Chapter III

The Dynamics of Historiography and Metamorphosis

In Gone Indian (1973) And The Words of my Roaring (1966), Alberta (1968)

Kroetsch’s novels invariably seeks to explore the history of the world, along with a grand flourish of “negativized rhetoric” (Poetics of postmodernism.3) characterized by discontinuity, delimit and decentring. Kroetsch questions the procedure of all historical analysis of continuity. Kroetsch redefines the history and historians that “we aren’t historians we’re archaeologists” because he “distrusts” the official history (Labyrinth of Voice. 9). For him, “archaeology allows discontinuity. It allows for layering. It allows for imaginative speculations” (1981:76). The interpretation of archaeological digs varies according to the different approaches. Kroetsch prefers “multiplicity and fragmentation to unities, the voices of bable to the prophetic voice” (Labyrinth of Voice.xi). For Newman and Robert Wilson these voices are “representatives which intersect with our own” sometimes they indicate that “some other maze walker, recently or years ago, arrived by other paths at the same juncture… remind us of the directions” reminding that some unfollowed are still before us (Labyrinth of Voice. xi). Interestingly the ‘inscribed models’ in Kroetschian novels reveal that he seems to achieve a different purpose by setting Intertextuality and discontinued Historiography. The mode and the concepts of subjectivity, consciousness and continuity are being questioned and tied up with the entire set of ideologies that dominate Kroetsch’s works in the form of cultural concerts. He “uses and abuses, installs and then subverts” (Poetics of postmodernism.3) the very concepts of history and continuity. His site is a struggle of emergence of “something new” (Poetics of postmodernism. 4).
Interestingly, Kroetsch’s notion of archaeological concept and new ideas reflect Foucault’s *Archaeology of Knowledge*. Foucault defines the contemporary historians including Kroetsch by opining that they have preferred “to turn their attention to long periods” and their history “beneath the shifts and changes” which “suddenly reversed after centuries of continuity” (*Archaeology of Knowledge*.3). Historians time and again have readjusted history in their analysis from the “partly inherited” and some from “partly of their own making” in certain tools like climate, long term changes and description of technological adjustments (*Archaeology of Knowledge* akp.3). These tools have enabled them to describe various “sedimentary strata” and this linear succession gives way to “discoveries in depth”(* Archaeology of Knowledge*.3) from the “political mobility” down to the “material civilization” from macro to micro, each with its own discontinuities, when “one descends to the deepest levels, the rhythms become broader” and transforming. They question about the isolation of certain strata of history shift in the disciplines that address the history of ideas like history of science, philosophy, thought and literature paving way from “vast unities like ‘periods’ or ‘centuries’ to the phenomena of “rupture, of discontinuity” (*Archaeology of Knowledge*.4). They concentrate much on the “architectonic unities” (*Archaeology of Knowledge*.5) in their dig the attempt to unearth the ultimate origins which become infact irrelevant. In the various branches of the history of thought, on the other hand, there has been a new emphasis on moments of transition, not from one stage to progression, to a logical next step, but from one kind of thinking to a kind that is deeply discontinuous with the first. For Kroetsch discontinuity implies “playing with possibilities” (*Labyrinth of Voice*.11) which leads to history of breaks, eruptions, of radical shifts in the limits of possible thought. But Foucault says that both kinds of historical practice pose “the same problems” and they
have only “provoked opposite effects on the surface” (Archaeology of Knowledge akp.6). Wilson explores Kroetsch’s historical practice as “the problem that there is both something inscribed and also as a reaction” (Labyrinth of Voice. 14).

For Foucault, the problems stem from the single process “the questioning of the document” (Archaeology of Knowledge.6). In “The Fear of Women in Prairie Fiction: An Erotic of Space” (1983:47-56) Kroetsch writes “the question is always a question of trace. What remains of what does not remain?”(48). Thus for him history is inherited as re-written and reconstructed and this change stands to redefine the entirety of the historical practice. Foucault writes, “history is one way in which a society recognizes and develops a mass of documentation with which it is inextricably linked”( Archaeology of Knowledge .7) this new view of history in which documents become “monuments”( Archaeology of Knowledge ak.7), for Kroetsch they are the “models” and history can be viewed as a kind of archaeology. Thus the totalizing history is replaced by the “general history” (Archaeology of Knowledge akp.10). This document in the full sense is an enunciation for its conditions of possibility and establishes new conditions of possibility. This document always has the triple existence in relation to the past, present and the future. This enables the endless “microscopic” (Archaeology of Knowledge.5) stories, each with their own multi-levelled relations to the contingencies of their past and future, and each with their own material existence; the document. Kroetsch emphasis that there is no one face but it is an order to “have no face”. Reflecting what Foucault observes, “Do not ask who I am and do not ask me to remain the same” (Archaeology of Knowledge.19).

