Chapter V

Myth And Mythology In What the Crow Said (1978)
And The Man from the Creeks (1980)

The emergence of postmodernist and postcolonial theories and ideas of Kroetsch have opened the door to renewed interest regarding the question of a new world myth in the literatures of Canada. As Linda Hutcheon notes the “entire question of Canadian identity has become a kind of playground- or battlefield- for the postmodern as well as the post-colonial defining of ‘difference’ and value” (“Circling the Downspout of Empire,” pp.166). The complexities of these areas of investigation—identity, postmodernism, post-colonialism, and myth—form the basis of the present chapter. The chapter investigates the presence of a new world myth in Kroetsch and other contemporary fictional works in Canadian literature. Although one of the issues fore grounded in the three novels under consideration here is the double problematic of myth and national identity, this chapter also seeks to examine the various ways in which these contemporary Canadian fiction writers strive to destabilize the accepted workings of the traditional myth, quest myth, geographical myth and the relationship between myth and psychology.

At the outset to understand what is a new world myth it is essential to begin with one of Said’s early works, Beginnings, where Said argues that “beginning and beginning-again are historical whereas origins are divine… (and) a beginning not only creates but is its own method because it has intention”(xiii).origins lay claim to truth. Whereas, beginnings are “necessary fictions reflecting above all the desire to begin, a decision to break with a past and initiate a future” (Culler, Beginnings,” 303). to Northrop Frye, myth is a beginning:
Primarily a certain type of story. It is a story in which some of the chief characters are gods or other beings larger in power than humanity… located in history; its action takes place in a world above or prior to ordinary time... Hence, like the folk tale, it is an abstract pattern, The characters can do what they want what they like, which means what the storyteller likes; there is no need to be plausible or logical… in motivation.. the things that happen in myth are things that happen only in stories: they are in a self-contained literary world. ”(Northrop Frye, Labyrinth of Voice, pp. 87)

Even for Koresh, retelling the mythic story opens one to a number of “wonderful things”. Our story, however pure, becomes an “interpretable text, and then anything is possible.” (90) To Kroetsch, telling the same story is a little uneasy because that one story is so huge that “we are still selecting out the parts of it which seem appropriate to our place and time.”(Kroetsch, pp.91) and “the mythographer’s view must always be that narrative is about stories which are universals, enacted by individuals perhaps, but always in universal, and universally recognizable, patterns.” (Wilson, pp.91)

Thus in new world Canadian myth, beginnings do intend meaning a beginning, then, is the first step in the intentional production of meaning, but these beginnings are provisional, marked by discontinuity, nonlinearity, disjunction. They are also marked by an intenational determination, by an intellectual “appetite” that is “always engaged purposefully in the production of meaning”(12) precisely because the modern literary critic cannot sustain himself or herself in a “dynastic tradition” (Said, Beginning, pp.13), a different principle must be sought out. Hence, Kroetsch perhaps once took this beginning by describing the parameters of what he calls
“demythologize the myth.” Albertan writer Robert Kroetsch is equally fascinated with myth and its potential to reconfigure the world. Kroetsch’s novels are frequently located in that “space between” so prized by Post colonialists, and his work on voice, myth, silence, language, place, and displacement indicate some similarities between his works and those that demonstrate the use of new world myth. Canadian works are the products of more marginal cultures, and they do not reflect a similar confidence and hence they are no longer able to belong to any one strong tradition. They are thus perhaps more easily prone to make a beginning, in each and every work in spite of the writer’s consciousness of the probable fraility of the project. Thus, a critic must accept “the risks of rapture and discontinuity” (Beginnings, 34) because, “for the writer, the historian, or the philosopher they beginning will emerge reflectively… already engaging him (or her) in an awareness of its difficulty” (35).

In eighteenth Century, were of the opinion that,

all myths are essentially deformed versions of biblical truths; at a later stages we find German philosophers who argue that myths are proto-cosmologies; then we encounter anthropologists who hold that myths are variant formulations of a response to natural phenomena; at a later stages yet we meet social anthropologists, such as Malinowski, who claim that myth is an aspect of social integration. Still later we can find scholars, following Jung, who argue that myths are exterior formulations, exterior manifestations of psychic patterns, of underlying archetypes, and then in Levi-Strauss we encounter a theory of myth that states that mythologies are the way in which societies tell their own stories to each other and thereby explain (away) the inherent contradictions of their collectivity. Perhaps there are other versions of mythology, other myths of myths, but
what is surely clear is that mythology has been a very interesting and important consideration," (Wilson, Labyrinth of Voice. 88)

During classical times, the Greeks initially equated mythos with true stories of the Gods. But Keesbolle and Richard Buxton, have developed few innovative theoretical perspectives on myth during the middle ages or the renaissance. This enabled the westerners to incorporate myths from “the culturally authoritative past” into the Christian framework while demythologizing the Gods of the past. (“Myth and Mythology.” 712). Myth came to be a central part of literature in the western world with the rise of European romanticism; it grew in importance to literary studies from the end of the nineteenth century onwards. Between 1940s and 1970s myth, first centred on classical stories from the Greco-roman tradition (“classical” myths) and associating it with gods like the goddess of Zeus, Apollo Athena, wisdom, and so forth. Myths got also linked to contemporary European, American native folktales and to anthropological studies of stories believed to be true in precontact cultures. Greco-roman myths from antiquity and nineteenth- century folktales from popular cultures “were regarded by the romantics as repositors of experience far more vital and powerful than those obtainable from what was felt to be the artificial art and poetry of the aristocratic civilization of contemporary Europe.”(Bolle and Boxton, “Myth and Mythology,” 713)

Frazer’s Golden Bough incorporates a new dimension to myth in 1890. Golden Bough, which was originally published in 1890, grew to twelve volumes by 1915, and was abridged into one volume in 1922. Working with information obtained from missionaries and anthropologists visiting non European countries, Frazer proposed a diachronic development of three modes of thought: Magical, Religious, and Scientific. Drawing on descriptions of ritual practices of precontact communities and
as the evolution thoughts in it were unsatisfied to the critics, they started exploring the fascinating world of evil, spirits, sex, and unbridled emotions. Claude Levi-Strauss is the most popular figure closely associated with myth during the structuralist period. In sharp contrast to the previous studies on myth, Levi-strauss work “focused not on the meaning, significance, or symbolism pertaining to a particular myth but on the underlying relationships among the basic elements of myths (predicate statements he called mythemes), and then on the interrelate.” (Postmodern Myth and Post European History: Thematic and Theory in The New World.pp12)

