

Chapter I

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Introduction

Literature is a kaleidoscopic reflection of society that replicates the stance and insight of human virtues and vices. It is a searching glass that empowers the globe to peer through the lenses of myriads of people and at times empathise with inanimate objects. The portrayal of human lifestyles and movement through the accompaniment of characters enables us to view literature as a mediocre of instruction, records, and delight. It is not possible to discover a literary work that excludes the outlooks, optimism, and morals of society. Since each author is a component and parcel to the space he belongs and does not write for his personal pleasure. The reader's creativity is thus powered by the writer's words inscribed in the pages of his writings making it a voyage of affluent and illuminative content.

Canada, one of the largest countries in the world is situated near North America. The name has its origin from Huron Iroqious word 'kanata' meaning village or settlement (Canadian Heritage). Its history is rich, and has excelled in areas of industry, commerce, democratic government, the Church, education, art, and literature by gradually morphing into a great nation. The Canadian literature refers to the body of works written by the Canadians. Literature in Canada can be broken down into two main categories: French and English. By pointing out the social- political scenarios of the nation the writings provide an ample record of the British, French, and Aboriginal cultural diversity.

Canada has been portrayed by the writers as a somatic barren, a cultural desert, and a raw zone of investment opportunity and resource extraction. They started by writing about different societies, but as time passed by, the writing shifted from romantic adventures in the icy North to Canada's specific culture and society. Climate and geography have a significant impact on the lives of the populace and works of the Canadian writers. They are extraordinarily impacted by each turn and Canada's pleasant mountains, thundering streams, and winters that stand out pointedly from its rich valleys, tranquil lakes, and pleasant summers. The basic experience of living on the frontier is also a part of Canadian literature.

The nation's position in the world has a significant impact on many Canadian writers. French-speaking Canadians always have the impression that they are surrounded by English-speaking neighbours. In this way, they feel uncertain about their existence and have put forth a steadfast attempt to protect their own way of life and establishments. Surprisingly, English Canadians do not experience the same sense of being frightened of Americans as they are surrounded by their culture and people.

Canadian literature has varied themes based on culture and geography. The first point discussed is the theme of failure. In works, like Timothy Findley's *Not Wanted on the Voyage* (1984) and Anne Hebert's *Kamouraska* (1970), these Canadian writers mostly dealt with failure and futility in their literary narratives. Since humor is a vital component of Canadian identity, these authors treat even serious topics in a humorous manner. Examples of this kind include sitcoms like *King of Kensington* (1975) by Perry Rosemond and *La Petite Vie* (1993) made by Claude Meunier, which pools drama,

humor, politics, and religion, and *La Famille Plouffe* (1953), which chronicled the daily life of Canadian working class.

It also focuses on Moderate nationalism, as they were anti-American. Their writings on American society contain gentle satire as well. Sometimes it turns malicious, other times it is presented as a friendly competition between these two nations. Multiculturalism has been a necessary subject in these works and scholars inscribing on this topic are Mordecai Richler's 1959 novel *The Apprenticeship of Duddy Kravitz*, Margaret Laurence's *The Stone Angel* written in the year 1964, Rohinton Mistry's Diaspora novel *Such a Long Journey* (1991), Michael Ondaatje's grandiose novel *The English Patient* (1992), and Chinese Canadian author Wayson Choy's Canadian perspectives in *Jade Peony* (1995). Their writings were greatly influenced by the weather of Canada, and they often reveal nature as a source of strain and divine force in human life.

Canadian humour mainly focuses on radical and social satire. Some of the Canadian sitcoms are for example, *Lord of Kensington* (1957), *Hangin In* (1981), *Corner Gas* (2004), and *Little Mosque on the Prairie* (2007). There are numerous different sitcoms, including *Material World* (1990), *Mosquito Lake* (1989), *Bait and Switch* (2010), and *Look at It! Not My Department*, *The Trouble with Tracy*, *Rideau Hall*, and *Excuse My French* (1976) have all received mixed reviews from audiences and critics. The majority of Canadian writings talk about the self-exploration. A good illustration of self-identity is found in Robertson Davies's *Fifth Business*, in which Dunstan Ramsay leaves his hometown of Deptford to find a new one.

In Canadian Literature, the hero is always the victim who must overcome obstacles from the government, a famous corporation, a bank, a wealthy tycoon, a natural

disaster, and so on. One can constantly track down a social struggle among rustic and metropolitan societies in Canadian writings. The main examples of this are Stephen Leacock's *Sunshine Sketches of a Little Town* (1912) and Alistair MacLeod's *No Great Mischief* (1999), both of which depict rural characters as morally superior to urban ones.

In the mid-seventeenth century, Canadian writings started to appear in the form of investigation writing with the Jacobean verse in Newfoundland and also with epistolary fiction of the English post-local area in Québec. Newspapers and literary magazines became a good sources of publication for political commentary of conservative and reform-minded individuals. The Canadian multitude as well as literary expression became a practice followed in the nineteenth century generally in Britain after the end of 1776. This was the time when the partisan settlements of Upper Canada and the Maritimes began.

During that time, Nova Scotia developed as a form of satire. Historical romance and Gothic paradigms affected poetry, plays, and novels in a similar way. The settlement narrative entitled *Roughing It in the Bush* (1852) by Susanna Moodie was one of the first autobiographies to be published. Short personal drawings of people and places were common in travel writings. These drawings served as the foundation for a lot of travel writings and short fiction, which was a new genre in the nineteenth century. Folktales and songs persisted, however native oral literature did not obtain much literary overhaul until the later part of the nineteenth century.

Canadian literature paid a lot of attention to the confederation from 1867 to 1914, and the literary and political organizations received a lot of attention in the five decades that followed. Several Carnegie Libraries, as well as schools and universities, were established. In the euphoria of newfound nationalism, these writers were drawn to the

Canadian Institute, the Royal Society of Canada, the Canada First Movement, and the Imperial Federation. Thoughtful discourses in the form of philosophical and scientific writings appeared on papers, and Canada's literary platform also saw the appearance of impressionistic and reportorial writings as a result of the travel writings. In an article entitled "Confederation," the process is explained as follows:

Confederation refers to the process of a federal union in which the British North American colonies of Nova Scotia, New Brunswick, and the Province of Canada joined together to form the Dominion of Canada. The term Confederation also stands for 1 July 1867, the date of the creation of the Dominion. (P.B.Waite 2013)

Proponents of women's suffrage and prohibition wrote stories and essays about social change at the end of the 19th century. *Anne of Green Gables* (1908) by L.M. Montgomery, C. G. D. Roberts' *Some Animal Stories*, and E.T. Seton's outwardly realistic animal tales, as well as lampooned literary stereotypes and comic sketches of Stephen Leacock, all deal ironically with the social platitudes in the early century. The Confederation Group of poetry then produced significant writings in the 19th century that were incredibly fascinating about nature, winter, and the Canadian landscape.

