

Chapter VI

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Summation

The day-to-day life of every individual persuades them to focus on the realistic visuals seen through their eyes. For attaining this type of image, one must first practice the art of exploring and observing things. A long walk through the environment with a keen observation around can stimulate the psychological feeling toward the geographical space. The theory of psychogeography is an amalgamation of psychology and geography. It thus focuses on the environmental impacts on a person's behavior. The theory had its beginnings after the post-world War. It is Guy Debord, the French Philosopher who popularised the idea. A person who takes up the role of a psychogeographer also takes the role of a wanderer by drifting through different spaces. The wanderer who rambles through the city streets is known as a flaneur. He is thus able to derive the hidden aspects of an urban environment.

Through, the discovery of hidden aspects an observer's identity is shaped. He is thus able to revive the nostalgia and emotional feelings toward the space in which he has been living. The feeling of belongingness is formulated with the passage of time and manifested in the form of experience via memories. The ideology of memory as part of human existence enables man to recall something that happened in the past. It is through culture; all the above-mentioned factors take shape.

Culture is a system of beliefs, values, and experiences shared by people who live across the globe. Canada is known as a multicultural nation. The Canadians who live within the geographical cosmos come from diverse nations, races, beliefs, and heritage.

The multicultural diversity that prevailed within the land was formed after years of immigration. As a result, a diverse population with varied cultural practices has become the supreme factor of Canadian society. The Canadian culture is a mosaic in its form and style, as it incorporates different types of individuals under one roof.

Canadian psychogeography is explicitly seen in the works of Margaret Laurence. The characters of her texts delve into the soul of Manawaka. It is therefore portrayed as a geographical space where the beings arrange their social surroundings through a functioning and social composition of self-set up. The multicultural personality of the Canadians gets revealed in a gentle tone which makes it inevitable in viewing them as legends. The works taken for study thus identifies on bringing out the psychogeographical and cultural elements in the form of time and memory in the selected works of Margaret Laurence.

The introductory chapter maps the origin and development of novels as a specific genre. It offers a brief insight into the History of Canadian Literature and the way the concept of psychogeography has been dealt with in the literary works. It delineates the concept of geographical space and attempts to give a brief insight into the chosen novels by considering the ambivalence of time and memory as a benchmark of identity. Canadian multiculturalism provides ample framework for a psychogeographical reading of all the novels taken for study.

The Stone Angel, focuses on the ambivalence of time and memory in shaping the identity of a person. *The Stone Angel* tells the tale of Hagar Shipley, a ninety-year vintage female who struggles with the modernity of life. The subject matters of social beauty and the pleasure of injustice are repeated at some point in the novel. As a child, she refuses to marvel at her father's ideologies. In her adolescence, she married a neighbouring farmer,

Bram Shipley, in opposition to her father's wishes. Hagar always showed a bias towards her youngest son, John. When Hagar separates from her husband, John remains together with her. In the lengthy run, however, he returns to his father. When John dies, Hagar stops crying. At that moment, she turns into a stone angel.

Her eldest son, Marvin, later in his life proves to be the great and most constant son of all time, regardless of being his mother's favourite. At the age of ninety, Hagar goes on an adventure by walking through the woods. In the forest, she meets people from different social backgrounds. They have an awesome verbal exchange wherein Hagar eventually opens up. The emotional gutter that lay within her for many years breaks and she eventually cries. The subsequent day, the police and Marvin come to save Hagar from the woods. She regrets not showing her love to him for many years. Finally, she confesses to Marvin that he has come to be the eldest son.

The tale revolves around her life within the prairie metropolis of Manawaka. As a female in her nineties, her bodily and intellectual troubles regularly make her assume returned to her years in Manawaka. Memory continuously plays a splendid challenge in defining a person's identity. The phases of life continuously surround the cognitive development of human recognition. Psychogeography is placed in the manner of how an individual relates to the geographical area, how it is positioned and constructed. Manawaka as a geographical prototype dives into the soul of the protagonist Hagar. The residence wherein she has lived for years is the field of her dreams. Past stories on this space helped form Hagar's identity.

A house performs a vital position in a person's day-by-day lifestyle. Thus, it allows the advent of stories by giving way for the sub consciousness to demarcate

between events of the past and the present. When the protagonist's son Marvin is determined to sell his apartment, the concept of drifting from space is blended along with this character. Thus, a person's potential to conform between different spaces comes from his adaptability to live. However, Hagar disagrees with Marvin's decision.

A person can drift easily from his place of residence as it is linked to his consciousness. The consistent living in a same space has generated a sort of attachment in his mind. Thus, in his private aesthetic stories, an affectivity is formed.