In *Anatomy of criticism* Frye examines the principles of myth as historical, ethical archetypal or mythopoeia, rhetorical or classificatory. He felt constrained to “abandon the leading principle of the *Anatomy and asserts that Canadian literature ‘is more significantly studied as a part of the autonomous world of literature’ (Frye, “conclusion,” 1965,822; Blodgett, “European theory,”6). Frye excludes Canadian literature from that “autonomous world of literature” he constructs in the *Anatomy of Criticism*, relegating it to “part of Canadian life” (“conclusion,” 1965,822). He then insists on the absence of a specifically Canadian mythology- and the related lack of a national identity- quoting a passage with colonial overtones: “the art of a Canadian remains… the art of the country of his forebears and the old world heritage of myth and legend remains his heritage… though the desk on which he writes be Canadian” (Coulter, Deidre of The Sorrows, vii; Frye, “Conclusion,” 1965,840). Being a Canadian writer Robert kroetsch got influenced from various cultural traits and legendry works from Conrad, Frazer and Jung. Frye proposes that “the imaginative writer… (gains his identity by) withdrawing from what Douglas Ltepan calls a “country is, the world of literature itself” (“Doneit” pp 821).
A notable call for innovations in critical methodology to match recent innovations in literature from English-speaking Canada was put forth as early as 1966 by Eli Mandel in *Criticism: The Silent Speaking Words*. Critics straddle the field of creative writing and literary theory, have discussed new ways of seeing the universe and the potential role of myth in the contemporary period, moreover several creative writers have foregrounded their fascination with the changing concept of myth. Linking it to the concepts of “reinventing reality and with finding a language in which to carry out this constant reinvention.” (20) Few English Canadian authors have placed their works at the conjuncture of postmodernism and post-colonialism to argue regionalism, magic realism and self-consciousness under the label of myth. Their attitude toward nationalist myth is the basic idea of progress: Literature undergoes an organic process of growth towards autonomy, and the presence of nationality myths in these literatures is taken as marker of this growth. According to some thinkers of the complex postcolonial situation is that, Canada does not have one cultural face to present to the world—or to itself. Whether, one subscribes to the multiple folding nation and pluralistic nations the key question for Canada to handle. Thus a Canadian finds it difficult to reject imperial/colonial legacy and discuss double linguistic and cultural heritage. Koresh’s understanding of marginalization is undoubtedly influenced by his own German, English and American Mennonite background and this the matizes the reshaping of that elusive Canadian imagination through the retellings of Canadian history. Rewriting political history is an essential component of English Canadian postmodern literature, although internationally, postmodernism is frequently seen as “politically ambivalent” (Hutcheon, “Circling,” 150). The postcolonial thrusts in this postmodern literature involves a rewriting of
“the myths that write us”; perhaps more than other former colonies, Canadians feel the need to “decolonize the mind” (Brydon, “The Myths That Write Us,” pp.1).

The rewriting of European-inspired history is a central concern of many postcolonial literatures; the goal is to revise, reappropriate, or reinterpret, history has rendered silent or invisible to be recognized as shaping forces in a culture’s tradition” (Slemon, “Post-Colonial Allegory,” pp. 159). Authors do challenge the old European inspired order of history, by paradoxically producing works that the matize the reclaiming of the past. Myth of course is often closely linked to these concepts. Indeed, myth has traditionally been regarded as one of the important determining factors of any given people’s worldview. This creative new myth generates tension, a conflict between historical reality and novelistic fiction, which draws readers into the debate, “did it really happen this way? Awareness about our own self tells and reavels the past?

During the 1970s and 1980s, the novel, in particular, was instrumental in simultaneously constructing and challenging nationalist notions in what Kroetsch calls “we are all in games where we can’t quite perceive the rules. We are in the god game situation (Labyrinth of Voice pp.68) The character fails to persive what happens next like Shakespeare’s tragedies he read and “interpreted it to escape entrapment. So the godgame is right at the centre of things. It leads to the idea of myth and to language.” (Labyrinth of Voice ,pp.78)

“The risks of rapture and discontinuity” (Beginnings, pp.34) is evident in What The Crow Said through the character Liebhaber who was a forecaster unable to control the situation. In the beginning he remembers: “Martin Lang was going to die” prints “ Martin Lang, long- time resident of the municipality of Bigknife, passed away unexpectedly…” then, remembered : “Martin Lang was going to die during the night.
He started to set story, slightly in advance of the event; that too was simple enough. Time was something of a mystery to Liebhaber.” (What the Crow Said pp.9). Libhaber must each week set enough type to “fill Wednesday’s newspaper with words; the editor and publisher,”(11) Page one of the big Indian signal needed “filling”, thus he writes “Martin Lang long –time resident of the municipality of Bigkinfe, passed away unexpectedly…”(9) Hence Koresh’s novels reflects above all the desire to begin, a decision to break with the past and Initiate a future” (Culler, Beginnings,303). Rosemary Sullivan notes a progression in Kroetsch’s novels, that the way the marked mythic presence and dichotomous structure in the Words of My Roaring are followed by a “self –conscious self parody in his use of myth” in The Studhorse Man, even if this novel retains its binary structure (“The Fascinating Place Between,”172). Then in Badlands Kroetsch “must not only deconstruct myth; he must go all the way and deconstruct the very binary structures that inform his thinking in order to seek genuine meditation”(“Post Modern Myth”.pp.17). Kroetsch’s novels certainly went a long way toward introducing new world techniques such as magic realism, regionalism and environmentalism into contemporary English Canadian writing, as Robert Wilson argues in “The Boundary of the Magic and the Real”, “most of his work on myth differs from new world myth in two ways. “First, he maintains a strong interest in reworking classical myths, whereas new world myth novels, generally turn away from classical myth. Second, Kroetsch’s explorations of myths are at once multifarious and illusive; this in fact is questioned through the concept of myth (through his reflection on play, humors. Parody, irony, and the uses of different mythological systems) more than an exploration of new world myth, the perimeters of which are set out below.”( “Post Modern Myth” 20-21).
Kroetsch has to do with un-inventing the world proclaims his interest in the “generative possibilities of myth” (Kroetsch, “Myth”, 103), kroetsch also sees myth as a “willed blankness.”(Labyrinth of Voice, pp.110) beginning from zero, and blankness with respect to myth “basically an open discontinuous system of communication. A great deal of what happens in Canada, including our literature, has to do with our having always to deal with gaps and spaces. Our national discontinuities made us ripe for postmodernism.”(112) For Koresh, most of the myths in Canadian culture comes from certain “experiences of weather, seasons, day, night and other natural cycles; even family structures is constitutive in this way- the father is a pretty strong figure and the mother is a strong figure (104) )

Mythologzing it is also very “frightening because it is entrapping. It is very powerful, but one way out is to retell it…. We are surrender to them or we can tell our way out- which takes us back to the concept of the labyrinth.”(96) Robert Lecker, Jack David, Ellen Quighaley opine that, “Kroetsch appears to be attempting to allow something of the freedom of the oral tradition to his telling , asking us to feel that primary delight in inventiveness and creative stamina which induces us only to ask “what then?” against all skepticism’”(286) he deliberately stretches the tale beyond expectation. Kroetsch asks us to remember the future as we all “must let go fall, in What The Crow Said (1978)” (113). The novel is a personal struggle of the author with the temptation of meaning “and it’s the reader’s struggle too” (15) through the oral is a very old narrative device, of course. But what the crow said is a “new version of temptation. (15) with a “ bloody confusion made to be misread” (Women Writing Kroetsch pp.72). Only through an unusual collective narrative voice “ people, years later, blamed everything on the bees…”(What The Crow Said, pp.7) the voice speaking, inviting the readers into a good story, is an actual character, although they
never meet his but only hear his voice.” (xv) “They” - “some” “people” - have told the story of big Indian, and the narrator reports what has happened as versions of what has been said. “What he actually does is to summon the many different voices of the community over a period of years, speculating, advancing hypotheses, telling quite different stories about the same event.” (wcs xv) Kroetsch plays with that sense of “multitudes of voices that become one voice: it isn’t quite a third person because there’s always the temptation of possible narrators there. Whether the typesetter or type itself…” Labyrinth of Voice (171). This gives the novel an oral, story-telling quality that supersedes the page. Here the possible narrators like “they”, “people” go on reporting or gossiping about the seduction of Vera Lang, that started destruction of everything in Big Indian “How the town came to prosper, and then to decline, and how the road never got built, the highway that would have joined the town and the municipality to the world beyond, and how the sky itself, finally, took umbrage: it was all because one afternoon in April the swarming bees found Vera Lang asleep, there in a patch of wild flowers on the edge of the valley” (What The Crow Said, pp. 1). People, years later, and believed they:

heard from the sky a version of prayer, a kind of holy laugh. Others, when insanely drunk, or on their deathbeds, admitted to hearing a laugh of such absolutes obscenity they’d refused, for a whole lifetime, to acknowledge it. Some people, that same day, the day of the fall, began to argue that he’d flown up there on his own, Joe lightning, cocky little Cree that he was; he was entirely responsible for his own fate. Others claimed to have seen a bird like none that ever existed on earth, a huge, flailing, long–legged bird the color of dust. (143)
It is a classical text with new version of “the behavior of people, simple actions, what happens all the time- is the subject of the classic realist text, the subject of *What The Crow Said* is the unnatural.” (Women Writing Kroetsch, pp7) “people, before the day was over, would recall the afternoon, twenty-four years earlier, when the spring sunshine brought a swarm of bees to the district. They knew that bad luck came in threes. After the bees, the salamanders and the horseflies. After the death of Ebbie else and the younger Adams…(159). His memory runs back and forth as he builds Bigindian for the reader, capturing its vivid local detail, its many fabulous events, the historical continuity, and the in-between nature of its collective experience.” (*What The Crow Said* xv) Traditionally, the classic realist text has been read as offering a position of knowledge to the reader. “Although events and characters are always made to seem present, the classic realist text conceals the process of production, effaces the fabrication which makes (re)presentation possible.” (Women Writing Kroetsch, pp.73) “You never can tell. What the crow said is a text of gossip”(75wwc). Multiple myths get interwoven within the frame of the collective belief of the unsophisticated inhabitants, which is characteristic of certain primitive societies. The fictional blending of the real and the marvelous is the expression of the characters in what happens or seems to happen. Thus “they” or “some” becomes the chief narrator. The author’s task is to record and balance the version of the many different narrative voices.

Sir James Frazer’s the *Golden Bough* has traditionally influenced Kroetsch’s *What The Crow Said* because it has a “double effect”. First of all kroetsch finds parallel texts for parallel stories from all over. The same story is retold everywhere which makes the story universal but it also strips it of meaning, strips it of particular meaning and takes it right back to pure story.”(Kroetsch, 88)
Kroetsch works the biblical and classical myths of the past that are shown to cast light on the fictions of the present and the future. “With the development of structured rationality, modern human beings can no longer be myth-makers in the true sense. They no longer possess the ‘abstracting, god-making, fluid, kaleidoscopic world view of the ancients. (Carter Wheelock pp.4). The subject in what the crow said is unnatural, there are tensions between “opposites, all the time and always, in storytelling.”(92l.v) For instance a war between good and evil, a war between the sky and the earth no doubt in a biblical and classical myths which connects to the past and shown to cast light on the myth of the present as well as the future. Kroetsch in What The Crow Said revisits ‘the fabulous to probe beyond the phenomenological, beyond appearances beyond randomly perceived events, beyond mere history’, (Robert cover, pp.78) a new journey of exploration towards new worlds. It is this process of probing and this function of challenging, that frame engages in through the use of myth in his fiction”(105)

The novel What The Crow Said begins with a touch of classical realism, which is resonant with echoes from Greek myths and folklore; it is the detailed oral description of sky and earth’s hostility through the rape/seduction of Vera Lang, the beautiful daughter of the Lang cousins in the Alberta farm, “people, years later blamed everything on the bees”(What The Crow Said, pp.7), which in fact connects to the story of existence of human beings on the earth:

it was the bees, they said, seducing Vera Lang( resembles eve a biblical figure), that started everything. How the town came to prosper, and then to decline, and how the road never got built, the highway that would have joined the town and the municipality to the world beyond, and how the sky itself, finally, took umbrage: it was all because one afternoon in April the
swarming bees found vera lang asleep, there in a patch of wild flowers on
the edge of the valley”(1)

But some absolutes are refused, for a whole lifetime, that the seduction of eve
or Vera was entirely responsible for their own fate. It is a trace of unfinished, indeed
unfinishable debate over birth and death. the, beginning years late suddenly available
to the reader that it is the “whole fabric of gossip and story”(labyrinths pp.169)“ the
words “years later” suggest both legendary authority and the impossibility of the
recorder and they are in a dilemma “ people, before the day was over, would recall
the afternoon, twenty- four years earlier, when the spring sunshine brought a swarm
of bees to the district”. Libhebra’s memory runs back and forth as he builds
“Bigindian for the reader, capturing its vivid local detail, its many fabulous events, the
historical continuity, and the in-between nature of its collective experience.”( What
The Crow Said,pp. xv ).

When the spring sunshine brought a swarm of bees to the district people
remember Vera and her seduction by the bees which brought bad luck to the earth.
The sky “umbrage” and Vera echoes the displeasure of heaven in the Greek
mythology Zeus, god of sky married his sister Hera(Vera,) queen of the heavens,
after seducing her in the guise of a cuckoo-bird. But this union of ever quarreling sky-
god and sky-goddess proved not to be a match made in heaven. Prometheus crafted
the race of man and gave them fire stolen from the gods of heaven. Zeus punished this
act by ordering the creation of the first woman ( Eve, Vera in What The Crow Said),
Pandora in Greek myth, and sent her to earth with a vessel full of troubles to plague
mankind. Prometheus himself was arrested and chained to a mountain with an eagle
set to torment him. The early generations of man descended into wickedness and
corruption and Zeus decided to wipe them from the face of the earth with a great deluge.

Vera represents both Hera as well as Pandora, who comes with Pandora box to wipe human kind on earth. Thus in *What The Crow Said* people “glanced back at the disappearing house, at the light in an upstairs window; they imagined Vera Lang, cold, aloof, polished as bright as stone, bending over her books on bees. They hated Vera.”(37) and blamed for their fate they held Vera as responsible for their mystery because “she took off her clothes’, no one explained that either;…. She never told. Locked into silence, she lay as transfixed as death,”(2) towards Southey of the house, and garden, “sheltered from the wind …ascended into the helpless air, giving a shadow to the pinched sky”(2). The bees, “spilled out into the garden behind the house, the long garden reaching down from the slight rise to the shelterbelt at the garden’s bottom, almost at the valley’s edge.”(3) While Vera closed her eyes to “whine, to the high, electric hum, of the bees’ coming. Out of the wind that lollopped over the trees they took degree and angle; they took from returned scouts the final dance of direction . Their queen arouse”(3) Vera herself, “swarmed into a new being’(4) people heard a sound that was almost human “ at first it was a cry of joy, a joy inhumanly exquisite; then it released a sorrow beyond all sorrow. They knew then, the men outside in the streets, the women in their houses, it was a human outcry, pain-filled and sweet, beautiful, wild, terrified. From up the valley not from down…. Even if they did not know its secret origins, its wail and hardihood of source. “(5) This been interrupted in different way as the old priest did. “ years after they claimed “ no man would satisfy her. Not one. No mortal man would satisfy her.”(6) Vera was beyond “mere human sorrow”(23)
Bees resembles Zeus the sky god in the guise of a cuckoo-bird. To seduce Hera and the bees here also has reference to the north American folklore in which bees are associated with bad luck: “it is bad luck to have a swarm of bees come to you of themselves. Even to dream of a swarm alighting on a building portends misfortune. Mississippi negroes say that to dream of bees in a swarm is a death omen” (Leach130). Bees in Greek mythology are called as Melissa, The Egyptian Goddess Neith is the Bee/Mother Goddess. She was a warrior goddess with fertility symbolism and virginal mother qualities; “All attributes of the Mother Goddess in another April years ago, bees, coming down from the sky, had fertilized Vera. So he uses the bees to ‘fertilize’ the sky. It’s the kind of the ‘sympathetic magic’” (Frazer pp.48)