The war significantly altered Canada's social and cultural environment. New literary awards were also announced, and a new generation of literature disregarded previous theories about literature. In contrast, anti-war and class critique novels began to appear in the 1930s, focusing on uprooted or marginalized individuals as well as the plight of non-English-speaking immigrants. The fiction of the 1920s maintained the convention of class distinction. They advocated for the common man's cause with greater force and sincerity.

After that, writers like Morley Callaghan and John Glassco entered the Canadian literary scenario. But they did nothing to advance story writing. Young writers at this time were more influenced by poets like T. S. Eliot's modernist tendencies and gave less importance to older social ideas. They started writing dramas that satirized nationalist pageantry, published erotica, and were greatly impressed by the seven painters. Poetry is yet another prominent area of Canadian literature. In the "Introduction Chapter of Canadian Poetry", it is written that:

Canadian poetry over the last two centuries divides roughly into four main periods: the pre-Confederation period, the Confederation period, the modernist period, and the postmodernist period. Each period has the same integrity, the same skillful moderation that is aware of the continuity of its heritage and recalcitrance of personality. This division of Canadian poetry does not mean watertight compartmentalization; rather, it is a continuous growth of Canadian poetry contributing to the cumulative identity that is Canadian. (1)

The great Canadian poets of that era were connected to the McGill Group, particularly to F.R. Scott, who was committed to social justice, and to Abraham Klein, who accepted his Jewish heritage. Scott and the poet-critic A.J.M. Smith became influential anthologists who influenced the early teaching of Canadian literature. Dorothy Livesay emerged as a voice of socialist feminism.

A mixed literary culture of propaganda, pacifist rhetoric, parodies of military incompetence, and a new wave of progressivist writers—each humanist, anti-clerical, community-minded, and intellectually anarchist—arose with the outbreak of World War II. Earle Birney, Gabrielle Roy, George Woodcock, P.K. Page, and Irving Layton rose to

prominence. Scholarly periodicals and new advances of correspondence and diversion stressed the need all the more privately grounded need of language and from 1943, contributed a lot in communicating talks, dramatizations, readings of brief tales, and youngsters' projects, all reconfirming the hints of Canadian discourse as a scholarly medium.

Sinclair Ross and Hugh MacLennan became the local setting novelists. Malcolm Lowry was praised for his symphonies of temporary joy and despair, Sheila Watson was praised for her rendering of life as an oblique mythology, and Mordecai Richler was best known for his frank and vibrant cultural politics. Ethel Wilson received praise for her innovative stylistic practice.

Canadian society experienced significant literary advancement after the 1960s. The conventional definitions of ethnic purity and fixed identity were fundamentally altered into cultural hybridity that resulted from the impression left by many nations as a result of immigration policies. Numerous fragmented collections of short fiction known as sequences, cycles, or composite narratives emerged as a result of the influence of bilingual texts, triptychs in drama and fiction, and unconnected narratives in poetry. Mavis Gallant, Alice Munro, Richler Clark Blaise, Alistair Macleod, and numerous others rose to prominence as contemporary authors.

The authors began writing for social justice and reformist causes, departing from the conventional rules of ethics and expression. In addition, unconventional topics like women's rights, gay and lesbian equality, protest against colonialism, and rising poverty began to emerge. Racism, gender, alcoholism, drug abuse, and social identity were all included in children's literature. After thirty years, Margaret Atwood transferred her observations into dystopias, creating a new nationalism. It is explained in the article titled

“What Is Margaret Atwood’s Writing Style? Learn How Margaret Atwood Approaches Gender in Her Writing”: “I became a writer partly, I think because I was a very early reader, and I was a very early reader because I grew up in the Northwoods, and there was-- there were no other forums up there,” (Atwood 12–15).

The Writers Union of Canada was established in 1973 to represent author’s difficulties. Artists like Robert Bringhurst, Al Purdy, and Fellow Vanderhaeghe made verse out of the normal. Jack Hodgins, George Eliot Clarke, and Wayde Compton contributed in their own particular manner by presenting dark writing and uncovering the irregularities found commonly in Canada. Authors like Rohinton Mistry, Michael Ondaatje, and Wayson Choy carried their Asian legacy to share their set of experiences. Presently, notable writers have emerged in the latter decades of the twentieth century and the early twenty-first century to demonstrate Canada’s literary communities with continued vitality.

The literature illustrates a lot about Canadian social attitudes and values. So, it is no longer a question of Canada’s national atmosphere. Their predominant mode is irony, their speech pattern is litotes, and humor permeates all of their serious writings. They are always plagued by feelings of national insecurity and group inferiority. Culture is the trait of gathering characterized by everything, for example, language, religion, way of life, and so forth. Various individuals in various social orders have different cultures yet they additionally have a few similarities. The human way of life oscillates in various things like garments, food varieties, religion, and numerous others. Culture is the personality of a gathering residing in an explicit spot in which they have their own framework of life to be followed.

Canada was not at all times a multicultural country. Its initial values and beliefs were that of the native Canadians who lived here for hundreds of years before the Europeans discovered Canada. This native culture was greatly influenced by the French Canadians, the first permanent European settlers. However, the greatest influence on Canadian culture came from Britain. British culture was institutionalized in it for many years. British-dominated nationality came to an end when other immigrants inhabited Canada and their cultures remained distinct. Thus, Canada became multicultural respecting each other's culture and traditions. Mahnaz Afghani, an Iranian-American human rights activist once mentioned in an article titled: "20 Quotes Praising Cultural Diversity" that: "We have the ability to achieve if we master the necessary goodwill, a common global society blessed with a shared culture of peace that is nourished by the ethnic, national and local diversities that enrich our lives" (Cultural Diversity).

Multiculturalism is one of the prime elements that helped in shaping the Canadian society. The indigenous population, British- French Colonialism and the rapid entry of immigrants from different parts of the world are the factors that facilitated Multiculturalism. It thus leads to the creation of one of the world's largest ethnically diverse population. The cultural diversity has unfavourably affected Canada's regional differences, socio-political movements between the population and also the class, race and gender variations within the urban and rural environments. The multicultural history can traced from the period of colonization, which ultimately resulted in racial differences and identity problems faced by many Canadians even today. It is said in the article entitled "Canadian Multiculturalism" that: "Canada's history of settlement and colonization has resulted in a multicultural society made up of three founding peoples –

Indigenous, French, and British – and of many other racial and ethnic groups” (Brousseau and Dewing 1).

Prime Minister Pierre Trudeau introduced the official government multicultural policy on October 8, 1971. Its main purpose was to preserve the cultural freedom of all individuals and provide acknowledgment of the cultural contributions of diverse ethnic groups to Canadian society. The policy was implemented based on the recommendations of the Royal Commission on Bilingualism and Biculturalism between the English and French-speaking communities. The commission was appointed in 1963 to examine the existing state of bilingualism and biculturalism in Canada and to work towards developing an equal partnership between the British and French elements within the country.

The maple leaf is considered as the national symbol of Canada. It symbolizes the identity and cultural heritage of indigenous people who lived in North- America, even before the Europeans arrived. In an article entitled ‘Ceremonial and Canadian Symbols Promotion page for Maple Leaf’, Jacques Viger, the first mayor of Montreal described Maple as “the king of our forest...the symbol of Canadian people” (Viger).