This chapter attempts to re-discover, re-assess and re-investigate Kroetsch’s meta-fictional strategies, which enables “contradictory doubleness: the inter texts of history and fiction take parallel status in parodic reworking of the textual past of both
“world” and literature.” (Poetics of postmodernism .124). Foucault and Kroetsch’s sense of textual past of the world implies “tradition” (Archaeology of Knowledge ak23) (lv.4) with its attendant themes of sameness, permanence and origin. Foucault dismantles and breaks this order to “isolate the new against a (spurious) background of permanence” (Archaeology of Knowledge .25) and replaces the history of structured “ready-made syntheses” (Foucault.24) with a mere “population of dispreads events” (Foucault.24). For him, the “linked, but opposite”( Foucault .27) ones of origin and the “already-said”, are both beyond the actual, specific, material statements of the historical archive toward the “real”( Foucault.27) but unexpressed ideas that underlie them. Foucault argues that to illustrate the origin, one should think like Aristotelian philosophy of ‘mere copies of the original’ or the contingent “facts of discourse” (Foucault.25). History becomes an evenly distributed field of statements, with their own materiality beyond the text in an endless origin. To Kroetsch, in tradition, there is a sense of an “anxiety” and “temptation of meaning up on all the time” (Labyrinth of Voice.15) he says the better we know the tradition “the better be viewing it as a kind of risk relationship”( Labyrinth of Voice.3) which never helps to retain the meaning or the originality but a “trace”. Tradition helps to play a “much more exciting game” (Labyrinth of Voice .8) in ruptures, breaks and fragmentation of history in the twentieth century literary world. Intention is not to collapse distinction”, but to retain, “indeed celebrates difference” (linda 61). The opensite suggests “back tracking’s… perhaps, a path to the center” at the center “it may contain the sign of itself, the double- bladed labrys, pointing back to what has been argued and forwarded to what might be argued”(Labyrinth of Voice .xii).thus the historiographic writings first installs and then “critically confronts” the new critical return” and their processes “grounds themselves”( Poetics of postmodernism .92).
For Kroetsch and Foucault the “textual past of literature” exist through the notion of “influence” (Foucault.24). Foucault dismantles an authorship or “oeuvre” (Foucault.26) from the work because he is a sign attached to the text but signifies something else. They say the idea of an “oeuvre” (Foucault.26) depends on the imagination of a certain “expressive function,” (Foucault.27) a process that is highly variable. Thus the “secret origin” (Foucault.27) that precedes it, “an ever –receding point that is never itself present in any history.” (Foucault.27) but actual statements and “manifest discourse” (Foucault.27) to be expressions of a deeper, silent “already – said that makes statements possible. He suggests seeing the irruption and actual statements. He seeks to “grasp the statement in the exact specificity of its occurrence”(Foucault.30) as and when they occur. This allows us to target and critique the central problem of the human subject. This field of statement-events is the field of Foucault and Kroetsch’s investigation. They say those are not like the rules of linguistics or nor it aligned with the history of thought; rather the reason for occurrence.

Excessive emphasis on authorship, perhaps makes the concept of influence give way to Intertextuality. The book is a false unity because its boundaries are unstable and permeable, as Foucault observes that every book “is caught up in a system of references to other books, other texts, other sentences: it is a node within a network”( Foucault.25-26) and its “unity is variable and relative” (Foucault.26). Thus a book is a free standing work and a field of discourse. However, the shift from influence to Intertextuality does not deny author-centred criticism; rather, it aims to tie the multiple relations that can exist among authors. The emergence of Intertextual theory was first elaborated in Northrop Frye’s Anatomy of Criticism in 1960. Frye explains Literature as an entity containing life and reality in a system of verbal
relationships. For him Intertextuality “subsumes the work of ‘major’ authors with that of ‘minor’ figures in a multiple positional typology based on relation and difference” (quoted from Clayton and Rothstein, 1991: 17). The examination of Kroetcshian fiction reveals the extent of Intertextual debt to the writers of history which takes us back to the history of literature. Intertextuality, a term coined by Julia Kristeva, denotes the interdependence of literary texts in the sense that any literary text is not an isolated phenomenon but “builds itself as a mosaic of quotations Every text is an absorption and transformation of another text . . . Many passages taken from other texts intersect and neutralize each other” (146). Every text therefore is a discourse of discursive entity. Thus writing is a “repetition,” and “re-writing”, therefore, it implies influence.

Harold Bloom defines influence as “the transmission of ideas and images from earlier to later” (Bloom, Anxiety 112) and Influence means: “there are no texts, but only relationships between texts. These relationships depend upon a critical act, a misreading or misprision that, one performs upon another” (Bloom, Map 3). This is akin to the view of Martin Coyle, et al who state that: “Each text takes its meaning from other texts, not merely prior texts, but other concomitant texts and expressions of culture and language.” He further gives an example the “already said” concepts not only render the knowledge of the similarity but the:

Blank and marble pages, the squiggly lines, the scrambled chapters, the skipped pages of Tristram Shandy are intertextual events because they respond not only to extant literary texts, but to contemporary and medieval ideas of logic, or order of rationality (1990: 613).
On the other hand:

M.H.Abram defines and analyses intertextuality in terms of creative means which: Signify the multiple ways in which any one literary text echoes, or is inescapably linked to, other texts, whether by open or covert citations and allusions, or by the assimilation of the feature of an earlier text by a later text, or simply by participation in a common stock of literary codes and conventions (1981: 200).

According to Post-Structuralist Umberto eco, present writings are nothing but “works are created by works, texts are created by texts, all together they speak to each other independently of the intention of their authors” (Modern Criticism and Theory. 413). Intertextuality is also defined by Terry Eagleton as all literary works are to some extent “rewritten”, although this may be an unconscious practice of the societies that read them. Eagleton therefore concludes that there is no reading of a work that is not “a re-writing” which is based on the concept of transmission. (1983: 192). Leitch Finds intertextuality, as a way into “current text, a chip or piece of an older monument appears as source, influence, allusion, imitation, archetype or parody.” (1983: 123).

Deconstructionist, Jacques Derrida refers to intertextuality as a “text that is henceforth on longer a finished corpus of writing, some content enclosed in a book or its margins, but a differential network, a fabric of traces referring endlessly to something other than itself, to other differential traces.” (Labyrinth of Voice 10). Intertextuality may therefore be seen as the enlargement of a familiar idea or as an entirely new concept to replace the out moded notion of influence. As an enlargement of the previous concept of influence, intertextuality is more general in scope than influence. It has to do with a much more impersonal field of crossing texts.

Roland Barthes, in his essay “Death of the Author” in S/Z, advances a theory of intertextuality that depends on the reader as the organizing center of interpretation:
“A text is made of multiple writings, drawn from many cultures, and entering in mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader,” (Barthes.211). Far from being the unique creation of an author, “texts are operating in a text” (Kroetsch *Labyrinth of Voice*.10) which it distorts, comments and remakes. Kroetsch operates his literary archaeology on this model of intertextuality which leaves things to the reader to develop one more story on it because : “the reader has the task of fitting this into whatever scheme he wants to fit it into” (14 *Labyrinth of Voice*). Intertextuality gives this task to the reader and postulates “interdiscursivity”, The most accurate term for the “collective modes of discourse” (*Poetics of postmodernism*.130) from the past literary world.