In many situations, those attachments can come from possessions that people stock with them while they pass from one vicinity to another. People have an addiction to delving within the soul of an environment, once they have a clean self-awareness about its scope and limitations.

During the awakening of an out-of-frame revel, one is able to experience the merging of memories within the flows of time. It is the moment where he embodies the physical environment. This feeling of sporting events has the idea in them as though they have been transferring outdoor frames. The aesthetic stories are rooted within the shape of connections an individual is having towards his home. This form of attachment happens with the visitors who come, the books arranged inside the shelf, photographs hung on the wall, and also on the objects that are divine and spiritual. These possessions act as a sort of hyperlink between the lifestyles of the past and the present.

During a short visit to Dr. Corby's clinic, Hagar is reminded of her past life in Shipley Place when she sees a portrait and a colourful wall there. Memory is taken into consideration as a valuable aspect with in the ease of psychogeography. The transformation of the geographical area is the principal feature of gravity in human memory. When Hagar

is going for a stroll within the nation-state together with her son, she starts to look at the matters around her. The qualitative nature of the strolling facilitates the body for instance of the flaneur. After years of wandering within the city, Hagar had the possibility to go outside the city and the whole thing appeared inexperienced to her. So, she ought to ponder the fields and the aquarium. This is a sort of transition for Hagar as a Flaneur who can revel in the splendour of nature from the poisonous city environment.

Under the guise of riding to the country, Hagar was taken to a nursing home by her son Marvin. This vicinity became absolutely new to her, so she could not wait to depart to her house. Hagar, when witnessed in the nursing home became completely random-minded and lost in the thoughts of her house again. When she walked the halls of the nursing home, she felt like taking part in a treasure hunt. Traversing through the interiors of the nursing home, introduced an experience of hysteria to Hagar's mind. According to studies, repeated publicity of architectural factors can motivate adjustments in human brains by making them greater conscious of strain. Sometimes human beings with genetic illnesses, when uncovered to such repetitive activities in a cityscape can increase extreme strain reactions.

In *The Stone Angel*, Laurence attempted to get toward her historical past and beyond by making references to her Scottish Presbyterian ancestors. They have been the primary immigrants from a small prairie village she calls Manawaka. Her roots have been born here. The notion of the past, therefore, performs a critical position within the characterization of the unconventional events. The most important person, Hagar Shipley, is one of the characters who has developed and modified over time.

The concept of inheritance and survival is crucial in Laurence's novels. Being a writer she tries to attach the person within the timeline with the aid of connecting his social position beyond the perspectives of past and present. The element of the past is a lingering presence within the narrator's thoughts. The character ought to disorganize the mundane tensions that shape her character out of the circles of her relatives, cultural heritage, lifestyle, and habits. The aforementioned concepts change according to the movement of time. The ambivalence of time, therefore, becomes the crucial subject matter of Laurence's topics and procedures.

Every time Hagar Shipley returns to her former existence, she studies something of her presence. Her personal ninety years of existence is a really perfect instance of a person sure with the aid of using the temporal elements of history, present, and future. When Hagar encounters something, there's an alternative within the records of the time. Hagar's stories are retold by her again and again. Looking at the proof makes a speciality of the character's portrayal, which makes memory a critical rule of identity and affiliation.

The preceding ninety years of her way of life made her an expert person with experience. She now no longer revels in an ordinary past evaluation system, however because of being old, she now starts to attribute things from her past by associating them with the present. In the beginning section, Hagar attempts to expose that she is associated with the stone angel. According to her, the angel holds the position of a guardian to Manawaka. Her father purchased it from Italy for a big amount and it turned into a product of natural white marble. The unconventional systems that existed within the prairie town of Manawaka afford the cultural historical past for Margret Laurence's narrative. The novel is a sequential interweaving of shiny episodes from Hagar's

developmental existence. All the events and scenes in the works of Laurence have greater importance to the town of Manawaka. It is taken into consideration as a fantastic and mythical region in which, a writer had the possibility to conquer emotions and attain wholeness.

Manawaka is consequently a town of every human intellect. As Hagar walks through the cemetery and the Wachakwa Valley, the unconventional shows a concept: that present-day psychogeography makes use of the historical records and highlights nostalgia as a tool in creating a canvas of the town and its landscape. There is a steady intensity to the studies that borders on geography when connecting sociocultural factors. But coming near psychogeography as a discursive shape of exegesis in this manner misunderstands its essential principle. It has become clear that psychogeography is an expression of social time.