Some claimed to have seen “a bird like none that ever existed on earth, a huge, flailing, long–legged bird the color of dust. (What The Crow Said, pp.143) represents an eagle in Greco-roman mythology it is the domain of Zeus the sky-god, who is also the lord of the dead, and death in battle was the ultimate fate of his worshipper. He was accompanied by eagles, ravens and wolves. These are the creatures which reappear’s in Kroetsch, s story “Joe lightning was the only other man in the district who wasn’t at war with the sky. He was the descendant of warriors; he knew when not to fight.”(137) Joe lightening was opposed to the “war against the sky; he believed in the union of the elements.” He liked the elements, earth, air, fire and water. He had a plan for learning the “sky’s own secret.”(139) of death he plans to enter the sky to learn its secret, with the eagle’s help. Yet the sky refuses to take him ‘and everybody could hear “the laughter of his falling’” which was also ‘a maddening scream of release’” (141). Kroetsch’s frequent use of eagle suggests reworking of a typical totem story, along with layering’s from legends and folklores. Eagles figure prominently in the mythology of nearly every Native American tribe. In
most Native cultures, eagles are considered medicine birds with impressive magical powers, and play a major role in the religious ceremonies of many tribes. Among the Pueblo tribes, eagles are considered one of the six directional guardians, associated with the upward direction, spirituality, and balance. Eagle ascribes to the tribes both healing and hunting powers, In the mythology of some tribes, Eagle plays a leadership role (either as king of the birds, or as a chief who humans interact with.) In other legends, Eagle serves as a messenger between humans and the Creator.

According to varying versions of the story the most notable conflict in Zeus's history was his struggle for power. Zeus's parents Cronus and Rhea ruled the Ancient World after taking control from ouranos, onus's father. When Cronos realized that he wanted power for the rest of his life he started to eat his children, Hestia, Demeter, Hera, Hades, and Poseidon. When Zeus was about to be born, Rhea sought Gaia to devise a plan to save him, so that Cronos would get his retribution for his acts against Uranus and his own children. Rhea gave birth to Zeus in Crete, handing Cronus a rock wrapped in swaddling clothes, which he promptly swallowed. Rhea hid Zeus in a cave on Mount Ida in Crete. According to varying versions of the story: He was then raised by Gaia. He was raised by a goat named Amalthea, while a company of Kouretes soldiers, or smaller gods— danced, shouted and clashed their spears against their shields so that Cronus would not hear the baby's cry. According to some versions of this story he was reared by Amalthea in a cave called Dictaeon Andron (Psychro Cave) in Lasithi plateau. He was raised by Melissa, who nursed him with goat's milk and honey.

He was raised by a shepherd family under the promise that their sheep would be saved from wolves. He was raised by a nymph named Adamanthea. Since Cronus ruled over the Earth, the heavens and the sea, she hid him by dangling him on a rope
from a tree so he was suspended between earth, sea and sky and thus, invisible to his father. This story echoes in *What The Crow Said* in a different form where Vera’s child is being taken away by the wolves and her child is brought up by the coyotes reminding one of a typical pattern of folktales across the globe, in which the beast mother- usually a bear or wolf- rears a human baby; and nobody in Bigknife even questions its plausibility, or the identity of the young man who comes back years after being born of a strange union:

The side of a coulee, that she saw the first wolf …. years later, the people of big Indian would agree that Vera lang did the right things. She was left with no choice. The wolves, working methodically around her. Closing in on the spent horse, on the lone woman, the small child were winning; they would, in a matter of minutes in another two hundred yards, have their victim s(51)

All sense of direction “somewhere, almost reaching the snow- blank plain, Vera of necessity threw her son from the cutter. He fell into the darkness behind her like one last snowflake in the March night. If he cried at all, Vera’s boy; not one person heard.”(52) Thus Vera’s nameless son, half animal, half man, speaks the bizarre language of “half yips and barks” (119) that no one understands and cannot sit properly; yet is remarkable for predicting the weather, which makes him accepted as the leader of the community. The connection with the animal world is not snapped yet. When his last prediction fails, the boy goes to the river and gives “a short, Sharpe yip, a kind of bark that almost became a howl” (170), and “from far up the valley a coyote answered”(170). Then the flood comes and he rides away to death like some playful god. “in the December weather, that fire made of ice, with the birth of Vera’s boy”(42) Skandle returning and Vera’s boys return is like second coming of the birth
of Christ during December, a cold messenger from the sky took care by the wolves. It is as if the narrator is engaged in retelling another folktale which allows him to indulge in all kinds of wild imaginings and yet retain an eager audience. “Vera shook her head. “He was flying. He was coming here in a piper cub, intending to land in our pasture. The plane disappeared.”(107) “he’s missing,” Vera said. She explained softly, but firmly too, an edge in her voice that was almost an edge of desire. “he’s missing.”(108) Everyone had forgotten about the sky’s hostility. Father Basil said “the world,”… “lacks sufficient centrifugal force to maintain its roundness.”(44) He gives an evidence of the “blue snow” he said “evidence. Blue snow is evidence. Direct evidence. The world is out of motion. We inhabit a strangled universe.”(44) Vera’s boy for understanding weather had become apparent:

He could walk into the corner of a tilled field and sense on his skin the moisture conditions, and then, with his blue eyes shut under his black eyebrows, announce what crop would best thrive that season. He could, with a single sniff of the air, recognize the ideal seeding time while the local forecasters scratched in the clod soil and licked their fingers and tested the wind in vain. He could predict a sunny day for a baseball tournament; he could guess when the frost would come and advise the harvests when to start cutting. The only and minor difficulty was that he spoke, always, a language that no one quite understood.”(123)

The disappeared “John Skandle will be here any minute.” “So will the second coming,” (104) Joe said “through the open window of the granary.”(104) Vera shook her head. “He was flying. He was coming here in a piper cub, intending to land in our pasture. The plane disappeared.”(107) “he’s missing,” Vera said. She explained softly, but firmly too, “an edge in her voice that was almost an edge of desire. “He’s
missing.”(108). The desire in the poem “The Second Coming” is for the revelation is being portrayed by Kroetsch in the form of myth in his novels resembling the speaker in yeats “The Second Coming” which describes a nightmarish scene: the falcon, turning in a widening “gyre” (spiral), cannot hear the falconer; “Things fall apart; the center cannot hold”; anarchy is loosed upon the world; “The blood-dimmed tide is loosed, and everywhere / The ceremony of innocence is drowned.” The best people, the speaker says, lack all conviction, but the worst “are full of passionate intensity.”