Kroetsch’s *Gone Indian* and *Words of My Roaring* exhibit influence, intertextuality and literary archaeology which answers questions like, What difference does the past literatures bring into the discourse of literary archaeology in Kroetsch’s writing? How does it transform the history in Kroetsch’s novels? How can one define the difference and similarities? “What articulation are the works capable of? And what sub – groups can they give rise to? What specific phenomena do the works reveal in the field of discourse?”(Foucault .29). Kroetsch was strongly influenced by both American and European classics. He draws difference from American literature; in particularizing terms called “nationality, ethnicity, gender, race, and sexual orientation.”(linda130). From the European literatue he draws reformulating and significant changes such as “the dominant white, male, middle-class, heterosexual”(*Poetics of postmodernism*130 ) and Euro-centric culture. As it becomes winding to explain each and every “secrete contradictions” which Kroetsch deals with, the discussion is restricted to a demonstration of Intertextuality in Kroetsch’s writing
only to “dubious unities” (Foucault .29) or on “generative rules”. Such as: First, Fracturing the words “rediscover the silent murmuring”, investigate the “exhaustible speech that animates from within the voice that one hears”. Re-establish the tiny “invisible text that runs between and sometimes collides with them” in other words “meta-narratives” and multiple narrative voice (Foucault. 30). Thus, Foucault and Kroetsch prefer “metanarratives” and multiple voices to retrieve the past. Kroetsch in his essay “Disunity As Unity: A Canadian Strategy”, defines meta narratives as “a kind of archaeological act that succeeds against the traditional narratives”(25). The focus of narrative in the tradition was only the first person whereas an archaeological act of Kroetsch in Gone Indian creates two voices like one is American, Jeremy Sadness and the other is Canadian, Professor Mark Madham. It is Kroetsch’s experimentation with narrative voice that is the most interesting feature of the novel. The American voice gets shaped by the Canadian experience, filtered through and modified by, the Canadian voice which has accepted the contours of American experience, a typical Kroetschian approach along the boundaries of human possibilities. The voice of Jeremy Sadness intersects with Marlow in Joseph Cornard’s Heart of Darkness. In Heart of Darkness there are two narrators: an anonymous passenger on a pleasure ship, who listens to Marlow’s story, and Marlow himself, a middle-aged ship’s captain. The first narrator speaks in the first-person plural, on behalf of four other passengers who listen to Marlow’s tale. Marlow narrates his story in the first person, describing only what he witnessed and experienced, and providing his own commentary on the story.

In Gone Indian there are concerned, there are many images and themes which are drawn, consciously or unconsciously from Conrad’s fiction. Yet, they are modified and twisted—at times questioned and transposed by Kroetsch—allowing
the writer to have his own ethics and aesthetics and distancings himself or herself from Conrad. Therefore, an intertextual reading becomes imminent for decoding and fully appreciating the works of both writers. The main aim of this chapter is to investigate and elucidate the similarities between Conrad and Kroetsch. Such a study takes into account as to what qualities have been absorbed, and what have been transmuted, and rejected. In this connection, fascinating parallels have been drawn between Conrad and Kroetsch. Kroetsch, like Conrad, uses his travel experience to colonial lands as a raw material for his fiction. The dichotomy like European/Indians (natives) in Gone Indian and European/ Africa (natives) They represent the most significant encounter recorded in canonical literature between Europe and Europe’s Other, or between the colonisers and the colonised lands and people represented in their fiction. The study emphasis only on their parallel investigation of quest, failure, geographical exploration, and the theme of dream.

It is quite appropriate to analyse Heart of Darkness before commenting on its theme, image and form in comparison with Gone Indian. Heart of Darkness centers around Marlow, an introspective sailor, and his journey up the Congo River to meet Kurtz, reputed to be an idealistic man of great abilities. Marlow takes a job as a riverboat captain with the Company, a Belgian concern which organized to trade in the Congo. Marlow travels to Africa and then up to Congo where he encounters widespread inefficiency and brutality in the Company’s stations. The native inhabitants of the region have been forced into the Company’s service, and they suffer terribly from overwork and ill treatment at the hands of the Company’s agents. The cruelty and squalor of imperial enterprise is in sharp contrast with the impassive and majestic jungle that surrounds the white man’s settlements, making them appear to be tiny islands amidst vast darkness. Marlow arrives at the Central Station, run by the
general manager. He finds that his steamship has been sunk and spends several months waiting for the parts to repair the boat. His interest in Kurtz grows during this period. The manager and his favourite, the brick maker, seem to fear Kurtz as a threat to their position. Kurtz is rumoured to be ill. Marlow eventually gets the spare parts he needs to repair his ship, and he and the manager set out with a few agents and a crew of cannibals on a long, difficult voyage up the river. The dense jungle and the oppressive silence make everyone aboard a little jumpy, and the occasional glimpse of a native village or the sound of drums works the pilgrims into a frenzy.