Margaret Laurence makes great use of the repeated narrative method with its modern-day individual narration, permitting the writer to talk about the protagonist's internal self. The tale is instructed with the aid of using Hagar, a ninety-year-vintage woman, through her reminiscences of herself, in which despite the fact that she dies within the present. Her reminiscences of the past play a more vital position in the framing of the narrative. The use of the subjunctive tense is extremely obvious in Margaret Laurence's *The Stone Angel*.

The history of Manawaka turned into a tireless adventure that the central characters pass through at various levels of narrative. Each fictional character is pleasantly and understood with the aid of using collaborating within the motion from the subject of past to present respectively. There are lengthy episodes within the memory

episodes wherein each character recounts the occasions from the past and recognises it in the present moment. Memory is exemplified as a regular idea to disrupt logical order with the aid of using selectively accelerating occasions. But *The Stone Angel* adopts a narrative method that offers the reminiscences of the main character Hagar Shipley and her long life span.

The attractions prevailing within the shape of flashbacks within the novel. The tale of the occasions begins early with the father, till he is going to the Manawaka cemetery, which isn't an authentic manner of storytelling. Laurence does now no longer use the confusion and distortion of reminiscence occasions that underlie inventive excellence in reminiscence distortion. Instead, she switches to artificiality in which occasions are recorded in chronological order. In order to attain the naturalness of the reminiscence process, the thoughts are susceptible to numerous imperfections, however, Laurence did now no longer use this in *The Stone Angel*.

Laurence admits that she is no longer completely positive that the flashbacks ought to be in chronological order. It is due to the fact she covered them to make it less difficult for the reader to comply with Hagar's survival. The abnormal association of the rocking chair is a creative brilliance that adds splendour and energy to the reminiscence process. Although it without delay recollects beyond occasions, it is clear in the best use of associative reminiscence. There are moments that assist us to get the right of entry beyond memories and circulate with associative reminiscence. Of course, there are interruptions, however, they do now no longer have an effect on the natural process with the drift of historical fragments. Present conditions evidently fall away, giving manner to descriptions of the past and present movements do now no longer fall apart into the

situation of going beyond. Prevailing within the current situation, it consciously attempts to attach matters from the beyond and highlights segments of the beyond.

In *The Stone Angel*, Laurence has to try and parent out a self - identification through embarking on geographical area, the concept of a flaneur may be attributed to the protagonist Hagar Shipley. For centuries of time period flaneur has been carried out to someone from a city area, however right here within the novel Hagar Shipley there is a combination of the urban and rural flaneur. Her pleasantness of watching the innermost or hidden matters in the geographical area makes Hagar an ideal flaneur. As an anti-modern flaneur, the agricultural panorama of Manawaka provided the opportunity to wish in Hagar`s lifestyles. So, Manawaka is the geographical area wherein Hagar practiced the art of flaneuring.

The region is that focal factor complete of recollections of our lifestyles wherein we sell our feeling of being and the know-how of the destiny of lifestyles` opportunities. It is primarily based totally on the implications such events have for our lives, contextualised through the recollections created through our vicinity of the planet. Through an evaluation of the region and place of business that ought to favour the superior self, the internal and outer persona sorts of the heroes with their converting surroundings all through their lives, we are able to determine a topography of those characters` personalities. Their personalities are fashioned through their dwelling area, whether or not that area is charged with top or hostile undertones and dwelling areas are contextualised through set-up foundations primarily based totally on pictures and recollections of events all through their lives and their geographic identities.

Margaret Laurence's *The Diviners* is the ultimate novel in Manawaka's fictional series. It is hailed by many specialists because of the spotlight of her writing career. The protagonist Morag Gunn was born in a small city in Manitoba. She lost her guardians at a younger age. Later, she became raised by a town scavenger and his frail wife. She went to college in Winnipeg hoping to break out of the lifestyles she grew up with. There, she married her instructor and has become a writer. When her husband refuses to permit her in becoming a mother and does now no longer inspire her to write, she ignores her husband. Then she meets her formative year's friend/lover and has a baby. She is raising a baby by living as a single mother in cities like Vancouver, London, and McConnell's Landing. When her daughter abandoned her and leaves the house she feels hopeless and starts off evolving to look for her roots - wherein she got here from. In conclusion, she realised the truth that her roots aren't in a single region but in the place where she was raised. This powerful and adventurous struggle tale is informed through more desirable visuals, insights, and interior monologues.