In 1938, the Scottish-Canadian writer John Murray Gibbon termed Canada’s developing multicultural society as a cultural mosaic to distinguish it from the perceived melting pot of the US. The concept of cultural mosaic can be termed as the blend of different ethnic groups, languages and culture that co-exist within a society. Melting Pot on contrary had a different perspective. The theory of Melting Pot envisaged on a society where the immigrants from different backgrounds should promote the new culture, and focus on its strong values by discarding their origins. The United States of America is often regarded as an example of Melting Pot.

A nation needs to build enroute to spreading out its certificates of retaliation. Canada's literary endeavor has gone through many stages. It began with the phase of occupation that was separated by the raising of strongholds and furthermore in the creating outlook of a closed community. Such people's group characteristics, customs, and propensities were moved from another environment, yet stayed perfect and unimacted by the new ecological elements. The subsequent stage was loaded with dispute where the experience of a neighborhood reality clashed with the unclear, yet sudden reality.

Once the community acquainted the lifestyle of the new region, there began the rise of colonial attitude. The fourth stage led to the foundation of a self-defining nation by opening its door to the immigrants. They are considered as an outcast who seeks the entry into an area of conflicts and alien conditions. The literature thus evolved into a grownup stage regardless of stepping an off-beaten track by producing quality works of art.

Postcolonial literatures aim to erase and rewrite the inscriptions of the white dominant culture on the colonised subjects. The postcolonial literature highlights the social dilemma of the diasporic communities and the struggles of the marginalised people to find their space and voice amidst adverse forces. Two key factors that are highlighted in postcolonial literature are 'universalism' and 'colonial hybridity'. Homi K Bhabha reveals that colonial identities are always a matter of flux and agony. *The Post-Colonial Studies Reader* (1995) edited by Bill Ashcroft and Gareth Griffiths is an important text that mentions the theoretical issues and the immense diversity in post-colonial theory.

The migrant communities have joined to bring a unique culture and customs that vary from the other nation's way of life. It is difficult to comprehend the lifestyle and traditions of Canada without grasping on the focal conditions of Canadian life. The living conditions of Canada gave importance to the vastness and northern nature of the nation, the serious imagination level, the variety of the populace, the bilingual and multicultural persona, English-French relations, etc. The mission to accomplish an exclusive condition of living and respectable personal satisfaction has led to the unmistakable lifestyle Canadians have developed throughout the years.

Canadian culture and customs that range from food, clothing, lodging, engineering, and recreation help every individual in building strict financial practices, instructive undertakings and oriental relations. The populace was unaffected by the socio-political and cultural conditions. The innumerable conditions and commitments jointly framed the culture and customs in Canadian literary history.

The aim of Canadian Multiculturalism is to uphold the roots of cultural diversity by breaking down the borders that exist between nations and people's thoughts. By facilitating this process, the idea of acculturation is further promoted. The consciousness that existed within the communities led to the formation of vivacious multicultural literature. The vibrancy of multiculturalism also helped in bridging the differences between ethnic groups. By encompassing cultural diversity, the literature projects the voice of the marginalized. The writers always emphasized the importance of patience and pluralism in their literary works.

Multicultural literary traditions always addressed transnational themes. Realistic settings and events were given prominence. The themes always addressed the issues

pertaining to race, class, and gender. By focusing on the socio-political issues, the mosaic nature of Canadian culture was presented in all writings. The dimensions of globalism and pluralism have become a source of inspiration for many Canadian writers in making a progressive contribution to the society. The works of writers like Margaret Laurence, Margaret Atwood, George Ryga, Rudy Weibe, Uma Parameswaran, Gabrielle Roy, M.G.Vassanji and Jeanette Armstrong have spread the message of a cultural diversity that exists without dissensions.

Multiculturalism is therefore portrayed as a microcosm of the universe today. Canada's current strategy of multiculturalism and acknowledgment of numerous social characters, as a result of its immigration policy, has encountered very few difficulties and dangers. It could end up being an experiment for the world with a view that encompasses the issues of multiculturalism, social characters, loyalties, and legislative issues.

The concept of time and space varies according to the culture. One of the general inquiries of human existence is linked to the time and space he lives. The subjectiveness of physical space and the movement of time indicate a lot about human culture and values followed within a society. The variations in the nature of culture always reflect major social and political transformations. They are also very much evident in the reshaping of public space in more inclusive ways for diverse histories and experiences. The intangibility of culture has often helped individuals in reaffirming themselves and also in recognising cultural diversity.

The cultural diversity of a place is always analysed through the frames of time and memory. It is very important to have a space that necessitates the need for remembrance. In spite of being selective, humans cannot remember the entirety of the

past. But still, the present is defined through its relationship with the past. It is where time takes the form of memory in determining human-spatial relations. Human existence is therefore interlinked to the past experience of life. So, the cultural heritage of a space is determined by the experiences of time as a form of human memory. The ambivalence of time and memory thereby serves as factors that necessitate the cultural diversity of space.

The dubious study of regular day-to-day existence makes people equipped for choosing daily spatial environments. In such circumstances, the propensity to develop a significant daily existence is rooted in every human being. The entire endeavour and movements of cutting-edge workmanship with regard to the environment and society depend on the re-evaluation of realities. The development of existing circumstances, through new practices, would change a life. The situations that occur regularly in our human life can overthrow realities by merging the current activities and altering the past.

The Surrealist movement came to its culmination after the Second World War. The publication of Maurice Nadeau's *History of Surrealism* (1944) served as its final testimony. Surrealism had failed to accomplish its ambitious promises to change society and permit everyone to share in the wonders they once aimed for. The pre-situationist movements that emerged in Europe after the Second World War resulted in the lack of political extremism and also the tension between socio-political factors.

The new avant-garde formed by varied movements like Cobra, the Lettrist International, and the Imaginist Bauhaus was also hindered by a lack of direction and members. They continued to proclaim the need for a new capitalist society free from the standardizing effects of surreal development. The formation of the Situationist International Movement in 1957 led to a remarkable change in the history of surrealism.

Psychogeography is the investigation of metropolitan conditions that accentuates relational associations with places and inconsistent courses. The prefix 'psyche' comes from Latin which means the human soul, mind and graphy comes from the Greek graphein is to write or composing an art. The term was invented by the Marxist French philosopher Guy Debord. Psychogeographical writings can therefore be considered as an elective approach to perusing the city. One of the critical strategies for investigating the theory is the inexactly characterized metropolitan strolling practice known as the *dérive*.

The book titled *Psychogeography* by Guy Debord has defined the concept: "the investigation of the exact regulations and explicit impacts of the topographical climate, deliberately coordinated or not, on the feelings and conduct of people" (Coverley 18). It is like the two sides of the same coin by working as a functioning perception of the city streets and furthermore plans the possibilities for the development of the Situationists city. A city that sounds developed can be evaluated only after the regular study of people's daily existence. Human life within a space is connected to several things. At first, it is directly involved with the act of deriving the city, where the person involved is able to explore the hidden aspects of the place.