On the other hand, Kroetsch portrays Jeremy’s journey to the wild and silent prairies. Before Jeremy’s interview, he disguises himself as an Indian with an intention of retrieving Grey Owl/Roger Fredric, a person who is nowhere to be seen in flesh and blood like Marlow’s search for Kurtz in Heart of Darkness. Jeremy fakes his identity and throughout his journey, he witnesses the fragility of civilisation and its liability to collapse are on full display at the airport. Jeremy describes the civilized laws of court as “the consolidated rules of court,” (Kroetsch. Gone Indian7) and the loop and holes of the civilized custom department which stands for corruption that hunts only the common people. Jeremy describes the custom officials as “sixty-nine uneasy middle-class smugglers were eager to have me arrested and flung into prison so they might get to hell through customs with their loot.” (p.7). The collapse of civilised values is also most clearly evident, perhaps, in the station’s manager. He has achieved his position of authority despite the fact that he has “no learning, no intelligence,” (Heart of Darkness 31) no initiative, and no organisational ability, as “the deplorable state of the station” testifies (31). What he has is “triumphant health in the general rout of constitutions” (31). While those around him sicken and die, he is never ill. Similarly the failure of civilized academic values, left by the lads of
“Victorian England” (p.6) are demonstrated through the character Jeremy sadness, who is been chosen by his professor to pursue his Ph.D, though he is an unsuccessful graduate student but he at least attempted, for a number of years, to study under Madhams directions, who is a professor and supervisor of English literature at the university of new York at Bing-hamton. Madham reveals his students inability “to get things down on paper; it was [he] who recommended that he take with him a tape recorder on his trip west … that would help him complete his dissertation.” (Gone Indian.1). Kroetsch attempts to show how even Civilization teaches to break the consolidated rules to obtain doctoral degree. Thus both Kroetsch and Conrad attack the Euro-centric regulation and doubt its implementation in the society.

The theme of possibilities are introduced by the authors through dreams. They warn the readers that is a dream and compares the narrative to a dream, which perhaps may be responsible for the kind of “discursive Formation” (Foucault. 41). The rules that govern this dispersion will be the “rules of formation.” (Foucault. 42). These rules are “rules of existence” for a given formation, but also rules “of coexistence, maintenance, modification, and disappearance.” (Foucault. 42) that affects the story itself. In Conrad’s Heart of Darkness Marlow warns, “It seems to me I am trying to tell you a dream - making a vain attempt, because no relation of a dream can convey the dream-sensation, absurdity, surprise, and bewilderment in a tremor of struggling revolt, that notion of being captured by the incredible which is of the very essence of dreams (hdp.24). In Gone Indian, Jeremy warns “I opened my eyes” (Gone Indian. 101) madam while filtering Jeremy’s voice he quotes “the buffalo came in his dreaming”( Gone Indian 107). After warning the reader that the story is a dream, Marlow and Jeremy are free to tell their subjective experience, involving the audience in this drama of darkness which has no solution: “No, it is impossible; it is impossible
to convey the life-sensation of any given epoch of one’s existence—that which makes its truth, its meaning—its subtle and penetrating essence. It is impossible. We live, as we dream-alone” (*Heart of Darkness*.24). In Joseph Conrad’s *Heart of Darkness* the narrator introduces the multiple ways to search authenticity. In the journey in search of Kurtz, nothing is real, Marlow fails to recover the truth. Marlow is rather excited at the prospect of meeting Kurtz, a character who never gets to be a flesh-and-blood person, but who is the only one who can solve the enigmas of this world.

On the other hand in *Gone Indian*, an ideal reader aware of the mechanism of Jeremy’s story-telling, does not miss a word of what is being told. Jeremy’s freedom enables him to dream the probabilities which are impossible in reality. Jeremy has two shamanistic dreams. He dreams of the returning buffalos and two, the end of white man’s technological civilization “the buffaloes came back in his dreaming out of the north… last corner of the great central plains… out of wood buffalo park… [moved] towards the caribou mountains… the Chipewyan sent word to the Cree. The buffalo are coming back… out of the dying winter.”(*Gone Indian*.107-108). His desire to retain the past and in the name of civilization by the English the vanished Indianess/Nativeness is explored by Jeremy. Thus in his dream he attacks the puristic culture of Europe and resist the white man civilization he says in his dream, “department stores gave up their treasures to cracking flame: banks bubbled and burst… churches fell… high rise apartments… fused at last… businessmen … fell like a strand of dark pearls onto the indifferent cement. Drives… smashed their cars into poles” (*Gone Indian*.110-111).Jeremy is relieved to see the truth only in his dream. His tape recorder is found hanging on the railway trestle bridge “from a bolt on a timber 144 feet directly above the surface of the Cree river. An accident of the accident” (*Gone Indian*. 160). Jeremy’s quest for the Grey Owl like Marlow’s quest for Krutz is smashed and he
gives up by saying that “we’re all suffocating in this place”. Both Marlow and Jeremy
“DID NOT KNOW WHERE THEY WERE GOING… seeking NOTHING … SOUGHT NOTHING” (Gone Indian .165) they just saw “gape in the fence” and a gate left open” for the possibility. It is an abrupt end of their quest. Such an approach is
dangerous, it may not lead one back to the discursive unities one think that one
knows. In fact, it may threaten to leave the historian with only “a blank, indifferent
space, lacking in both interiority and promise.”( Foucault .43).

Marlow depicts the center as he “felt as though, instead of going to the centre
of a continent, I were about to set off for the centre of the earth [. . .] it was like a
weary pilgrimage amongst hints of nightmares” (Heart of Darkness . 18-21). “There
were eight or ten sweating faces, frost- burned and sweat-burned faces, pushed
together in a circle around an invisible center”( Gone Indian. 95). Kroetsch and Conrad
use the invisible centre / off-centre to express their nightmare, a chaotic atmosphere
and which is a sign of mystery, confusion, but also of guilt .The steamer, Marlow has
come to command, has been foolishly wrecked, and it seems impossible to obtain the
rivets needed for its repair. His inability to find the new one drives him to feel guilty.
For Jeremy, guilt is old fashion where he says, “I feel guilty because I’m not up and
studying. Work on your new dissertation [. . .] write that paper that’s four years
overdue. I’M TOTALLY GUILTY.”( Gone Indian .37).Both are against the totalizing
centre and the coherent narrative, they assert the fragmented margin, the
archaeological sense that “every unearthing is problematic, tentative, subject to a
story- making act that is itself subject to further changes as the “dig” goes on.”( Kroetsch. The Lovely Treachery of Words.24), as Eagleton puts it:

To understand King Lear, The Dunciad or Ulysses is therefore to do more
than interpret their symbolism, study their literary history and add
footnotes about sociological facts which enter into them. It is first of all to understand the complex, indirect relations between those works and the ideological worlds they inhabit—relations which emerge not just in ‘themes’ and ‘preoccupations’, but in style, rhythm, image, quality and [. . .] form. (Marxism 6)

Rather than a theme, Kroetsch and Conrad put emphasis on form, a form of oral story telling or orality, whereas “the oral tale can still preserve the spontaneity and directness of the source, print fixes ink, closes frontiers, marks boundaries, and has a last page, an ending, and a cover like a coffin lid” (247 Peter Thomas). Oral tales deconstruct and subverts the meaning. Thus Koresh, to play with the possibilities, he demands a “high degree” (Peter Thomas 247) of literary awareness which allows meanings to escape from the text or escape the origin. Echoing what Linda Hutcheon says: “the past really did exist, but we “know” that past today only through its texts, and therein lays its connection to the literary” (Poetics of postmodernism 128). Kroetsch never denies Conrad’s influence on him in bringing the past and present “inscribing of both historical and literary intertext” (Poetics of postmodernism 128.). Kroetsch says in “literary text where almost a single word can be a fragment from another text. Conrad influenced me so much” (Kroetsch 11 l.v). Kroetsch illustrates that:

Dorck . . . leaped up and over; like a dream of himself he climbed, into the night air, free of the earth at last, his freed engine roaring-

He kicked himself loose from gravity itself.

. . . they are freed of the earth, airborne, flying free. ( Kroetsch. Gone Indian. 73)
There was nothing either above or below him, and I knew it. He had kicked himself loose of the earth. (Joseph Conrad, *Heart of Darkness*).

Exchange of dialogue between and among literature and histories has been made possible by Julie Kristeva. She reworks on Bakhtinian notions of “polyphony, dialogism, and heteroglossia” as a multiple voicing of the text. (*Poetics of postmodernism*. 126). Conrad makes *Heart of Darkness* not only a frame tale and not simply begin with Marlow telling the story, as many first-person narratives do. The reason is that Conrad’s frame narrator, like the reader, learns that his ideas about European imperialism are founded on a number of lies that he has wholeheartedly believed. Kroetsch states that the number of embedded story which intrigues him are they themselves are fragments the other thing which influences Kroetsch is the binary of Marlow and Kurtz. To Robert Kroetsch, it was” so hopeless in that it is never going to become a completion” and Kroetsch comments on the oral tales of Marlow for Kroetsch is a serious problem that did Marlow “lie are didn’t he lie” and Robert Kroetsch he says “I notice a kind of refusal of a coherent story a distrusting any coherent story has to be a lie” (*Labyrinth of Voice*. 12). Kroetsch implies the similar technique of distrusting the writing when he falls on orality. That allows him to edit and erase. By the end of the novel, Marlow’s and Jeremy’s tale significantly changes the narrator's attitude toward the ships and men of the past.

Marlow experiences the “stillness of primeval forest” (48) a place of darkness, horror, silent and deserted. He feels of “travelling back to the earliest beginnings of the world” (*Heart of Darkness*. 48). But whether the wilderness and the stillness of the water he crosses act as a threat or allure, “as an appeal or as a menace” (*Heart of Darkness*. 38), it remains unclear nevertheless but the focus is placed on the mystery and complexity of Marlow’s experience. “I felt as though, instead of going to the
centre of a continent, I were about to set off for the centre of the earth [. . .] it was like a weary pilgrimage amongst hints of nightmares” (*Heart of Darkness* 18-21). It is a nightmare, which takes place very often in a chaotic atmosphere and which is a sign of mystery, confusion, but also of guilt.

‘I've seen the devil of violence, and the devil of greed, and the devil of hot desire; but, by all the stars! these were strong, lusty, red-eyed devils, that swayed and drove men—men, I tell you. But as I stood on this hillside, I foresaw that in the blinding sunshine of that land I would become acquainted with a flabby, pretending, weak-eyed devil of a rapacious and pitiless folly.’ (*Heart of Darkness* 23).

Similarly Jeremy is threatened by the civilization which is led by the colonisation result the trouble he elaborates the Notikeewin prairie region which transformed into a place of trouble he insults the mere transformation as “the world is a hospital… measles, hernias, cancer of the throat, ingrown toenails, leukemia, obstruction of the bowel, kidney trouble, knee trouble, ear trouble….what is the trouble? I say to an old man propped up in bed, staring ahead at nothing when I peek in at his door. “I can’t breathe,” he says.” (*Gone Indian* 29). Jeremy says the “insufferable silence” threatened him and if they talk “the silence is worse than all the low, long sound of all the trouble” (*Gone Indian*. 29). Similarly Jeremy’s being an unsuccessful graduate working for his Ph.D Jeremy is unable to write things and his inability to find the words to scribble on the paper reflects the uncertainties of Marlow/Jeremy’s purpose of journey like in search of Roger/Kurtz. Their narrative becomes increasingly obscure. Further Marlow travels up the Congo River, the more fascinated he is by Kurtz, like Jeremy the more he travels up to Notkeewin the more
he is fascinated by Roger Dork and the more uncertain they are about the purpose of their journeys.

