward and the novel accomplishes with the unpredictable command, "Look ahead into the past, and back into the future." (477). This recessive and headlong movement suggests that past motivates the present, and it also offers the contemporary influences of the past, that can alter the past. Indeed, within the present episodes of the novel, Morag prepares to change the past. By inventively reconditioning with the reminiscence, she takes what is respected from it and transfigures oppression to freedom, hopefully with a legacy to the future.

Morag's union with Jules designates a reaction of her congenital past. Christie had made her believe that the brave and strongminded Scottish Chief, Piper Gunn was her forefather. Like Jules and Christie, the knowledge that she measured a rich and trustworthy past assisted her reconcile to the embarrassment of her present in Manawaka. Morag goes on a traditional expedition to Scotland in exploration of her ancestries and derivation. The voyage to Scotland becomes a voyage into self. Like Laurence, Morag determines that her real origins were in Manawaka not in Scotland. Morag consequently does not go to Sutherland where her people come from. She realizes she does not really have to go, after all, as she says to McRaith: "It is a deep land here all right.... But it is not mine, except in a long way back. I always thought it was the land of my ancestors, but it is not." (391). She finally acknowledges that the land of her descendants is Christie's real country where she was born and settle down her total receiving of her Manawaka roots when she tells Pique that they were going

back home. At Christie's death bed, she accepts Christie as her father. As she says in one of the most touching scenes; "Christie, I used to fight a lot with you, Christie, you have been my father to me." (396) Sherrill in her article "A Portrait of the Artist as Laurence's Hero" comments:

"Although Morag does not technically speak in her own voice, the third person narrative voice in the past time for the fictional present and in the present tense for remembered sequences is always extremely close to her, presenting events through her eyes. The third person allows a minimal distance from Morag creating, in addition, the sense that there are two Morag's one who experiences and remembers while the other writes, a doubling phenomenon quite common in artist hero novels." (66).

As a writer, Morag matures the services of a diviner—understanding or perception of some other kind of vision in order to measure what goes on in public's attention and her awareness. Through Morag, Laurence revisions a woman and her protagonists are signifiers who undermine the construction of characterization in world literature. Harriet Blodgett in the article "The Real Lives of Margaret Laurence's Women Critique" opines: "It was fortunate chance that she was born too early to become a self-conscious participant in the recent women's movement because, this saved her from the tendentiousness and shrillness of much radicalist feminine writing"(5). Similar to Laurence's earlier heroines, Morag is able to recollect her past and emerge as a strong and self-determining woman, able to love and create as David Staines in "Introduction", *The Diviners* remarks: "She creates a richly populated universe which is the achievement of a great novelist." (14).

Morag is prepared for love as the conversion into personal terms of the outward reaching impulse of the individuated self. Nevertheless, at the end of *The*

*Diviners*, she proceeds to her vacant house to mark the title of her latest novel. Morag walks alone. Thus, in the Laurence fictional world the woman again seems as a lonely island. She is forced through the insufficiencies of her preferred mates into an inaccessible independence which is the value of emerging her realization to the full. Morag is not weakened by the denial of her womanly purpose of understanding, points to the way Laurence looks.

*The Diviners* is not only a story of an individual's journey towards self-discovery; but also, a story of many people of a country. Laurence most intentionally and obviously textures in a larger nationalist intent through Christie's tales of Piper Gunn and Jules's tales of the metis. More exactly history is made more expressive by deliberate, individual explanation. Both Christie and Jules are relegated and inferior human beings, insulted and dissociated by the society. The present does not provide them with any intelligence of a characteristic identity.

The need to endure and then to produce had encouraged Morag to reject first Manawaka and then the covering of strangeness that her marriage with Brooke had come to be. In Vancouver, expecting, terrified, still distressed because of what she sees as her disloyalty of Brooke. She is still unknown that she can make a living by script for herself and her child. Morag distinguishes that she must go on, that she cannot go back. Morag uses her pen to represent the mourning and unhappiness of the burdened ones in Manawaka.

Morag's identity relates to her cautions to outline that individuality by redesigning her own reminiscence and awareness of the past. Morag's activities have pretentious Pique over the years. While Morag understands that she has done much to offend Pique, she has expected that by thinking about them enough and reimagining them over and over. She could send them straight into fancy and they would show to

have been unreal. She knows this is a fruitless task though, and despite her efforts she knows the truth and what that means about who she is. Her distinctiveness is formed by her movements and labours to change her recollection. It cannot change what has occurred and eventually are unproductive in redesigning the awareness of her own self that she has.

*The Diviners* is the summit of her fictional profession which she calls her spiritual memoirs. It is a complex novel with an interweaving of many coloured and surfaced threads to form complex hangings. Much of what transpires involves little physical action. Indeed, most of the action of the novel happens within the attention of its chief appeal, Morag Gunn. In the realms of thought, fancy and memory, Morag is looking for godly sense of her involvement, which is not the knowledge of generation. The connections between Morag and her past goes in the transference of her awareness until she is talented to bring them all into her sympathetic life.

Royland's divining for aquatic, counterparts Morag's own search for words. She had recognized all along that words cannot do enchanted or witchcraft but what she has to learn from Royland is the fact that the gift, or portion of grace, or "whatever it was, was finally withdrawn, to be given to someone else" (369). Royland simply receives her, true to her portrayal of loss of divining powers. She sees him as "The Old Man of the River," "an ex-shaman" whose authorities are absent. But he points out to her how, true to her depiction of him "as an elder of the tribe," he can pass it on to somebody else. "It's something I don't understand, the divining," Royland said slowly, "and it's not something that everybody can do, but the thing I don't usually let on about is that quite a few people can learn to do it..."(369). Her comprehension here is that of all procedures of divining whether for water, words or heritage may be approved on and thus, does not become inexistent. "The inheritors.

Was this, finally and at last, what Morag had always sensed she had to learn from the old man? She had known it all along, but not really known" (369). Morag understands that her own inheritance and Jules' will be approved advancing by Pique just as she herself, carried on Christie's inheritance.

The search for individuality assumed by Morag Gunn, is not as distinctively characteristic as that of other characters of Margaret Laurence. The observer Morag's aptitude to make her divine dream a communal reality. Elevated on the incorrect side of the tracks, Morag is by far the most clear and multifaceted of Laurence's Manawaka women. Obligated by helpful events in her present life, she channels back into her past in order to make sense of her contemporary state. Morag's divining for personal truth and inner freedom counterparts that of her creator. The novel, however, ends on a positive note even though it twitches in despair.

The expedition assumed by Morag leads to eventual peace or achievement at the end of her pilgrimage. She is satisfied and transforms herself into a "creative non-victim" by transcending her alienation through her artistic account. By identifying Christie Logan as her father, Morag Gunn recognizes herself with and receives her Manawaka past, her own real past. Ultimately, she flourishes in revolving her involvement of deficiency to creative account. Morag finishes the writing of her novel, *The Diviners*. She has 'divined' the truth that lies underneath contradictions. She has returned 'home' in the most profound sense of the term. She appears the most successful and distinctive of all Laurence's protagonists.