The binaries of self and the other along with the enunciation of time helped in creating a novel environment. The day-to-day existence of humans within a space brings out changes that are part of the real world. It helps in building circumstances that would frame new ambiances which promotes the spatiotemporal experience of joy. Psychogeography as a concept functioned to become more indirect as situationism moved away from its prototypes' and worked for the association of revolutionary politics.

In fact, the two most important theoretical statements of situationism, Guy Debord's *The Society of the Spectacle* (1967) and Raoul Vaneigem's *The Revolution of Everyday Life* (1967), barely mention the concept of Psychogeography.

During the nineteenth century, Situationist theory placed the city of Paris as the hub of urban wandering. Even though, it was coincidental discovering the urban space of Paris as part of psychogeography became a tradition. Later, it developed into the most popular city for urban wanderers and strollers respectively. The outcome of flaneuring through the streets of Paris led to the rise of another theoretician named Michael de Certeau. He was known for analysing the ways of re-appropriating culture in daily life situations. His work entitled *The Practice of Everyday Life* describes the everyday operations and activities of the people to resist the power structures. In the introduction Certeau has once opined about the goal of this book: "This goal will be achieved if everyday practices, "ways of operating" or doing things, no longer appear as merely the obscure background of social activity, and if a body of theoretical questions, methods, categories, and perspectives, by penetrating this obscurity, make it possible to articulate them" (Certeau 11).

The theory of psychogeography established the open relationship between the subjects of psychology and geography. The city of Paris became the centre of urban exploration by making psychogeography a discipline of thought. William.G.Niederland through the aspects of river symbolism has helped in the advancement of psychogeography as a methodology.

In a sea of statements and journals, Ivan Chtcheglov's *Formulary for a New Urbanism*, written in 1953, provides a concise and well-known formulation of

pre-situationist thought. Chtcheglov was a member of Lettrist International for nineteen years. His formulary provides a bare outline of how the city must be rebuilt based on new principles that replace our mundane and sterile experiences with a magical awareness of the wonders that surround us. The new Canadian urban environment portrays the architecture of the place as an emotional commitment with its inhabitants and offers the passion and desire to overcome the mesmerizing effects of the modern commercial world. *The Formulary* ends by accepting the ideology of spatial deriving. It is considered to be the first significant monument that was part of situationism.

People drift towards different landscapes that constantly draw to past experiences. It definitely has an impact on a person's psyche towards the geographical environment. In the process of psychogeography, the person involved in the act of walking through the city is being surveilled until he reaches his destination. The theory hereby putforths a concealed and conscious pattern of breaking the social reality of existing systems. A psychogeographers movement becomes the pathway for the association of psyche and space which is considered as the interplay between geographical space and human interaction. "Psychogeography is the fact that you have an opinion about a space the moment you step into it," says the writer and psychogeographer Wilfried Hou Je Bek. "This has as much to do with the space as with our hardwired instincts to determine if it is safe." (Reader 2016)

The Lettrist International (1952-1957) was itself a product of the earlier Lettrist Group, which was formed in 1948. Psychogeography first appears in print in the journal *Potlatch* or, in *The Bulletin of Information of the French Group of the Latria International*. The journal is a bizarre parody of the corporate institutions whose overthrow it was dedicated to.

The outcome of early psychogeographical activities was unsuccessful. Hence, serious scientific research was unable to process. However, Guy Debord attempted to rectify it, by rejecting the playful additions of spatial ontology. His work, *Introduction to a Critique of Urban Geography*, written in the year 1955, mentions the most common definition of the theory:

Psychogeography could set for itself the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and Rating using an on-going split in a bizarre parody of the corporate institutions to whose overthrow they were dedicated. (Coverley 89)

Debord considers the concept of psychogeography as the association of psychology and geography. The theory was considered an experiment that must be practiced under scientific conditions and whose outcomes must be thoroughly examined. The emotional and behavioural effects of urban space on individual consciousness will be used in creating a new environment. It is also aimed at reflecting and facilitating the desires of the residents who live in this future city. The transformation of this new urban environment will be carried out by individuals skilled in psychogeographical techniques. Debord continues to describe how the city could be divided into zones based on the emotional responses they elicit.

The theory of psychogeography is like pure science. Psychogeographers are like a scientist, who is able to identify and separate the various atmospheres of the urban environment. The hidden geographical zone that cannot be identified by the random strollers of the city is found through the process of derive. It ultimately leads to the

framing of a new geographical map by dismissing the pros and cons of random strolling through the city.

Debord is credited with creating such a map, which was first published in 1957 under the title *The Naked Candy*. Today, this map adorns the covers of numerous books that explore situationism. It divides Paris into seventeen sections that are cut up and appear to be scattered at random. A series of arrows connect the various parts of the city based on the emotional context the reader wishes to assign to them, allowing users of such a map to choose their own direction. Naturally, there is no correct reading for this map. These practices, which have a clear connection to the surrealist collage tradition, remind us of their avowed avant-garde heritage. However, as the pre-situationist movements gave way to situationism as a whole, this heritage became more and more forgotten or ignored, and the spirit of playful creativity was soon transformed into one of more outward political protest.

The fundamental Situationist practices were based on what was happening within the geographical spaces. The concepts of unitary urbanism, detournement, and derive were enlisted in the glossary of psychogeography theory. The concepts were considered as the techniques for practicing the theory. It is mentioned in the book titled *Psychogeography*: “The *dérive* as a matter of fact is a procedure of fast entry through shifted ambiance” (Coverley 22). It includes “playful constructive conduct and attention to psycho-geographical impacts” (Coverley 23), and in this way, it contrasts with the other work of art when compared with the ideas of an excursion or a walk.

During the process of derive, it is a basic fact that at least one person tries to drop their relations, normal propensities, and regular jobs that boost their survival. By doing

this, these people allow themselves to be drawn by the attractions of the territory and the experiences they run over. The component of chance is anything but a significant element in *Situationist International Anthology* highlight the fact that: “according to a *dérive* perspective, urban areas have psychogeographical shapes, with steady flows, fixed focuses and vortexes that firmly deter passage into or exit from certain zones” (Knabb 2).

The act of the *derive* is led solely in the psychogeographical setting of the city as it would foster very surprising viewpoints and understandings acknowledged in the recordings of the *flâneur*. The concept of *flâneur* was formulated by Charles Baudelaire in his literary works. Later, it was popularized by Walter Benjamin during the nineteenth century. The initial depiction of the topic was figured in his essay “The Painter of Modern Life” (1863). Through this concept what Baudelaire meant was the notion of an urban wanderer. Baudelaire’s *flâneur* was a connoisseur and fop. He was more interested in wandering through the streets of Paris by paying attention to the multi-coloured indications of the modern city.