By the end of the novel, Marlow’s tale significantly changes the narrator’s attitude toward the ships and men of the past. Similarly, Jeremy’s attitude shift from Roger to native’s towards their carnival and culture. Marlow’s and Jeremy’s voice is not their authors but it probably reveals some of their opinions and contradictory thoughts about the failure of imperialism, his fascination with exploring new territories, his horror at the treatment of the natives, his racism. At one point, the narrator pauses to remind us who is talking and to comment on Marlow’s storytelling, “I listened, I listened on the watch for the sentence, for the word, that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips in the heavy night air of the river.” like Marlow Jeremy is an ‘unreliable narrator’. This suggests dishonesty or lack of intelligence - but that is not it. The motives for some characters’ actions can be so opaque that no-one can be relied upon to give a transparent account. Both *Heart of Darkness* and *Gone Indian* are based on the western civilization and create the impression that we are apart from reality. Reality is hidden somewhere far from the present society. Thus both Marlow and Jeremy’s quest is a ‘journey into the self’ a journey within and the story gets more complex the further it goes into the geographical interior of the Congo and Notkeewin. They were free to “live as [they] dream – alone.” And by the end of the book Marlow’s responses to Kurtz’s grandiose downfall and Jeremy’s search for Roger Fredric and his fake death leaves them in a state of uncertainty. Madam confesses and says: “I sent him out there as on a mission, as on a veritable quest for something forever lost to me and yet recoverable to the world. And he was – let me say it – failing, failing, miserably.” (*Gone Indian*. 14). Both Marlow and Jeremy were
set free to discover the lost entity. Marlow feels in his dream-like voyage separated
from reality means that everything surrounding him is mere ‘delusion’, and that he
was kept away ‘from the truth of things’; as he declares to his listeners, “when you
have to attend to things of that sort, to the mere incidents of the surface, the
reality—the reality I tell you—fades. The inner truth is hidden—luckily, luckily”
(Heart of Darkness 49). Jeremy says “the world was liquid again” (Gone Indian
41)thus the reality “faked the death” (Gone Indian. 65) but “woke up free
nevertheless”( Gone Indian. 65). It has lost the external appearance but not the inner
self. Jeremy says the present world is a “false move, … instead of addressing you, I’ll
be you. That’s serious.” (Gone Indian .65) Conrad introduces us into the narrative,
stating how his main character had a passion for maps since he was a little boy:

I would look for hours at South America, or Africa, or Australia, and lose
myself in all the glories of exploration. At that time there were many blank spaces on
the earth... by this time it was not a blank space any more... It had ceased to be a blank
space of delightful mystery... It had become a place of darkness. But there was in it
one river especially, a mighty big river, that you could see on the map, resembling an
immense snake uncoiled, with its head in the sea, its body at rest curving afar(pp.5-6).

Through Jeremy, Kroetsch expresses his passion for the landscape Jeremy
explains the space “that’s when the driver said, “Notikeewin.” As if by speaking the
name he had created a place on the blank earth. I was moved. I was deeply moved by
that one strange word, and I wanted my companion just to keep quiet and let me
watch those lights turn into homes, into restaurants and streets and neon signs and
movie houses…. I wasn’t moved at all; I had been terrified, and now I was relieved.”( Gone Indian .17)Like Conrad, Kroetschian models relate between colonisers and
colonised in terms of European exploitation versus non-European victimisation. He
recreates the experience of the coloniser in a different setting and recalls imperial subjugation and its aftermaths. Consequently, attempts to elucidate how the concepts of power, dominance, and geography are exposed in his works. Conrad’s *Heart of Darkness* and Kroetsch’s *Gone Indian* exhibit a rebellious tone that dares attack the European society in its fundamentally established principles. Therefore, despite the fact that they are set in two different periods and in different countries, the two works are considered as representatives of the self-reflexivity and archaeological metafiction which, highlighting the traumatic effects of colonisation and its critical effects. Therefore, the two literary works are discussed in this chapter and contrasted with each other in terms of archaeology, historiography, intertextuality and geographic assumptions. All these are used sometimes together, sometimes alone, to highlight the intersections where both works meet. In other words, Kroetsch’s *Gone Indian*‘s parallels to Joseph Conrad’s *Heart of Darkness* are looked at from various angles which convey the particular author’s unique ways of seeing the world and social realities. Literary works are not mysteriously inspired, or explicable simply in terms of their authors’ psychology. They are forms of perception, particular ways of seeing the world; and as such, they have a relation to the fact that literature grows out of and reflects real material/historical conditions. For instance in *Gone Indian* even the words and sentences are fragments from other text such as “Big Bear” in Gone Indian, extracted from Rudy Webe’s *The Temptations of Big Bear*. The other secret and silent texts that runs under *Gone Indian* is Virginia woof's *To The Light House* and E.M Foster’s *A Passage to India*.

Thus, Kroetsch’s novel is discussed as a response to and a repetition of Conrad’s *Heart of Darkness*. The point here, however, is not merely to show the way Kroetsch novel echoes Conrad’s, but the way that discourses, as a set of statements
involving certain assumptions and insights about specific issues, are transposed into one another. In this connection, the main focus is on how Kroetsch uses his novel not only to reject the period’s prevailing values in life and art, but also to defiantly assert his difference and re-appropriates this rebellious tone to criticise the Western mind. The two novels are examined and contrasted with each other in terms of dialogical and intertextual principles. In other words, they ‘dialogise’ with each other by adopting and rejecting each other’s discourse, and by conveying the two authors’ particular ways of seeing the world and social realities. This relationship is examined from a number of perspectives: Historiography, Archaeology, and Metafiction. Kroetschian fiction encodes within itself a serious of prior texts. For instance, if we walk around the sites of Gone Indian and Words of My Roaring, one can find an archaeology of carnival and the secret farm that runs behind them are Bhaktins “carnival model” and Huzing’s ‘Game Theory’. Carnivals are the subversive histories of the past, which are still survived and productive to retain the communal anarchy. In Kroetschian fiction, carnival reaches the ritual, death and a reunion of new identity in the contemporary cultural transformation. Kroetsch plays with the reversal of history and an ideology which he exhibits and showshow the Canadian aboriginal tradition opens a “site both a revelation and a violation” (Labyrinth of Voice. 43). For Koresh, carnival is “very much a community thing, a shaped release its a communal release” everybody gets together and it is an occasion for a “kind of carnival response to the world” (Labyrinth of Voice. 35). Being a regionalist Kroetsch demonstrates the carnival events in an articulated form and defines the minor communal culture and their survival in the present scenario. His elaboration of events in the text says that the carnival is “drawn out of its usual rut, it is to some extent ‘life turned inside out; ‘the reverse side of the world” (Carnival and Carnivalesque. 251) is an extension of
the “real life” of the folk tradition and a vanished cultural entity of the past. As Bakhtin’s character “live by its laws as long as those laws are in effect; that is, they live a carnivalistic life” (carnival 250) similarly, for Koresh, carnival is an event in which all rules, inhibitions, restrictions and regulations which determine the course of everybody life are suspended:

During carnival: what is suspended first of all is hierarchical structure and all the forms of terror, reverence, piety and etiquette connected with it, that is, everything resulting from socio-hierarchical inequality or any other form of inequality among people... all distance between people is suspended, and a special carnival category goes into effect: free and familiar contact among people (Carnival and Carnivalesque. 251)

Kroetsch particularly goes against the social hierarchy and knots each and every category to fill the harmony of the festival in winter games. For instance Kroetsch says:

the festival is in full swing. want to tell you, everything has become a game in (that) mad place; wood splitting, ice –cutting, flour- packing, log –sawing ..... men who have worn themselves out at one task rush to wear themselves out at another. Great holders of admirers hurry from one place to another breathless to see another competition” (Gone Indian .79).

That is how the people forget their order and come into contact with other class people. Similar statement is made by Julia Kristeva in terms of split speech act: “the actor and the crowd are each in turn simultaneously subject and addressee of discourse” (Labyrinth of Voice. 37). In Kroetsch novels actor and addressee become the subject of discourse in History.
Kroetsch’s fiction “wears the mask of meaning the completeness and fullness of which we can only image, never experience” (lh 145 1980, 24). For instance, in *Gone Indian* Jeremy images the harassment of the colonizer on natives or the plight of the natives in the hands of rulers and shifting of suburban cities in to an urban city. Jeremy Sadness “dreaming his universe in his own little skull” (*Gone Indian* 114) Jeremy explains the existence of civilization and inexistence of originality as Kroetsch writes: “Fort Edmonton, becomes a city, was holding out against its own origins. Its greedy houses ate grass and trees... rape was the order of the day for those, men and women alike,... trial by torture was the rule for those who survived the eloquent rape. “(*Gone Indian* 110-111) Kroetsch remembering the “indignities of the past” (*Gone Indian* 111) In other words only by “narrativizing the past will accept it as “true” (lv 143). But some critics are in dilemma like “whether it happened or not, perhaps truer because it didn’t happen” (Ternner 1983, 69) (lh 145-146). It is evident to illustrate the formation of history and archaeology which is overturned by Kroetsch and other historians does in twentieth century literary history. “They have preferred to turn their attention and their history suddenly reversed after centuries of continuity” (Foucault. 3). Thus Kroetsch in *Gone Indian* tries to readjust the analysis of history of the past with the present from the “partly inherited” and some are “partly of (his) own making” (Foucault. 3).

Idea of reversing the history enabled Kroetsch to describe various “sedimentary stratas” which paves way to “discoveries in depth” (Foucault. 3). He questions the saturated historical strata and bifurcates the disciplines as self (native) and other (civilized). His journey of historiography is from “vast unities like “periods” or “centuries” to the phenomena of “rupture, of discontinuity” (Foucault. 4). He concentrates much on ascribed and conceptual monuments he investigates for
them and finds the ultimate origins become irrelevant. For instance In *Gone Indian* Kroetsch portrays Big Bear “with a handful of warriors helping, filled the local jail with uniformed policemen” and a reason for their disappearance he says “a little fellow named wolf head cut off the testicles from a missionary and gently stuffed them into the good missionary’s own mouth.” (*Gone India.* 111) This Big Bear is an inherited idea from Aritha Van Herek. But Jeremy was relieved to see there was no looting but the conversion of native into other. Apparently Here the Big Bear is a parody of real life of natives resurrection during the rule of English and the social transfiguration in the name of civilization. Further Kroetsh creates a story of:

The first buffalo drifted into what had been the city. They grazed on the rice green lawns of the old homes overlooking the river, shit all over the flower beds. They rubbed against the lamp posts and the parking meters, scratched and grunted and lay down in the shade of bloodied automobiles” (*Gone Indian*. 111).

Kroetsch presents the form of past and present history by remembering the green landscape meant for cattle’s to graze which at present completely crowded with automobile, the present scenario. Jeremy fails to recover the old plan of the geography but succeeds in jotting the erotic space. He dreams of the dogs. Which are “crazy-dogs-wishing—to-die” (*Gone Indian* .110) and are vanished completely from the contemporary vision. This is how Koresh pictures the theory of time that “man living in wide-open spaces had a different relation to objects: because he could see where he stood, where he was going.” (*Gone Indian* .92). Thus, Koresh’s quest for a real Indian gets smashed to the ground though he lost his goal as he was no longer merely thinking of finding Roger Fredric, a man who is not in fresh and blood but his mind shifts from a man to geography, a landscape. “The magpie, so neatly black and
white against the sky, against the snow, was encompassed by (his) head.” (Gone Indian. 93). He was free of his body without identity of an Indian thus he has no goal just as he was “following the magpie. And yet he was in (his) head”(Gone Indian 93) because the “magpie was escaping, was flying off, out into space”(Gone Indian 93) All his imagined animal kingdom crowding at his head walks “head on into a storm”(Gone Indian .95). Koresh’s illicits and subverts the faked death of Grey Owl and irrelevant combination of Dork, Bear Buffalo, Buffalo women, Buffalo Jump and Cow boy are the past footprints getting blurred and a new empire has encroached all the truth .Thus Kroetsch emphasises on the lost truth and announces the evil effects on native culture. His imagined stories are intertextualised, as well are an archaeology of past where Kroetsch got influenced from the corporal, read from an imaginary book “Walking on Two Legs”. (Gone Indian.73). The shamanistic presence of animals and landscape are “falsifying the evidence,” (73) of corporal report and himself on the whole. Jeremy says that this is a creative evidence of the history which turned reverse. “Nonsense”, I burst out, a lie, I thought to myself. a downright lie. What has happened to truth?” (Gone Indian. 74).