The idea of geographical area is represented in the text in exclusive ways. The reputation of Canada as its personal height transcends the bounds of Canadian culture. In the text, there are numerous examples wherein geography and psychology pass hand in hand. The everyday enjoyment of admiring geographical locations is not inspiring. Ornate elements and heavy pillars do now no longer virtually fulfill their purpose. The individual who is going to pay the parking price tag is confronted with decorum and this creates the sensation of much less with the face of the weight of authority. The nature of those areas now no longer impacts human emotions. However, the behaviour is making everyone a making us greater bendy and equipped to guide more

and greater effective desires. Laurence provided one such instance from the novel, When Morag Gunn, a farm girl, cannot conquer the horror of disgust when she sees worms.

Morag Gunn is an unknown individual. The newspaper referred to a case wherein it become proven that she become someone who had lived in a massive metropolis as though she become passing through them for a brief time. Even while she lived in a single metropolis or some other for plenty of years, she become in no way constrained through them. Her formative years have been spent in some other places that A-Okay and Maudie in no way knew they might start to imagine, an international that Morag nonetheless cannot accept as true with is over and long gone forever.

Memory and mirrored images of history are purposefully associated with the human psyche. Man feels a deep feeling of reference to the locations he lives. This hyperlink is reflected in phrases in their shared memory. The process may vary according to the context. But the impact it indicates on the individual is how they accomplice psychogeography with memory. Morag is intently associated with the Manawaka atmosphere. Her mind is surrounded with the aid of using nature and the distance of the geographical area.

Morag Gunn is defined as a person who wanders around her home. It strives to appear after its surroundings on extraordinary levels. It is realised whilst Morag attempted to go to the Nuisance Lands. The first assignment of a psychogeographer is to examine the consequences of the surroundings. The hilly aspect of the metropolis is taken into consideration to mirror the dark aspect of the human spirit. Almost anyone within global studies is having an area woven into their everyday lives. It is seen at their homes,

workplaces, or in locations travelled. It conjures up in them positive feelings or emotions that are not clean within the manner they are assumed.

People are able to regularly search for unique foundations exactly due to the fact they need to enjoy the feeling that the frame has. To a few extents, one has got an emotional connection to the distance covered in life. This is obvious in their behaviour as they belong to that place. But they do not have the time to divide their traces each day to convey the fine type of intelligence. In the radical, Morag Gunn regularly has the possibility to look at her surroundings. So, she had a clean imaginative, and prescient of the distance she entered.

The description of Morag's visit to the Manawaka cemetery suggests how Margaret Laurence, as a writer, describes the fictitious area in her fashion of speech. The description of the natural landscapes with the aid of using people makes something thrilling and crucial approximately the human condition. Modern people have created brand new surroundings which become independent from the surroundings that they created. On the opposite hand, interacting with the wooded area is usually a waste, due to the fact that people do not realise the methods of behaving, places to go, and concepts to search.

Despite the instances of this period being eliminated from the instances which have helped to form an identity, people nonetheless have a preference to hook up with nature. Morag Gunn has the identical preference to get in contact with nature. She changed into a different personality when she visited the Nuisance Grounds. In the radical, Morag is taken into consideration as a flaneur from her personal entourage. She changed into a city and a rural explorer. She attempted to paint a number of environments by and large via her writings.

Morag's reminiscence is every other detail that provides the geographical observations intrinsic to the evaluation of the radical's spatiality. Before her parents' tragic deaths, Morag lived with them. At that point, the residence they lived in had many paintings. Her father usually cherished taking pictures. Most had been framed and held on the wall. According to Morag, her father changed into an extraordinary person. He has usually helped her or even had time to be with the family. While sharing her father's reminiscences, she additionally attempted to explain the residence they lived in. Here, her trait as a hidden explorer of her personal dwelling area can be seen. Morag's earliest reminiscences are contained within the photos, and she or he affords them to the reader in chronological order, which is to be expected.

She arranges her photos in series, making them into chronological associative stimuli. The identical pattern is applicable for all four. The primary photos were arranged with the help of which Morag organized chronologically in an album, every act, therefore, symbolises an institution of reminiscence. By placing the souvenir, the memory becomes a tool for arranging one's moments of life. The photographs of Morag are used to legitimise the chronology, however, attract a hilarious parallel to the snapshots of Morag's childhood. The use of photos is a sustained approach and might at fine constitute more pictures in Morag's longer thought process. Morag is, after all, a writer, whose novel unfolds for her even as Laurence unfolds for the reader. And Laurence offers us robust pointers in *The Diviners* that the radical Morag operating on is a verbal transcript of the episodes she is screening.