The *flâneur* was much studied in Baudelaire’s work, *The Arcades Project*. In this work, the act of *flâneur* was noted as the beginning stage of exploring the city and its psychological impact on an individual. Baudelaire tried to consider *Flâneur*, a hero of the modern city. He is the one who preaches the benefits of urban life and also suggests the changes that make the ideal stroller unwanted. According to Baudelaire, a *flâneur* is raised and is reinstated into the original status by wandering through the streets of a city. For, proving this Baudelaire takes the example of a person walking through the streets of Paris and is thereby known as a Parisian *Flâneur*. Guy Debord revised this notion into the

role played by a wanderer in observing the spaces and architecture. He had even suggested different methods of observing a space.

The execution of detournement in regular day-to-day existence is called hyper-detournement. It is defined as the change of structures and styles that benefits in modifying the psychogeographical feel of the urban communities. According to *Situationist International Anthology*: “Design should progress by taking genuinely moving circumstances, rather than genuinely moving structures, as the material it works with. What’s more, the analysis led with this material will prompt new, at this point obscure structure” (Knabb 12).

In the interim, public space that gives the comfort of a house is being disregarded or popularized. The public space needs to spur fun-loving conduct and enact the feeling of desire. In the book titled *Psychogeography*: “A snapshot of life, solidly and purposely built by the aggregate association of unitary climate, also the free play of occasions” (Coverley44). The development of circumstance in the city is where activity and conduct crash, to make an environment and add to the satisfaction of desires. Seeking a valid experience of aggregate creation as far as workmanship and life, the built circumstance goes against the universe of the scene and supports unitary urbanism.

Unitary urbanism alludes to the consolidated utilization of workmanship and innovation promoting the coordinated development of a climate powerfully connected to social tests. It doesn’t comprise a hypothesis but a basic perspective on urbanism. Starting around 1956 the entire thought of unitary urbanism was hung on the one side by exploratory activities of the Lettrist for example, the derive and psychogeography, and on the opposite side by a few structural methodologies in the field of development.

Debord analyses the concept of spatio-temporal limit by mentioning about the actions of human life. These actions are built into circumstances that may be considered as snapshots of crack, speed increase, and upsets in an individual's daily existence. In such a spatiotemporal encounter, the presence, thought, and interpretation of limits direct the activities and their inter-relations. The spatiotemporal limits thus work as an undetectable component in confining the developments and rationalization of human thoughts.

Canadian psychogeography is best conversed in the texts of Margaret Laurence. The characters of her literary works and Manawaka as a geographical space portrayed arrange their social surroundings through a functioning and social composition of self-set up. The Jewish Canadian personality gets portrayed in a tone of endurance or in a kind of heroic quality - a quality that makes it important to see Canadians as victors rather than vanquished, legends rather than losses.

The novels written by Laurence move steadily towards the discovery of the self, the landscape across which the journey takes place, can never really be either geographical or cultural but the interior landscape which transcends all local, regional, nationalistic or cultural concern. Most of her works have well-defined spatio-temporal settings and reflect the Canadian social scene in all its variety, colour and complexity. Therefore, her novels best fit into the definition of psychogeography framed by Guy Debord.

It is a direct result of reason, for instance, that perseverance is a steady concern for Canadians. The narratives' dealings of neighbourhood circles of culture and local areas exist inside express attention to transnational and diaspora associations and streams. These accounts talk capably to the battles for lawful status, security, and admittance to power, water, and business regularly knowledgeable about what "Multicultural Persona" terms these: "worldwide vertical metropolitan peripheries" (Cizek13). Every one of the characters of the chosen text in this manner acculturates the spot by portraying their nearby encounters of the local area and reveals the destruction of the pinnacles as far as the individual effect.

The juxtaposition of stories in both connection point plans lays out a space of shared experience that proposes progression and exchange, frequently foregrounding a common feeling of separation and misfortune that can go with migration into nations with new dialects and customs, and the battle to make a spot for one as well as one's family in areas that are regularly built contrarily. Out of this common battle, be that as it may, arises a feeling of local area-based activism looking for value and civil rights. The texts chosen present stories which are regularly not heard or focused on in metropolitan places open to a worldwide crowd, and they can possibly fill in as stages for growing further local area ties that can exist as neighbourhood and transnational peculiarities.

Born on 18th July 1926, Margaret Laurence belonged to a small city in Neepawa, Manitoba. Her father, Robert was from the Scots household of Wemyss and they had their own set of principles and beliefs. After the death of her mother in 1930 followed by her father in 1935, Laurence was raised by her maternal grandfather, John Simpson, and also by her aunt, Margaret Simpson Wemyss, who had married her widowed father. Both

had been robust influences on the younger girl. As a child, Margaret used to be a wonderful fantasizer. She lived in Neepawa through despair and World War II till 1944, when she attended United College in Winnipeg. The organization has performed an extraordinary function in shaping her positive upholding nature. There she studied English, posted her first poems and stories “Calliope” and “Tas des Waldes” in the university journal *Vox*, and later worked as a reporter for the *Winnipeg Citizen*. In these seminal years, she answered to the powerfully positive, liberal idealism of the university and to the optimism of the Winnipeg Old Left with its confidence in reform, brotherhood, and social justice.

Laurence later puzzled her generous attitudes, which have been sorely tried in Africa; however, she retained her indignation with forms of injustice, exploitation, and depression. Though she grew skeptical of social solutions, she retained the compassionate, ethical outlook that pervades her novels. In Winnipeg, she met her husband, Jack Laurence, a civil engineer. They married in 1948 and proceeded first to England and then in 1950 to the British Protectorate of Somaliland in East Africa.

She wrote book reviews and a daily radio column. Jack Laurence was assigned to create a chain of synthetic lakes on earth dams in the deserts of the British Protectorate of Somaliland. The British Colonial Service felt that Somaliland used to be no vicinity for a lady however Jack described his spouse as an accessible Canadian girl, a sort of Lady Daniel Boone, and Laurence used to be approved to go. For the subsequent two years, she lived in remote desert camps, now and again in a tent on a land rover, and got to understand and admire the nomadic tribesmen whose lives depended on courage, patience, and spiritual faith.

Out of this sojourn got her first posted work, a translation of Somali poetry and people tales. Here she immersed herself in Somaliland culture. At this time her fundamental mission used to be to learn about the oral tradition of Somalia and to prepare a book of translations, *A Tree for Poverty* (1954). This was her first published volume. Between 1952 and 1957, the Laurence's lived in the Gold Coast, later Ghana, where they had two children, Jocelyn (Born 1952) and David (Born 1955).

Her career as a writer of fiction began at this time as she wrote stories about the life that she observed around her, she published her first African story *The Drummer of All the World* in *Queens Quarterly* in 1956 and wrote several others later, including in "The Tomorrow –Tamer" (1963). She also began her first and only African Novel, *This Side Jordan* (1960). Her interest in the Unitarians did not last for a long time. She gives an incorrect definition of a Unitarian as one who ultimately believes in one God. In Vancouver, she completed writing *This Side Jordan* (1960) and then started writing *The Stone Angel*. Her second novel was based on the context of back to her native land. In her personal life, however, she was not back to her home. She looks to have wanted an extra far-off view of herself, her United States, and her artwork and so in 1962, after keeping apart from her husband she took her manuscript and her adolescents to England. There, she created the world of Manawaka by completing *The Stone Angel* (1964) and writing *A Jest of God* (1966), *The Fire Dwellers* (1969), and *A Bird in the House* (1970). She additionally wrote her first kid's book *Jason's Quest* (1970).