The narrator asserts, the world is near a revelation; “Surely the Second Coming is at hand.” No sooner does he think of “the Second Coming,” then he is troubled by “a vast image of the Spiritus Mundi, or the collective spirit of mankind: somewhere in the desert, a giant sphinx

“A shape with lion body and the head of a man,

“A gaze as blank and pitiless as the sun”

Is moving, while the shadows of desert birds reel about it. The darkness drops again over the speaker’s sight, but he knows that the sphinx’s twenty centuries of “stony sleep” has been made a nightmare by the motions of “a rocking cradle.” And what “rough beast,” he wonders, “its hour come round at last, / Slouches towards Bethlehem to be born?” Second Coming is about to take place, not of the Jesus we first knew, but of a new messiah, a “rough beast,” the slouching sphinx rousing itself in the desert and lumbering towards Bethlehem. This brief exposition, is not terribly complicated; but the question of what it signifies to a reader is another story altogether.

For Koretsch, working with Greek mythology, Blackfoot mythology “even working with the old and new testaments,”(97LV) in What The Crow Said Kroetsch
inherits a command over three mythologies: the classical, the biblical, and the Blackfoot” (*Labyrinth of Voice*, pp.97) Kroetsch “thinks it is the many tellings that keep the myth loose and free, just as carnival, in its spontaneous variety, is opposed to the official routine. A method we have to keep retelling, of course. And I suppose that is why we have to keep on having carnivals. In both there is a renewal, dialectic of transformations…. If transformations are possible, then the world is renewable. A comic vision of reality becomes possible, too.”(98) hence he transforms traditionally myth into stories by renaming it. Similar traditional definition of myth is found in the works of Kroetsch about Heaven and Hell “in myths things always turn into their opposites as one version supersedes the next.”(Samuel R Delany.l.v Pp.99) the traditional hell dominates the entire text with unnatural deaths punishments with disabled physical characters. Myth of destruction narrates a “sacred history; it relates an event that took place in primordial time, the fabled time of the ‘beginnings’ (Myth and Reality, pp.5). In *What The Crow Said*, modern age is overconfident, wilful, arrogant and thus their journey is headed toward disaster, for twentieth century adaptable mankind, in Kroetsch words is no more likely to heed warnings than did his high flying original. Consequences similarly unfortunate await modern human beings if they persist in their attempts, like Joe, to ‘fly too close to the sun’, harnessing powers beyond their control.

Kroetsch pictured hell as an allegory of the soul's journey written upon many mythological traditions. He portrayed hell as an inferno of punishment, descending through many levels where sinners of different categories received punishment. Features of hell include burning heat or freezing cold, darkness symbolizing the soul's separation from light, goodness, and truth, for instance “the searchers came back with stories of dead calves and yearlings, alone as glacial boulders on the river flats. They
found three horses frozen to death, still standing in the fenced corner of an open pasture. Dead deer seemed to have leapt into a heap in a snow–filled draw.”(30). He repeats what he’d said the “night before, and the night before that, and the week before. And maybe the month before that too. He was losing track. Everyone was losing track of time.”(30) The narrator’s “search for places where she might, come spring, locate her first bee yard. She walked onto the frozen river. She found the granary, out on the ice, in which John Skandl lived”(22) Vera said. She was beyond mere human sorrow”(23) “ the digging of a grave, attendance at a wake, the ceremony of burial, any one of those events might have made things normal again.

The bees were to blame. The suitors, puzzled by Tiddy’s shifting moods, her explosions of gaiety, her long silences, her moments of song, her unexpected touching of a forearm, a bare neck- the confused suitors, leaving her yard, looked up into the dark august sky expecting a swarm of bees to pursue them across the fields of dirty snow. They glanced back at the disappearing house, at the light in an upstairs window; they imagined Vera Lang, cold, aloof, polished as bright as stone, bending over her books on bees. They hated Vera. Only Liebhaber, on a weekday night in the big Indian beer parlor, said nothing against her. He concentrated on hating Skandle.”(37)

Kroetsch states, “once we possess a written text, we are compelled to write interpretations which keep closing it up and then freeing it again. But in an oral tradition there would only be retelling; retellings would subtly move and change the story all the time. There is a certain kind of exegesis that is compelled out of writing.”( Labyrinth of Voice, pp. 109). Thus it is an Interpretation of traditional myth
retold and transformed into the form of Vera’s seduction which brings bad luck in the form of bees.

Kroetsch includes the possibility that a soul could, after punishment in purgatory and true repentance, work its way toward heaven and salvation through characters like Martin Lang “Liebhaber, then, remembered: Martin Lang was going to die” (What The Crow Said, pp.9) prints “Martin Lang, long-time resident of the municipality of Bigknife, passed away unexpectedly…” (9)) Tiddy “through the window she saw him again, Martin Lang, out in the moonlit night, plowing the snow.” (36) Hell is related to the concept of the underworld. In the myths of many ancient cultures, the underworld emerges as was the mysterious and often gloomy realm of the dead. Although usually imagined as a dark underground kingdom associated with caves and holes in the earth, hell was not always a place of punishment and suffering. Later belief systems introduced the idea of afterlife in which the wicked received punishment, and hell was where that punishment occurred and Martin was in the novel exactly is in such a state of afterlife. As a spirit of hell reappears after death in Hindu version of hell is based on the belief that each soul lives many, many lives. A soul may spend time in any of the 21 hells to pay for wrong actions during a lifetime, but eventually that soul will be reborn in the world. In the Jain religion, which is related to Hinduism, sinners go to a hell called bhūmis, where demons torment them until they have paid for whatever evil they committed in life. “the culture of the past is not only the memory of mankind, but our own buried life, and study of it leads to a recognition scene, a discovery in which we see, not our past lives, but the total cultural form of our present life. It is not only the poet but his reader who is subject to the obligation to make it new.” (Labyrinth of Voice Northrop Frye. Pp.97).
Liebhaber was set. He had another hickey. “The world” he shouted, “is a pimple on an alligator’s ass. The world is a rotten fish, a broken hamestrap, a tub of shit.”(wcs112) he was “dying of my own misery” (112)” Hell is a place of punishment after death or, in more abstract terms, a state of spiritual damnation. In religions and mythologies that separate the dead according to their conduct in life or the purity of their souls, the evil go to hell while the good go to heaven. Kroetsch-imagines them in terms of stories he actually encounters some alien culture which have new myths, and “some new stories.”( Labyrinth of Voice, pp.101)  The Freezing cold in What The Crow Said parody the myth of Persian Version. Romans, Celts. For the rest of the time they suffered the even worse misery of bitter cold.

The image of hell as a place of torment for sinners emerged fully in the Persian mythology based on the faith founded in 500s B.C. by Zoroaster. According to Zoroastrian belief, souls are judged after death at a bridge where their lives are weighed. If the outcome is good, the bridge widens and carries them to heaven. If they are judged to have been evil, the bridge narrows and pitches them down into a dreadful hell. Those who lives were an equal mix of good and evil go to a realm called hamestagan, in which they experience both heat and cold. A detailed description of an oral tradition of the hell is presented through Liebhaber “years later, Libhaber would insist it was somewhere in that night that his memory of the past began to fail. Everything was erased, blanked into nothing by snow.”(21) Liebhaber, alone, tried to shout against the confused roar of delight. He’d been trying for weeks, with no luck at all, to remember the future. He’d listened to weather reports on two radios at a time. He’d analyzed the color of the sky and studied in sea shanties and navigational guides, the significance of
sunsets and sunrises, an activity that led to his interest in the design and function of boats. Much to his own charging, he’d predicted the colder night ever to occur in the municipality of Bigknife in the month of November”(41)

For him “again that ice would be the mainstay of the community”(41) he was looking “up at the sky for three hours and twenty-one minutes when he felt the first drop of rain…. A drop of rain of rain hit him and he knew it would be a flood. At last, his marriage time had come. He had remembered the future.”(165) Liebhaber’s intention was about to “propose… that tiddy become his wife. He would remind tiddy: she had said she would marry him when the sky opened, when the cloudburst came.”(166) this represents the greek oral tradition when zeus wife promised him to marry when the cloud bust.