Morag's novel is essentially the series of her memory bank movies. A more potent case is regularly made for the chronological arrangement. Morag, in reality, writes

the memory sequences concurrently with the reader analyzing them. As a writer she chooses to organise her material, chronologically because it happens, which is in no way unusual. The associative stimulus turns into the intention at which Morag left her novel for the closing time and to which she returns with the purpose of writing again.

The Diviners in reality additionally make use of the technique of introducing the reader to two versions of Morag. The older Morag is though a self-conscious person and arguably surer of her identification than any of Laurence's heroines. Therefore, the reader can in no way see the greater of Morag herself, and for this reason, the girl who's mentioned at the starting point of the book is not an extraordinary character.

Laurence worked on *The Diviners* from a period between 1969 to 1973, at the home she bought near the Atonable River close to Ontario. Unlike the other central characters created by Laurence who take the place to be exceptional in their personal way. Morag Gunn is a remarkably talented creator who has instead regular and regular concerns. She additionally differs from other characters that she is an orphan raised by the town scavenger.

She stocks her humble repute with the notorious Metis Indians, the Tonnerres, and learns first-hand the injustice of inequality of opportunity. The title, *The Diviners*, explicitly refers to gifted people, artists like Morag who make contributions to an extra knowledge of lifestyles, in addition to her buddy Royland, a real diviner. In fact, Morag discovers that lots of her friends are, in a few ways, diviners themselves. At the concluding point of the book, Royland tells Morag that he has misplaced his art of fortune-telling.

The Diviners is Laurence's longest and best-based novel, as it has three lengthy elements framed through a prologue and an epilogue. The plot is banal in its form. Morag spends a summer time season annoying approximately her 18-year-vintage daughter Piqué, who has gone to the West in finding her roots. In this motion, Morag is best an observer, unlike all the mothers who encounter a similar situation. Her personal tale is wrapped up in the present, with chronological flashbacks. The novel is provided within the first person narrative, however, with new techniques such as snapshots and memory bank movies, a new possible way of analysing the transitions of her life is replicated.

Morag's recollections of her past are presented in the form of snapshots that cowl the lifestyles of her parents, earlier when Morag turned into born, through her early adolescence, and their deaths. It is evident that she pieced collective memories out of snapshots as a child, Morag appears at a snapshot, recollects her imaginary tale, then reflects that she was not able to accept the complexities of memory.

"I do not bear in mind after I made this up". This comment, at the start of the novel, establishes the mythologising of one's perception of the past as a vital motif. Morag's destiny as a creator is foreshadowed by telling Christie Logan's memories of her while she turned into only a child, tailoring them to her personal needs. In the prologue, the novelist Morag offers with diction, selecting the proper words. Morag makes use of her place of birth for placing the characters, simply as Laurence herself does; the query of wherein one belongs is as vital to Morag as a creator similar to Laurence.

The name of Morag's second novel, *Prospero's Boy*, foreshadows the motif of the last episode. Royland loses his witchcraft present to water and hopes to skip it directly to AOKay Smith. Morag realises that she is able to skip on her present to Piqué, simply as

Christie Logan's manic prophecies affected her creativity. When compared with other heroines Morag Gunn is closest in revelling and hobbies similar to Laurence herself. Each successive lead, from the novels, has placed nearer to Laurence's identity. She stated that it is really tough to portray a character like Morag Gunn. *The Diviners* is a volatile novel, that is formidable in its structure best a longtime creator should manage to pay for to produce. Because Laurence describes human troubles in phrases of gender roles. The question of the gendered identity of the characters in Manawaka novels is therefore vital.

The woman protagonists of these kinds of novels simply reveal Laurence's continual research into the function of the versatile roles played by women in society. The intercourse lives of Laurence's female characters are absolutely incorporated components in their identities without turning obsessive. All her protagonists experience their sexuality however, at the identical time, guiltily be afflicted by it. Laurence has now no longer admitted a hyperlink to the freedom of her women characters.

Laurence makes use of Christian motifs and topics at some stage in her fiction, she has now no longer embraced institutional Christianity. Like psychologist Carl Jung, she appears to discover God within the human soul, defining faith in phrases of a Jungian concept of numinous experience which could cause mental change. Salvation is redefined as self-discovery, and style is granted to discover a new feel of the path in existence. By providing her characters as beings stuck among the determinism of records and their very own loose will, as people are torn among frame and spirit, truth and illusion, Laurence portrays existence as a sequence of internal disasters.