It was once in England that she grew up as a predominantly Canadian novelist and as a girl of letters, studying broadly in Canadian literature, writing reviews, essays, and articles in an assembly of different Canadian writers. *This Side Jordan* gained the Beta

Sigma Philosophy Award, and *A Jest of God* received the Governor General's Award. Gradually, she was once lured again into Canada. Through the 1970s, she was once awarded honorary degrees from eleven Canadian Universities; in 1971 she grew to be an associate of the Order of Canada. She also served as writer-in-residence at Trent University and at the Universities of Toronto and Western Ontario.

She moved back during the summer season to a cottage on the Otonabee River in Ontario, the place where she wrote most of *The Diviners* (1974) which gained the Governor General's Award. "The Shack", as she referred to her small cedar cabin, used to be destined to play an important phase in her lifestyle for the subsequent decade and supplied the placing for *The Bird in the House*. Margaret referred to this cabin as the most cherished area of her later years: "Every time I elevate my eyes from the window and look outside, it is to see some wonder or other" (Laurence 12). During these years, she took letter writing like by no means before. She used to be a self-styled and habituated receiver of letters.

Laurence answered twenty-five hundred letters a year. Letters were supposed to be her constant medium of communication and also a principal theme in Laurence's writing. She wrote three extra kid's books: *The Olden Days Coat* (1979), *Six Dam Cows* (1979), and *The Christmas Birthday Story* (1980). In 1981 she was once appointed as the chancellor of Trent University. Laurence died on the fifth of January 1987.

Laurence wrote no adult fiction after *The Diviners*. It is the only novel that has a strong resemblance to her life. Just like Margaret Laurence, the protagonist Morag Gunn is also a writer who tries to portray the realities of life through her writings. The novel consists of a heart-rending description of what writing meant to Morag, and to Margaret

in *The Diviners*: “the wrenching up of guts and heart, to be cautiously set down on paper in order to live (Laurence 17).

Laurence’s fiction is neither autobiographical nor confessional, although it does incorporate many aspects of her personal life, her youth, family, heritage, and upbringing in Manitoba. The literary works of Laurence also uncover elements from her travels via Canada, Europe, and Africa also about she faced struggles as a Canadian lady writer. Local villagers and the British lifestyle have not played much influence in her life. Seven years of African life led to the writing of five books, however, cutting-edge British existence is mirrored solely in *Jason’s Quest*, the novel for youths that Laurence almost after a decade living in England. She constantly drew inspiration from the deep walls of her memories and experiences. Life in Africa helped in shaping Laurence’s literary career.

In the novel, *The Diviners* Laurence tries to describe the Canadian life that is modern with the time of writing. It is written against the age-old traditions practiced within the society. The novel also posits on the idea of post-colonialism by making a reference of the Metis tribe. Her African writing and Canadian fiction are inter-related in its tone and style. Together they represent a seamless cloth, a consistent boom, and the maturation of a way of seeing which was once first formed in Neepawa, Manitoba. The post-colonial aspect is evident in the instances where the life of the Metis tribe is revealed. In the page titled “Top 23 Quotes by Margaret Laurence”, it is stated that:

It is my feeling that as we grow older we should become not less radical but more so. I do not, of course, mean this in any political-party sense, but rather in a willingness to struggle for those things in which we passionately believe. Social activism and the struggle for social justice are often thought of as the natural

activities of the young but not of the middle-aged or the elderly. In fact, I don't think this was ever true.

In the Manawaka cycle, the splendour and writing of language and the use of the setting as a human analogue, serve to develop her fictional characters. As an author, she is very specific and intelligent in presenting the main characters of her novels inside a vividly realized social group. Laurence can be referred to as a Canadian equal to the famous writer Leo Tolstoy, not in terms of advanced writing, but as a substitute writer relevant to his time and place, the versatility of his perception, the breadth of his understanding, the inventive energy with which he personifies and offers symbolic form to the collective existence he interprets and in which excels.

It is after getting inspired by the cosmopolitan movement Laurence begins to work on the ideologies of multiculturalism in her writings. The loyalties or cultural prejudices of Canada have never influenced Margaret Laurence. She often opposed slavery and colonial exploitation. By becoming an anti-colonial, Laurence always worked against the freedom of women and also necessitated the importance of justice, equality, and slavery in her writings. Travel also played a significant role in developing the multicultural perspectives of Laurence as a writer. It becomes a cultural metaphor that gives an insight into women's freedom and survival.

Margaret Laurence has created her Manawaka world out of a giant complexity, reaching back from her very own area and time through four generations of men and women living in the urban spaces of Canada. The strands of her ancestral past have interwoven with her very own existence and the power of her very own present impelling her to write about human beings down to the pages of her fiction. The people, the

instances, and the locations of her past have influenced to a great extent in understanding the reason behind Margaret Laurence's writing style. She never writes from within a boundary that incorporates resourceful experiences and perceptions congruent with one of her place, time, and life. Her Canadian fiction exhibits that barring different elements tour performed in a most important phase of her life. It helped in framing her imaginative and clairvoyant literacy skills with a central metaphor.

The psychic - journey was closer to internal freedom and religious maturity. Because journeying and stranger hoods have performed an intimate section in Laurence's life, it has been given to her to see their means in the journey of life and to penetrate the pain and interconnectedness in one's own creativity. In the Manawaka cycle, the splendour and writing of her language and the use of the setting as a human analogue, serve to strengthen the characters of her works. The Manawaka novels thus present a miniature of the cosmopolitan lifestyle.

Sixty years before, a shipload of destitute crofters from the north of Scotland had been brought by Alexander Selkirk to the Red River Colony, in the place of the crimson and Assiniboine Rivers the place Winnipeg now stands. The Scots hence fashioned one of the strongest factors in the Manitoba settlement. The Scottish facet of Laurence's ancestry has loomed larger in her imagination than the Irish, seemingly because of the Scottish tradition of Neepawa. Laurence thinks of herself as Scottish -Canadian and identifies sympathetically with the Highlanders.

As a child, she used to be extraordinarily conscious of her Scottish background. Scotland inhabited Laurence's imagination as bold, dramatic excessive atrocities of the clearances after the conflict of Culloden. During a visit to Scotland in the 1960s, she

realized that her real ancestors and cultural heritage had been Canadian. Laurence considers survival as the ultimate salvation for the immigrant highlanders in the following way:

What appeared to be their greatest trouble in a new land- the grappling with an unyielding environment — was in fact probably their salvation. I believe they survived not in spite of the physical hardship but because of them for all their attention and thought had to be focused outward. They could not brood. If they had been able to do so, it might have killed them (Xiques 42).