For Kroetsch earth is a place of unnatural deaths or in other word a hell of all versions like “ Tiddy, searching for the missing body there in her own bed, while the searchers prowled the world.”(32) Liebhaber was willing, “each time, to fight to death.”(33) he also extracts some Chinese mythic beliefs Images of hell in Chinese myth are a blend of Buddhist scriptures and Taoist beliefs. Such images enlivened books about fictional journeys to hell, such as *Travels in the West*, which gave readers an unsettling glimpse of possible future torments. Sinners descend to the base of the sacred mountain, Meru, to undergo a set period of punishment in one hell or in a series of hells. When they have paid for their sins and are ready for rebirth, they drink a brew that makes them forget their past lives. Libhebra forgets past and writes stories in some accounts; a wheel of rebirth lifts them to their next life, while in others they are thrown from a bridge of pain into a river that carries them onward. As Veras son falls from the bridge and drowns in a river. The other version which influences him is
the Central American Version. According to the Maya, the souls of most of the dead went to an underworld known as Xibalba. Only individuals who died in violent circumstances went directly to one of the heavens. In the Mayan legend of the Hero Twins, told in the *Popol Vuh*, Xibalba is divided into houses filled with terrifying objects such as knives, jaguars, and bats. As the house of Vera is occupied by a crow gentlemen,” the crow said, ignoring the insults, “I want to welcome you back. We missed your filthy mouths and your slovenly behaviour. We missed your abrasive laziness and your dirt and your stink. May you all die abnormal deaths” (113) Liebhaber, at that exact moment, formulated his intention of winning immortality by becoming a philosopher. He would ask himself the single question: “why do human beings wake up in the morning?” yes; he would ask, and reconsider, and answer too: why would any person, having been fortunate enough to fall asleep, wake up? It was a question that would occupy his thoughts many times in the years to come. At that exact moment he thought the answer might be simply another question: might not death, too, one day, get sick of everything and die?” (15) characters rejuvenating new life with new stories and all the unnatural deaths in the fiction represents hell of all version mentioned above “Vera shook her head. “he was flying. He was coming here in a piper cub, intending to land in our pasture. The plane disappeared.”(107) “he’s missing,” Vera said. She explained softly, but firmly too, an edge in her voice that was almost an edge of desire. “He’s missing.”(108)

Everyone had forgotten about the sky’s hostility. “Nick Droniuk had won a prize as the as the best farmer in the district; he aspired to become wheat champion of the world. He fell into his threshing machine while raging at the sky because the huge field of wheat proved to be all straw without grain.”(124) Kroetsch tell about the myth of mystery as he says “Mick O’holleran … fell, landing head first in an open bag of
drilling mud. He gagged and chocked in the fine gray powder. Like a chicken bathing in dust, he disappeared into a cloud of his own making.”(127) another version of hell is JG’s death “JG had never seen a tree. He realized, in the instant of his confrontation, it did not block his going at all; it was a pathway into the sky. JG was not guilty of thought. It was a simple knowing that took him where he went. He had seen his only friend, the black crow, leap from an open window, into that same blue air.”(130) he “was climbing, higher and higher, up the trunk of the huge old poplar at the foot of the garden. He balanced on a thinner branch, reached higher. JG tried to step directly into the sky, in imitation of his only friend, the black crow, Theresa and old lady Lang saw that much.”(131) his heavy body ripped and tore its way through the “outer branches of the tree and thudded onto the ground. He fell itself or the half dozen pointed crosses on which he was impaled that killed JG, no one ever quite decided for certain. He was simply dead.”(131)

It was Joe’s intention to wrestle the eagle to earth and “drag him into the pit. Somehow he would communicate with the eagle, as JG communicated with the black crow. He would learn about the sky. “That was his intention. … he wanted to wave and only then did he realize he could not quite tell if he was holding the eagle, or the eagle’s talons were holding him. It was that kind of question.”(140) “Joe’s hands could measure speed and weight, control direction, create the absolute of concentration before release. But his hands get hardly shown. He fears looking up more than he fears looking down. The town was turning. The air was so thin and blue it hardly filled his lungs.”(140) Kroetsch portrays rebirth of his fall was a new to him as his rise: “the vertical world was all a mystery. Nor was he certain whether he let go of the eagle or the eagle let go of him. He was adrift, he knew that much. The world was no longer floating away. The town was growing larger.”(141) people, years
later, believed they heard from the sky “a version of prayer, a kind of holy laugh. Others, when insanely drunk, or on their deathbeds, admitted to hearing a laugh of such absolute obscenity they’d refused, for a whole lifetime, to acknowledge it. Joe lightning, cocky little Cree that he was; he was entirely responsible for his own fate”. Others claimed to have seen a bird like none that ever existed on earth, a huge, flailing, long–legged bird the color of dust:

They predicted a rash of victims. … joe lightning, actually, might have been saved. He was still alive, still moving, eyewitnesses admitted, after his landing; the peo … Joe lightening might still have been alive, after his abrupt return to the earth. There was a doctor from the general hospital determined later, not a bone in his body broken. But the churchgoers, at the time of the fall, had on their Sunday clothes.”(143)

On the other hand jerry’s death is also an unnatural one which Kroetsch describes thus “jerry lapanne was found hanged in the telephone wires that were strung along the side of the old CN bridge. He was hanged by the neck; he was found there, purple in the face, black in the face, his blood vessels burst, his neck broken.”(184) Myth, then, is one extreme of literary design: naturalism is the other, and “in between lies the whole area of romance, using that term to mean… the tendency… to displace myth in a human direction and yet, in contrast to “realism.” To conventionalize content in an idealized direction. (Labyrinth of Voice Northrop Frye pp.102LV) Thus, he declares that his aim is to show "how myths think in men, unbeknown to them," rather than how men think in myths (qtd. in Hawkes, pp. 41). But Kroetsch engages in another renaming act, and this he has to do endlessly or be “reduced to silence.”(931.v) in Man From The Creeks he provides “twenty names, then somewhere he will reach a point where they all connect and becomes more
realized or identifiable. “(93) Kroetsch also think that myth is very frightening because it is “entrapping. It is very powerful, but one way out is to retell it…. We are surrender to them or we can tell our way out” (Labyrinth of Voice, 97l) In Man From The Creeks recreates the mythical stories to show - the culture of the past is not only the memory of mankind, but our own buried life, and study of it leads to a recognition scene, “a discovery in which we see, not our past lives, but the total cultural form of our present life. It is not only the poet but his reader who is subject to the obligation to make it new.’”(97)

Kroetsch being a Canadian/American in creating images and symbols describes that the Canadian archetype is different from “the American adam,” who is postured as a “heroic innocence and vast potential in it” (Harrison, pp.162) and for Canadians “Adam stands not at the beginning of a new history but in the midst, carrying the weight of an imperfectly understood past history and uncomfortably aware of his own implication in its sins” (Harrison pp.161-162). Bible and the characters of the bible fade more into literature and traditional symbols are put to literary use. Kroetsch constructs myths of social institutions and the world according to his perception in his novel Man From The Creeks. Kroetsch recreates the archetypal symbol of Bible and other holy characters into a sign by exposing the ‘other’ of the sign. It is a religious, sign. Conveying “a double sign” (Barthes) is a changing signifier or deconstruction or difference in Derida’s term. Kroetsch demonstrates how “one term of the antithesis secretly inherits with in the other (Eagleton 115).