Through the revision of her protagonists, Laurence additionally celebrates disaster as she celebrates the development of her protagonists. Self-seeking entails each liberation and recognition of the beyond. Surviving with dignity and the ability to love, are nearly inevitable topics for an author of her extreme Scottish-Irish background. Because those topics are of great modern-day importance, her works discover problems that have wide appeal, a reality that is going an extended manner towards explaining its vast popularity.

The Fire Dwellers specializes in each day's existence of Stacey MacAindra and the way she is capable of discovering the forgotten areas of the metropolis that she has been dwelling in for years. The ideas of flaneuring and derive are verified with the aid of using portraying Stacey as an instance. In *The Fire Dwellers* the protagonist, Stacey MacAindra, is the sister of Rachel Cameron. She is an example of a regular woman - a modern-day middle-magnificence housewife in Manawaka, involved in approximately all of the feasible and not possible risks that look forward to her and her family. She overcomes stereotypes together along with her recognisable, empathetic, and improvisational narrative voice. Laurence's narrative approach in *The Fire Dwellers* is more complicated than any of her works. It is an incomplete tale with Mac, her husband, and radio and TV news. Sometimes she focuses so absolutely on her internal voice, that she feels as though she becomes bodily startled whilst the door's truth flares as much as her internal fantasies.

Stacey is a really perfect instance of a woman who is trapped with the aid of using the jobs imposed upon her. It is hard in addition to demanding. The warfare that she reviews in her each day chores is difficult. She has to play the function of a mom in addition to a wife. Managing four children collectively is not always a smooth job.

Her husband alternatively does now no longer have a strong income. She has a whole understanding approximately on her boundaries and society. Living in Vancouver, Stacey becomes now no longer uncovered the city's way of life till after her marriage.

She receives harassed approximately historic and social problems as she watches TV or reads newspapers, all the contents read and watched that contribute to her feeling of disaster. Stacey is a firefighter stuck inside the flames of present-day society.

She couldn't face herself. She additionally can't go out of the town she considers chaotic.

The concept is that space and time are not the whole ampule but will be predisposed to look at the globe. The spatial relationships recognize among gadgets and the temporal relationships. Man always has a tendency to recognize events. The thoughts of area and time are measured and comprised of our know-how of the globe. The manner he recognizes them, as opposed to conferring absolute thoughts has long been part of the philosophical discussion. This in the long run results in contradicting our truth past the framework of time and area, which results in a lack of awareness approximately our surroundings. In the radical, Stacey is contradicted with the aid of using the ordinary truth of her existence and surroundings. When the radical begins, she leaves the residence and is going downtown. She has been living in this metropolis for extra than two decades but is not always aware of the locations over there.

Stacey even after living in a metropolis for decades has by no means been given a risk to experience the ordinary truth. When she describes the streets, the interest of a newbie lies in her narration. She additionally feels that this area does now no longer belongs to her. For two decades, she has been dwelling within the identical metropolis and does now no longer recognise whatever approximately the region or do now no

longer have a sense of a home. She by no means needs to talk about her perceptions of the metropolis with others. The complicated ideology of being from a small town lurked in her thoughts.

Living in an area for an extended time frame should evoke a feeling of belongingness in a person. This will increase as time changes. It is an important thing system for survival and proportional existence. But within the novel, what we see is a contrary model of survival, in which time and area by no means move in hand, which in the long run results in a feeling of alienation. The Open-ended geographical structure characterises Stacey as a protagonist whose corresponding makes use of, coincidences, and uncanny juxtapositions that characterise the power that has been ruled with the aid of using the spontaneous and sudden reflections which govern the whole outlook of the persona. The textual content is an illustration of the uncanny of historical elements that govern the modern-day situation. In the narrative what one should see is an illustration of Stacey who attempts to get keep of her beyond in addition to her present life.

It is the usual information that when encountering any individual new, one of the number one queries frequently asked is about the place that a person comes from. This query receives an aspect of identity this is commonly unmarked in research related to it. This query is even applicable to the research of the geographical area. Identity and area are interconnected. Location identification refers to an aspect of a man or woman's self-identification due to the fact it is wedged via any location where the man or woman has lived. The concept of a small-town girl describes the terrain as a marker of her identification. In reality, it must now no longer be like that. Therefore, the location is continually a device for estimating a man or woman's self.

All geographers have an abstract perspective while traversing through space. By this, one generally tends to declaim the space that prioritises the relationships among locations in terms of their distance. So, through the technique of walking, Stacey is capable of delving into the town and shifting her notion of ordinary lifestyles into a brand new altitude. As a flaneur, she attempts to convert the environment and attempts to offer connectivity among the past, and attempts to retrieve the town as a venue for socio-political reactions. The emotional and behavioural effect of this idea recommends assisting the introduction of a brand-new city surrounding. It additionally acts as a mirrored image of a coming near town that helps the dreams of its citizens.