Laurence's discussion of what Scotland meant for her displays the twofold mood of her imagination, its social realism, and its romanticism. It additionally exhibits her potential for sympathetic identification with human beings whose journey has been strikingly one-of-a-kind from her own. The consent devastated the highlanders due to the fact they had been betrayed.

Neepawa as a geographical space had immense impact in the framing of Laurence's literary career. She believed that her roots existed here. In the *Manawaka* novel, she thereby created a world of her own that was private in terms of its capability and the human mind. *Manawaka* is therefore a prairie town enthralled according to her interest. Place capability, land, and human beings, Laurence writes of the ambiguity she felt closer to both. To Cameron, she spoke of the stultifying components of the nearby lifestyle which, alongside with admiration for individuality and independence, helped to nurture her love of freedom.

The theme of survival with human dignity and warmth is termed as a nearly inevitable theme for an author who got here from a Scottish - Irish history of stern values

and difficult work and Puritanism, and who grew up at some point of the drought and despair of the thirties and then the war. The most simply identifiable Western Canadian excellence about Margaret Laurence is her early dedication to social reform and the continued, basic, social attention that is part of the foundation of all her works.

Growing up with an afflicted knowledge, that the melancholy had cramped or defeated her parent's era and coming to maturity with the information that everywhere in the Western world their customary alternatives have been predetermined by way of the Second World War, she and her buddies noticed concerted social motion as the hope and the only protection for mankind. Her statements about the problem have been to grow to be a face on the cloth of all her fiction.

The era of Canadian writers who preceded her influenced Laurence to a high extent. Exhibiting a robust feel of kinship, Laurence calls these writers "God busters" and "literary heroes", who published their unique Canadian communities and whose writings influenced her own. One vital literary impact that she had was on the fiction of Sinclair Ross. Laurence first examined his work titled *As for Me and My House* when she was eighteen. She remarks on the realism that is nevertheless "illuminated with compassion" (Laurence 26). His therapy of the land, "violent and unpredictable", occasionally suggests a harsh and vengeful God; his subject with the problems and difficulties of human conversation is additionally hers.

Hyperlinks exist between Laurence's African writing and her Manawaka cycle or Canadian-based fiction. She uncovered African lifestyle, culture and mystery surrounding their lives by combining her self-perceptions and lifestyle that resulted in an outstanding change towards a difference by making it jump forward. In Africa, she used to be a

stranger, a situation of alienation that she depicts as central to human experience everywhere. The life in Africa helped Laurence in addressing themes like stranger hood, exile, bondage, freedom, and human dignity through most of her writings.

It used to be a circuitous path, alternatively, that took her from the actual Neepawa to the literary Manawaka, the city which seems in her novels, and which she has constructed into an elaborate and imaginative world. She had to be greatly surprised and motivated through the very exceptional worlds of Somaliland, Ghana, and England earlier than she ought to write about her home. She determined Africa to be totally alien and strongly familiar. Paradoxically, this special milieu allowed her to take a leading area inside a Canadian literary tradition. Africa stimulated her to write, first of all, by providing her with the prosperous and ever-fierce important points that are the first factors of fiction. It also posed, in an especially acute structure the situation of grasping and portraying the character. This turned out to be the source of inspiration for her novels. Most of the subject matter for Laurence's novels was centred on her life period within the same. Her African stories, essays, and articles discover the problems of tribalism, colonialism, and racial intolerance, betrayal, independence, the conflict of generations, self-sacrifice, and survival in a harsh land. All these topics commonly recur in the Canadian novels.

Life in Africa for several years sealed Laurence's youthful naive & liberal optimism. She shares her views and ascribes to these African writers like Wole Soyinka and Amadi who considers mankind as vulnerable, paradoxical, struggling, and developing with a mystery at the centre of being. Africa additionally developed Laurence's activity in and sympathy for the Canadians. The degraded scenario has been

determined in her youth. It is handled peripherally in *The Stone Angel* and *The Fire Dwellers* and will become a considerable theme in “The Loons” and *The Diviners*.

In Canada, Margaret Laurence strives to reconstruct the ‘lost identities’ of the cultural groups constituting the Canadian society through her literary proceedings. Striving for social recognition, rebelling against the brutality of racial discrimination, and experiencing the barbaric disturbances between ethnic groups are the core issues in the novels of Margaret Laurence. The theme of identity, exile, estrangement, and ambivalence are analysed with emphasis on the ethnic diversity. Laurence provides the native inhabitants with an identity for societal recognition in her literary presentations. She has vibrantly employed the theme of dispossession of the Scots and the Métis in *The Diviners*.

Finally, the phenomenon of imperialism, alongside publicity to one-of-a-kind cultures in Africa, played a great influence in the formation of Laurence’s literary career. Africa confirmed her instincts that “it used to be now not a memory of talent however of viewing the whole of existence via special eyes” (New Wind 99). The publicity of the African tribal systems had given her a perception of the Scottish clans. *The Prophet’s Camel Bell* (1963), is based totally on diaries from the early fifties, however, is written out of a later maturity which judges and regularly scorns the initial reactions. Laurence’s conclusion to the Nigerian novels reiterates that neither Eli chi Amadi nor Wole Soyinka is a liberal humanist, which by no means recommends that man improves with the passing of time and will eventually be in a position to direct accurately and knowingly each side of his life. Laurence shares in the worldview of these African writers who see mankind as vulnerable, paradoxical, struggling, and growing, with mystery at the centre of being.

The setting or the place Laurence chooses in her novels signifies the past. Laurence's African style of writing displays her development in self-acceptance and understanding, fostered via the United States. Every woman's battle in knowing their self and to act for their self-existence is a paradigm that every Canadian wants to be. Survival is no longer the point; persistence is no longer the point; resistance is the point, so that we know ourselves to be ourselves described by means of our difference. That is the Canadian existential situation.

Margaret Laurence treats her own issues and her works resonate with the concerns of all of us. When Laurence came back to Canada in 1957, nevertheless engaged in writing *This Side Jordan*, she saw her personal self of her years spent abroad. In particular, she determined three dilemmas that now fell into alignment. The first, brought about through seeing Africans, faces an abrupt and bewildering transition from ordinary to current eras. It was once the twin hassle of freedom and survival, of gaining and preserving an independence which was once each political and inner. The personal lifestyles respond to a thousand social pressures, some obvious, some insidious. It thus stopped people in verifying their lives fairly when the basic requirements of judgment were imposed on them.

Canada, like Africa, used to be a land that had been a colony, a land that was nevertheless colonial. The people's requirements of correctness, validity and excellence in creating a lifestyle has been nevertheless at that time generally derived from the exterior and imposed values. The trouble of colonialism seldom seems brazenly or politically depicted in Laurence's Canadian fiction. Instead, it is implied in the habits, instincts, and even turns of speech of her characters, in their numb feeling that their lives are now not

their own, and in their recurring want to break out from correctness, frequently by way of withdrawing into the Canadian wilderness, far from social pressures and prejudices.