Kroetsch demythologizes biblical tradition and reduces the sacred scriptures into the mere level of myth. In Man from The Creeks, Kroetsch replaces a priest in the name of “the fellow who claimed to be the reading from the bible went on reading
through all this, he was long-winded as well as a liar” it was a funeral ceremony of peeks father. Instead of gracing the dead soul a fellow, people “noticed he was reading- taking care to mumble as much as possible from a copy of The farmers’ almanac. He reads some weather forecasts, which were good” (106) that pleased everyone more that listening to the words of holy god in the bible. Kroetsch in his new world myth turns in part to the biblical tradition, that is, to the well known religious stories implanted in the new world that have gradually taken on a mythic life of their own. As in man from the creeks he portrays a sacred characters Adam, Joseph, Isaac and peter he says they are “Tlingit pulled a burning stick out of the fire and started a smaller fire the guy named peter set to work mixing flour”(39). Here Adam is involved in cooking and ignites the fire which also parody of the first mans invention on earth .including Adam “four, Tlingit they were, those men,” were not the sacred figures but the human and human that’s all but Ben and Lou thought they would be rescued and Tlingit are the rescuers from human sins. kroetsch goes on deconstructing the sequence as Ben and Lou explained that they want to get to Skagway. Issac simply looks at all “Isaac listened patiently to Ben and then said, “Skagway, not on your life.” “They just left Skagway, “two days ago” (39mfc) then it was peter’s turn to “try and get the point across.” He said “we aren’t going back to Skagway.no way.”(39). But Ben and Lou tried to convince that they were in a hurry to get through “Skagway and onto the trail up over the mountains.”(40). Issac said “you’ll get killed there.” He adds “in Skagway there were five of us”(40 . that put a stop to the conversation. Here the bunch of tlingit are monstrous natured natives, come from “south” they “pointed south, each time he spoke to the “man named Joseph who hadn’t been doing anything at all”(40) but “playing a kind of poker, the whole
bunch of them” (41) Kroetsch describes them as “cool customers.” (41). Went without one of them “glancing back” or “waving” and that was a “good sign” for Lou (42)

Therefore Koresh’s use of teleological power of Christian myths, “possess the inherent power to convert the time process from meaningless repetition and absurdity into a cosmic drama in which men may find meaning, purpose, and value through their own, existential involvement and participation” (“Myth and Mystery” pp.19 Gibbs). Kroetsch use of new myths fills a need to reimage the world. He reintroduces society which “must nevertheless first described” it as a “form” (“Myth Today” Barth, pp.109). He converts “reality into speech” (110barth), some “objects”(109) in the world pass from a “closed, silent existence to an oral state, open to appropriation by society, for there is no law, whether natural or not,”(109 ) they become the “play of mythical speech for a while, then they disappear, others take their place and attain the status of myth (110) for instance peek a protagonist is both a character and a metaphor of myth, Kroetsch writes how a peak is portrayed in the traversed form of myth:

You might think I got my name from peeking. That wasn't quite the case. My mother was no great speller, even though she got through grade eight before her parents sent her out to work. She thought she was naming me after Mount Baker, the peak that glowed white and beautiful up there in the sky above her childhood. Obviously, she couldn't name me Mount Baker. Maybe she'd been hoping for a girl. Anyway, somewhere in a government office she wrote down my name as Peek and that was that. (Man from the creek, pp59)
Thus myth making in *Man from the creek* is a language act it plays a new role in the grammar and disappears some other like sheep camp takes another mythological role

Sheep Camp was crowded with sternpeders who didn't have a warm, dry pace to sleep in. It was cold up there at night. Sheep Camp wasn't named after your common run of mutton and wool sheep. It was named after the mountain sheep that called the place home. They like rocks and slopes that are so mean and steep that even the toughest wolves can’t get at them. (91)

Myth seems to him as an exemplary function of intending to interpret as he interprets the boat as a means of transport, and “a war canoe” (37). Kroetsch renaming it as “trump” and “painted the name in red letters on both the sides” (148) is also a model made out of “more lumber” “more pitch” “more oakum” “more nails” “more canvas” and “more rope”. Lou and Ben could read “some of the steam boat’s names, printed in bold gold lettering on the front of each wheelhouse, May west, Victoria, Bella. They are steam boats as well as a metaphor of colonial rulers like queen Victoria in other sense Lou comments “high- muck-a- muck and heats and thieves” (186)

Myth in Kroetsch fiction is not immemorial, immutable, and universal but flexible, time-bound, and appropriate to its setting” ( 23 O’Hagan ) thus Kroetsch transformative writing of new world myth in naming is crucial to the process of reading: as Barthes says:

To say that sarrasine is ‘alternatively active and passive’ is to commit the reader to finding in his character something ‘which does not take’, to commit him to naming this something. Thus begins a process of naming:
to read is to struggle to name; it is to make sentences of the text undergo a semantic transformation. (98-9 S/Z)

Kroetsch in *Man From The Creeks* goes on performing sign decoration which slides from one name to another as a reading continues and as new sign semantic features are revealed, peek looks at everything at once, at the brand-new fronts and the signs saying things like “FINE CIGARS AND TOBACCOS and GOLD BOUGHT HERE. And VIENNA BAKERY WAFFLES AND COFFEE.” Ben and Lou were willing to follow peeks lead. “In no time Lou had a bad case of blind optimism. She started watching the mud for gold nuggets.(191) Koresh’s myth narrates a sacred “history; it relates an event that took place in primordial time the fabled time of the “beginnings”( Myth and Reality, pp5) where the people of the globe looking at rocky and Klondike gold rush which brings people from nook and corners to establish multicultural fabric in Canadian history.

In Koresh’s novel the archetypal signs expose the ‘other’ of the sign. More specifically, named signs are not treated as a ‘natural sign’, but as multiple which, in the moment of conveying a meaning, points to its own arbitrariness. He tends to discover such characters in the real world and literature especially language, he demonstrates that it is not only capable of signifying but is also capable of making people and things in the world or in other words. The absence only intensifies presence and the presence points to the absence; meaning is forever deferred, as Derrida shows by using the term difference instead of difference. It shows the difficulty of constructing narrative in a place that is lacking. Kroetsch takes his “ first lesson in the idea of absence (p2 ‘The Moment of The Discovery of American continues 190) the geography of absence an absence he later chronicled in a section of a long poem called “Seed Catalogue’ (2001)
How do you grow a past?
To live in
The absence of silkworms
The absence of clay and wattles (whatever the hell
They are)
The absence of lord nelson
The absence of kings and queens
The absence of a bottle opener and me with a vicious
Attack of the 26-ounce flu
The absence of both Sartre and Heidegger
The absence of pyramids
The absence of lions
The absence of lutes, violas and xylophones (p433)

He goes on at some length in this fashion. Conscious of history’s failure and
cognizant now that there were traces of untold storie. Abou the Klondike gold rush
where in man from the creeks Kroetsch describes:

The 'street had changed, I swear, while we were inside the cigar store.
Someone was putting up a sign for a dentists shop. There was a glass
window where there'd been a hole in a wall across the street just five
minutes before, and behind the window was a full display of fresh eggs
complete with a live chicken.

"Wouldn't that be a treat," Lou said. She meant fresh eggs.
I elbowed my way across the street to have a look.
"What’re they worth?" she called.
I read the sign. "One dollar."
A dollar a dozen?” Lou just about exploded. "Thieves and scoundrels. What did I tell you?"