In the novel *The Fire Dwellers*, the writer has attempted to carry the reality of human life and thriving through the mechanisms in their habitat. It is simple to examine the internal intellectual kingdom of humans and the form of habitat they prefer. Here the house of Mac and Stacey is an instance of their preference for habitat choice and sundry mental experiences. These homes have been mainly made to have an effect on people's emotions and spark them to rethink their dating with the divine cosmos.

It also allays their issues via way of means of promising an afterlife, and in the end, manages their behaviour lengthy when they had left the location. In reality, research has proven that being uncovered to mind-blowing situations, could have a discernible effect on how humans experience approximately on dealing with others, or even how they understand the concept of strolling. The evaluation of human reactions to such areas may be examined effortlessly from physical bodies. It is visible in posture, bodily movements, and also in the process through which the human mind works. Wherever a person goes, his mind is altered by way of means that reveal within the passage of time.

The love for constructing a house is similar to loving each other. Love develops through the years and also on the basis of fantastic experiences. Similarly, people reveal their interest in the direction of an area on the basis of regular interactions and time management. Technology permits individuals to discover the emotional lives of people who live at a distance. The enunciation of new gadgets examines the subtle tones of human interaction. Such technology constitutes a terrific boon to researchers to apprehend how environments play a vital role in manifesting human emotions and behaviour. A new method of engaging one's self in the luminaries of space and time varies from person to person on the basis of the environment they collide with.

The differentiation of time and space makes it ample to speak about the concept of the cultures as a process of enlightenment. Due to the stern social conditions, prevailing within the society all the meanings and functions are depending on its semiotic designs. Here within the novel, Stacey is expressing her love for small-town people. Human lifestyles are a development of upheld regular occasions and, it is no longer an extra element that values the core. It is by traversing through unusual locations and experiencing it validates the mindset of the present generation. The process of maintaining such experience is also taken into consideration. The records of interactions with any other individual nurture the feelings like trust and affection towards each other. Similarly, a person encountering a new space and becoming part of it for years offers the possibility of an attachment.

Stacey as a psychogeographic flaneur attempts to preserve her quest, to tour to the metropolis so that it will offer a report of revolution, an exploration of all of the locations constructed in the society. Instead of in search to extrude their surroundings,

psychogeographers of their modern-day incarnation appear happy simply to revel in and document it. *A Jest of God* identifies Rachel Cameron as a consultant of the common man by outlining Michel de Certeau's idea of taking walks for the theoretical background. Rachel Cameron, a thirty-four-year-old spinster schoolteacher, stories a midlife awakening in Margaret Laurence's 1966 novel *A Jest of God*.

This awakening has profound outcomes on Rachel Cameron's circumstances, her coronary heart, and her destiny. Caught through the limits of unassuming network lifestyles and her responsibilities without a doubt specializing in her oppressive mother, Rachel leaves on a project that makes manner for freedom - a currently found possibility that she must discern out the way to renowned consistent with her personal preferences. Michel de Certeau in his book titled *The Practice of Everyday Life* has cited the ordinary practices of a present-day guy from cooking to wandering and shows a curious common sense that well-known shows via a semiotic and poetic evaluation of those practices, not unusual place to every one of them.

Rachel takes the stance of the spectator who can rework the textual content which turned into possessed into the only that lies earlier than our bare eyes. She is capable of disentangling from the day-by-day practices and is in a position to connect to the extra-terrestrial matters that she gazes around, Rachel is apparent approximately the change that has happened within twenty-seven years. She suggests the idea of transition by linking the concept of a brick building. The urban area cannot be narrated simplest via the visualisation of its spatial features, instead, integration of the surroundings and socio-cultural, is determined through the narrator and allows the textual content in changing to its scopic shape.

Time as a sociocultural thing performs a large position in bringing out architectural development. When Rachel mentions the brand new addition of a wing to the prevailing building (architecture), the whole outlook of the gap is being changed. Time is getting connected to the gap and the textual content is consequently transformed to its scopic shape. Rachel is taken into consideration right here as a voyeur who outlines the seen areas of her day-by-day lifestyle.

Walking is the muse of experiencing a metropolis. An individual who walks via the streets makes use of areas unexplored. Their understanding of such spaces is blind in terms of their complexity. The ordinary technique of taking walks has a strangeness that does not outline the realm of invisible spaces inside the city. Instead, the hidden aspects of a city should be visually transported by the flaneur. The practices of a geographical area continually choose an operational shape to spatiality so that it will characterise its liveliness.