The colonial mentality corresponded to a third problem that grew to become obvious when Laurence started writing *The Stone Angel*. This was once her growing cognizance of the situation and powerlessness of women where the tendency of women to accept male definitions and also to be self-deprecating described in a frenzy manner. The impact of colonialism often makes the problems of practicing freedom and survival especially for women. Laurence determined this situation in its starkest shape at Somaliland. It is the places where women's life is strictly scrutinized and directed by men but are romanticized elaborately in literature. The popularity of women in tribal and non-secular traditions is infinitely inferior to that of men: "The double widespread is extraordinarily strong" (Laurence 37). By observing the Canadian spaces and drawing inspiration from African narratives, Laurence can be claimed as an anti-colonial feminist author. The life experiences acquired by traversing through different spaces helped her in the exploration of the sympathetic and significant plight of girls in twentieth century Canada. Laurence's direct influences have been literature, fantasy, and private experience.

Canadian Psychogeography and Multiculturalism are showcased high at their best in the texts of Margaret Laurence. The four women characters residing in Manawaka as a geographical space reflect their social surroundings through a functioning and social composition of self-set up. The narrative deals with cultural problems relating to the area that exists along with them by focusing on the transnational and diasporic associations and streams. The dissertation on "The Canadian Fiction of Margaret Laurence: A Study" (1999) by L. M. Fernandes focuses on the prairie town of Manawaka in her novels and

how it helped in the development of the characters. “Creative Displacement and Corporeal Defiance: Feminist Canadian Modernism in Margaret Laurence’s Manawaka Novels” (2000) by Debra Lynn Dudek is a dissertation that focuses on the aspects of feminist Canadian modernist narrative in presenting the ideologies of past and present in the light of colonialism. “The Concepts of Manawaka in the Fiction of Margaret Laurence” (1973) by Marilyn J. Rose is a dissertation that explores Manawaka as a physical setting in Margaret Laurence’s fiction. “Laurence and the Use of Memory” is a research article by Leona M. Gom focuses on how the concept of memory acts as a source of influence in shaping the women characters of Manawaka Novels.

The present dissertation titled “Traversing through Manawaka Spaces: A Cultural and Psychogeographical Reading in Select Novels of Margaret Laurence” is an attempt to define the concept of Psychogeography and also to explain the ambivalence of time and memory as cultural factors in framing the identity of a person within the spaces he interact. The research is further drawn out using the various psychogeographical concepts like the derive, the flaneur, and walking. The theoretical text used for the study includes *Psychogeography* by Merlin Coverley and *Places of the Heart: The Psychogeography of Everyday Life* by Colin Ellard.

The research aims at discovering the urban experiences of individuals physically moving through the Canadian space, in the light of culture. Walking through the city, these people are shaped by the culture of their living spaces. Particularly relevant for this study are urban experiences within the dogmas of culture and the literary production that the praxis of psychogeography performs.

The objective of the research is to reposition and re-examine psychogeography by merging it with the Canadian culture in the spaces of Manawaka. It also tries to study the precise laws and its effects of the environment and how it affects an individual's behaviour in their daily life. The intensive study of the selected literary texts of Margaret Laurence helps in the acquiring an advanced knowledge in the research process. The proposed research will show that geographical spaces do have an influence in framing the behaviour of the individuals. Therefore, it helps in arriving at the conclusion that man and space are always interrelated.

This thesis is divided into six chapters. The introductory chapter charts out the origin and growth 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 notion of and attempts to give a brief insight into the chosen novels by considering the ambivalence of time and memory as a benchmark of identity.

Chapter II, titled Hagar's Memory, and the Continuum of Psychogeography and Daily Life in *The Stone Angel*, focuses on the ambivalence of time and memory in shaping the identity of a person. It also discusses the impacts of having an attachment to a space where the protagonist has been living for ninety years. *The Stone Angel*, first published in 1964 by McClelland and Stewart, is perhaps the best-known of Margaret Laurence's series of novels set in the fictitious town of Manawaka, Manitoba. In a series of episodes, *The Stone Angel* tells the story of Hagar Shipley, a ninety-year-old woman struggling to come to terms with a life of intransigence and loss.

The themes of pride and prejudice that come from social class recur in the novel. The chapter also elucidates how Hagar Shipley is not able to adapt to a shift in space.

Her ninety years of life in Manawaka gave her a sense of attachment to her house and its artefacts. Her psychogeographical actions of daily life by connecting time and memory are the key factors and the transition is highlighted in this chapter by taking Collard Ellard's and Merlin Coverly's psychogeographical texts for justifying the theoretical strategy.

Chapter III, entitled "Morag Gunn's Snapshot of Cultural Memory and Formation of Geographical Hybridity in *The Diviners*" published in 1974 is a semi-autobiographical narrative by Margaret Laurence. It delineates the life and memories of the protagonist who grew up in Manawaka and struggle in understanding and explore their identity. *The Diviners* as a postcolonial text, openly challenges received histories of the Metis, Riel, and Scottish and English settlement. The protagonist Morag acknowledges the difference between fact and fiction by suggesting every individual retell their history in the form of a narrative.

It also urges the dominant culture to acknowledge its own historical narrative by providing a sense of individual and cultural identity to the oppressed people. The chapter highlights the concept of memory as a prime element in bringing out the psychogeographical aspects of the characters. Cultural displacement and the character's acceptance of the geographical ambience of Manawaka are also analysed.

Chapter IV, entitled "The Confined Duties and Forgotten Spaces in *The Fire Dwellers*" focuses on Stacey's aimless wandering and her hectic day life which helps her in the exploration of the forgotten spaces of Manawaka. The novel is set in the backdrop of turbulence that prevailed within the society. For Stacey the world always seemed to be chaotic. She had always tried to shield her children by being protective. Her maternal instincts always pushed her to be apprehensive regarding their safety. She struggles to

find herself despite the roles of a daughter, wife, and mother. She is juggled between her early life and the present. Stacey is numb to the busy household chores that take most of her valuable time. The concepts of flaneuring and derive are analysed through the life of the protagonist.

Chapter V, entitled “Navigating through Manawaka: Rachel’s Fragmented Self and Flaneuring in *A Jest of God*” detects the protagonist Rachel as a representative of the common man by outlining Michael de Certeau’s concept of ‘walking’ for the theoretical background. The protagonist has been living in Manawaka for twenty-four years and reveals her helplessness in connecting with the geographical space of Manawaka. The awakening has profound effects on Rachel Cameron’s circumstances, her mind, and her future. Caught by the bounds of unassuming community life and her obligations really focusing on her oppressive mother, Rachel leaves on an undertaking that makes a way for freedom - a recently discovered opportunity that she should figure out how to acknowledge according to her own preferences.

Chapter VI, entitled “Summation” reasserts the influence of psychogeography in select novels taken for study. It also states the relation between time and memory in shaping the identity of a person. The research brings out that psychogeography as a domain explores how characters of a text are psychologically and sociologically affected by their surroundings. It gives us the conclusion that space becomes the metaphor of a person’s survival. Man’s activities of his everyday life are chiselled, shaped, and positioned by the geographical space, time, and memory through his life experiences.