I looked again. "Whoops," I said. “These eggs are a dollar, each.

I read some of the signs aloud “. 

“ KLONDIKE GUNS AND AMMO”

“I can read”. Lou said.

“ DOCTOR MERCHANT DENTIST

That’s good one,” Ben said.

GLOBE SALOON

Leave it peek to notice a saloon. What’s Becoming of that boy?”

“MRS MC DONALD FANCY DRESS MAKING AND LADIES TAILORING

You ought to go to there. Lou”

Ben was getting in to the act. BURLINGTON LIQUORS AND CIGARS. that’s for you peek.

I read another sign “ Nugget work pond and co.”

Company Lou said The word is company. Co Is just short for company. (Man from The Creeks ,pp.211)

Kroetsch confronts the difficulty of constructing narrative in a place that is lacking in itself. He poses the rhetorical question: ‘how do you write in a new country?’, and begins his attempt to answer it by acknowledging when he says,” my sense of the gap between me and history was growing. History as I knew it did not account for the world I lived in. present here in this landscape, I was taking my first lesson in the idea of absence’ (p2 ‘The Moment of The Discovery of American continues1989 Kroetsch,pp.99)

Kroetsch uses an alternate strategy for assembling fragments in Man From The Creeks a figure of speech and metonymy. Reflecting what Neuman says,
renaming is metonymic, Instead of “tree”, I can say “that plant out there on the lawn” and I have been more particular and perhaps metonymic,” (Labyrinth of Voice, pp. 93) sometimes that could also be in passive and active. For instance in Man From The Creeks peek narrates “Ben had risked his own life to save Dan. Or to put it in another way. Dan had saved his own neck by risking Ben’s That’s the way it was (Man from The Creeks, pp.203) for peek Ben is a sort of “handsome,” but for Lou. “The tall handsome type.” Lou disagrees at once. For her he looks “sickly and pale.” But like a “sickly and pale as a healthy ox,” (212) when Peek goes in search of Ben in the gold rush, he explains the plight of Lou and tries to make it a true story as he , “told him the simple truth. "Lou has a job there in the Malarnute. She's the weigher. She weighs gold for the miners and holds it for them while they drink and dance and gamble. Then she gives them back what they haven't spent." He tried to make it sound pretty awful."In other words," Ben said, "she's working for McGrew." "That's about what it amounts to (239) or another version of a story Kroetsch just take the parts, the “mythemes and let them be instead of coercing them.”(94) Peek takes another theme a story of a death of Ben’s father and his illness which

“doctors can't figure it out" He was being quite direct.

“But sometimes Lou wouldn't settle for simple directness. She said "Something must be wrong."

"Well.my father died." "What killed him?" I said.

"What makes you think something killed him, Peek?

"The steam Ben-said. "It was a railroad accident."

"Like the opposite of an avalanche," Don't ask me why that came out of my mouth.

"Mind your own beeswax," Lou said to me.

"He was boiled alive," Ben said. He said that in a completely tone. (214)
He draws the boundaries of natural regions in which several natural environmental factors combine to give natural unity to certain unnatural disasters that frequently take place in Canada. For instance, the Canadian shield has a characteristically common physiography throughout, but the climate and natural vegetation vary greatly.”(Understanding, pp.66) Regions based upon natural environmental factors are not adequate for the purposes of geographical description and analysis because geography is concerned with the study of earth as the “home of man.”(66) The near north: long cold winters, short summers; coniferous forest, minerals, hydroelectric power sites; sparsely populated with vast unsettled areas; resource-based towns near southern edge; native land claims conflicts with pressures for development”(69)

Thus Koresh’s novel is "traversed" by various codes; codes refer to other cultural reality as in S/Z Barthes argues that a text. As Barthes describes codes: “They [codes] are so many fragments of something that has always been already read, seen, done, experienced; the code is the wake of that already. Referring to what has been written, i.e. to the Book (of culture, of life, of life as culture), it makes the text into a prospectus of this Book. (21). Myth is a language, functioning on an especially high level where meaning succeeds practically and the same story keeps on rolling. Mythological elements do not contain meaning in and of other selves in Man From The Creeks but they gain meaning only, through their relationship with other elements. Such codes are again derived from a similar conception like Lou/love and peek/peak. Kroetsch a special speaker of a mythic codes are not consciously aware of the phonological system of his language, but an articulated system of distinction and oppositions must be postulated to account for the fact that he interprets two physically different sound sequences as instances of the same word, yet in other cases
distinguishes among sequences which are acoustically very similar. For instance “
Ben shook his head. And this time I could hear him. “we can’t afford to drink this
whiskey,” he said. “We need it, partner.” (Man from The Creeks 29) again "Peek,"
Lou said, "I should explain. Ben and I are going to be partners. You can't make it
alone in this country. We've made an agreement. We're sticking together until we set
foot in Dawson City. Then it's goodbye and thank you."(34) peek remembers "They
say a drowning man's life flashes before his eyes. The catch was that Ben was
drowning and I was the one remembering a life. My own. And his. And Lou's. We
were partners. ; it was as if it took the three of us to live one life. If you know ' what I
mean.(169) peek playing with Dan McGrew "What could I do? I played my jack and
took the trick. The jack is two points. That on top often for the ten. I was set."We did
it," Dan said. He reached across the table to shake Lou's hand. "Put her there,
partner."(257) As peek says, half the gold there on the counter was McGrew's. “But
maybe he wanted all of it. If your partner died, you got his share.” That was one of the
unwritten rules. and peek never tells “those randy tourists who it was that fired the
first shot- I simply go on playing. Even a long life is short. We must learn to hold
each other. I play to join two partners who, once they were together, were never really
apart again.(307).

Here the word partner keeps on rolling in different version of mythical stories
which takes us back to the concept of the “labyrinth.” (Labyrinth of Voice pp.96)
Meaning of a message does not reside in the message itself but is constituted by other
factors in communication; context, code and the means of contact. As Hawkes puts it:
"all languages contain grammatical elements which have no precise meaning per se,
and which are wholly sensitive in this respect to the context in which they occur" (83).
The implication is, despite individual recreation of myth or borrowed from tradition,
the structure of myth remains the same. The Constancy of structure emphasizes the fact that whatever the individual version of a myth (parole), the power of the original myth is never affected in the act of recounting. Thus Kroetsch:

“not expresses at the same time; some objects become the prey of mythical speech for a while, then they disappear, others take their place and attain the status of myth (...) for it is human history which converts reality into speech, and it alone rules the life and the death of mythical language. Ancient or not, mythology can only have an historical foundation, for myth is a type of speech chosen by history; it cannot possibly evolve from the nature of things.”( “Myth Today” Barthes, pp110)

It is quite apparent here, to Kroetsch that “myth connections from myth to myth…. It is merely decoration or that it’s being used as mechanical simile.(103) Thus the chapter has investigated three organizations of myth namely “undisplaced myth…concerned with gods or demons … one desireable and undesireable. Identified with the existential heavens and hells of the religions contemporary…. Second … romantic …. Associated with human experience. Third, tendency of realism.”( Labyrinth of Voice,pp.103) .finally even in the act of retelling the mythic story, Robert Kroetsch opens up a number of wonderful things. Where his novel becomes an interpretable site for the reader as he “simply tells the same story over and over again.”( Labyrinth of Voice, Wilson, pp 90) for the reader to have a feel of ‘telling’ and showing.