When Rachel is taking walks via the streets of Manawaka, she is capable of going beyond her ordinary movements into an operational shape. Here near commentary of the sounds, climate, and landmarks, all allow in developing the concept into its operational shape. They mark the start of the transformation of city truth into the concept of area. It is assumed that the reality of being part of a space is therefore conceivable in terms of its unity. Designing a metropolis inculcates the ability to think about multiple realities and utilise the spaces according to its need. It is therefore a three-fold process of spatial functionality. The opportunity of triple operations defines the idea of a metropolis on the basis of its varying discourse.

At first, the approaches of making it a personal area wherein the affiliation of stifling the socio-political contaminations take part. Secondly, the usage of a device is

based on human choices. Lastly, the introduction of the town as a specimen of the subject. All the above-mentioned features help in the creation and utilisation of a space by making it a part of different social groups. The three-manner operation of thinking about the town may be analysed from the angle of Manawaka. From the chosen texts, the introduction of Manawaka or Manitoba as an area has fashioned the usage of the physical, mental, and social institutions of the humans while they are trying to discover the matters around them.

Secondly, using a synchronic device happens while individuals who stay inside the Manawaka areas observe in addition to opposing the way of life and its customs. On, the opposite degree while the dwelling beings (Rachel) begin to become aware of the invisible elements of the way of life. Finally, while all of the above referred to elements paintings together, a network or a collection of which ends up in the socio-political topics making the gap of Manawaka a self-sufficient or a frequent one.

The operational sports of an area can be painted handiest with the assistance of a flaneur. In the novel, *A Jest of God*, Rachel Cameron, the protagonist may be taken into consideration because the not unusual place man as addressed with the aid of using De Certeau whose ordinary practices and lifestyles make up the gap. The tale of Rachel as a flaneur starts with the footsteps. She is running as an instructor in a faculty for the beyond twenty-seven years. Her recurring stays equal each day. She is consequently capable of revelling in the beyond in addition to the existing lifestyles and might effortlessly transcribe her path. Rachel as a pedestrian is having a qualitative man or woman a fashion of tactile apprehension and kinaesthetic appropriation. Her ordinary sports over the majority of these years are myriad in nature.

Since each day's activities span over a duration of greater than twenty years, it could be taken into consideration as an innumerable series of curiosities. The incorporated paths that she walks thereby provide a form to the Manawaka areas. She is thereby capable of weaving locations together.

The studies for this reason aim at bringing psychogeography as a domain, wherein the characters of textual content are suffering from their surroundings. It offers us the belief that the area turns into a metaphor for someone's survival. All the activities someone plays in his each day lifestyle and the matters that he is surrounded with the aid of using provide him with the location of a flaneur and additionally the stroller. In addition, the scope of the taking look at consists of spatial geography and cultural hybridity, etc. To sum up, a person is fashioned and shaped, and moulded with the aid of using the geographical area through his lifestyle studies and memories.

The geographical focus inside Laurence's works has two covering aspects: The physical and human geographical ambiances where the novels are set and the geological imaginaries that oversee the psychological and social insights they encompass. To an extent, the novels are coordinated around various geographical spaces which the characters travel through. These reflect the shifting cultural patterns within a nation and its negotiation by the central characters. The settings therefore influence the narrative of all the texts taken for study. The parts of movement and development of the character matures within the hierarchy of region and space that the protagonists traverse through. This allows the association of psychogeographical perspective in the works taken for study. As an author, Laurence draws the reader to analyse how the characters indulge the

in the act of self-exploration by becoming part of different geographical spaces they cease to exist.

The texts chosen for study give an insight into the paradigms of psychogeography and how each character merges within the environment. Time and memory serve as the cultural factor that helps in the formation of varying geographical responses. The innate human responses to the physical structures and the sentient space they are part of are the key concepts of psychogeography. It is carried out at various stages of their life through the process of flaneuring, derived and drifting. The place-based cultural identity is therefore very relevant in the studies related to socio-culture.

The research hereby gives the scope of doing possible studies under the domain of spatial temporality, cultural-hybridity, memory studies, and psychogeography. All the possible ideas of explanatory research can be done within the categories of fiction as well as non-fiction. It, therefore, points out to one conclusion that man and space are always linked. A man is formed within a space, lived within it, and transferred to every possible fact within a space. A person is evolved upon the memories and experiences that he attains after being of this beautiful world. Space is always an element that marks the crux of a person's identity that flows within the passage of time and memories.