Kroetsch emphasizes on new moments of transition, from one kind of thing to a kind that is deeply discontinued with the first. For Koresh, this is a history of breaks, eruptions of radical shifts in the limits of possible thought. But Foucault says that both kinds of historical practice pose “the same problems” and they have only “provoked opposite effects on the surface” (Foucault. 6). A history of complex identity for instance in Gone Indian is closely associated with identity politics, the politics of difference and the politics of recognition. For Koresh, English civilization and rulers are “runners who run to overtake” but the present generation who overtook the tradition are “runners who run to run away” (Gone Indian. 94). Through the character
Jeremy, a runner, Kroetsch creates both old and new culture which get contradicted in Kroetsch’s *Gone Indian* and recreates the new form of history through certain carnival events. *Gone Indian* moves between various cultural identities. “To go Indian: an ambiguous phrase”. Here Sadness goes Indian by accident and loses his identity and shifts in to a new identity. Jeremy travels for recovering truth which caught him in a sense of self creation. The narrator is a professor Mark Madham, a Canadian who teaches English literature at the university of New York at Binghamton and who encourages his graduate student a New Yorker named Jeremy sadness, to get a job in the University of Alberta. Madham “arranged for him the job interview at that last university in that last city on the far, last edge of our civilization” (*Gone Indian*.6).

The novel is a contrast between spoken and written as well as oral and literary expression. Jeremy’s journey to Alberta is an expression of Madham’s nostalgia but for Jeremy it is an opportunity to transform his identity from Americaness to assume the identity of Grey Owl, Jeremy sadness, named after Jeremy Bentham, wants to be a “grey owl”(* Gone Indian*.6) the fake Indian archibalestans feld belcaney an Englishman assumed himself to be Grey Owl. Who left “Victorian England, disappeared into the Canadian bush, and emerged years later awswa-sha-quon-asin” (*Gone Indian* 6) this is the life of transformation what Jeremy dreams. Madham states “our dear Jeremy lost his suitcase” he opened a suitcase for the waiting customs officials, and found the suitcase he had claimed was not his own”(* Gone Indian*.5). The entire narration is presented through a series of letters. An example textual narration is by Madham and a speech act an oral is by Jeremy through the mediating technology of the tape recorder. Its a strange bridge from book back to oral language, and “that’s one of the exciting things about the tape recorder” (*Labyrinth of Voice*. 38). The main hero Jeremy sadness has recorded his life stories in fragments on the
tape recorder because of his inability to put down his experience in words. Oral/writing binaries moves hand in a hand to catch the cosmology or a truth of nativeness and the other is reconstructing the nativeness through a form of technology that enables Jeremy to create multiplicity of shifting identities. Through the possibility of “erasure and editing” Madham interprets the fragments presenting Jeremy sadness’s life story to the reader. He edits and censor the record thus it kills the originality and an overlap of written/oral struggle is explained throughout the novel.

Jeremy at the airport collects the wrong suitcase and in search of the right owner Roger Dorck, Barrister and solicitor, he forcefully disguised himself as an Indian or native he wears jeans, a fringed buckskin jacket, bedded moosehide moccasins, and arranges hair into braids. To escape from the hands of custom officials, he presents his stereotypical indigenes and records the lost identity of an “Indianness” he says “may be the cock and balls are fake too”(gi.8). He was robbed off before he leaves his home to Notkeewin. With this stereotypical form of existence he goes to meet Roger Dorck and enters the world of carnival and he records the festival and participates in it. Instead of roger dork he takes part in the selection of a model “winter queen” but fails to judge them because they fake him by the mere in appearance. All the three posed similar in all terms. Robert Kroetsch explains in his essay “Beyond Nationalism: A Prologue” that his writing takes place between the vastness of cosmologies and the archaeological site. Thus Kroetsch presents his archaeology through the carnival. Jeremy’s narratives are textually transcribed by Madham. As the tape revels that Jeremy has not kept his appointment for an interview at the University but has attended instead a winter carnival in Notikeewin. Jeremy becomes the lover of Jill Sunderman. Jeremy is compelled to judge the carnival beauty contest, arrives to a carnival in an extreme movement as well as exposing Albertan folk comic
traditions. It is an archaeological move out and against to it which moves out of the notion of “control…ordering”, and explaining an extreme movement draws “professional stance” (Labyrinth of Voice. 36) into carnival. Thus transformations are discursive practices which involve systems that allow statements to emerge as “event” (a.k14) and to be used or ignored as “things” (Foucault. 145). Foucault call these systems of statements collectively the “archives” “it is the law of what can be said” (Foucault. 145 ) and the law of how what is said is transformed, and preserved.

Thus the archive/events are defined as “the general system of the formation and transformation of statements “(Foucault.146). For Kroetsch the mode of emergence and existence of those events are termed as “carnivals”. It is “that which outside ourselves, delimits us” (Foucault. 147) For Kroetsch events/ carnival is an “extreme, movement from the professorial stance” (Labyrinth of Voice.36). It is a “released and realized” factor.”(l.v36). Foucaudian “delimits” is “double” and multiple in Kroetschian term. According Foucault this is also an archaeological project” and an “anarchistic treatment” (Labyrinth of Voice. 36) of history. It was a “combat” Jeremy’s comment “goddamnit” it was a “trail by strength trail by chance … wager… drowning in (their) own sweat. Trail by freezing (their) balls of … by falling.” And “trail by flying” (Gone Indian 79-80). Jeremy watched a sport called “ski jumpers” participations are “men lifting off, soaring motionless in the cold air : of sudden, landing, sweeping downhill to a halt”( Gone Indian .80). He watched maybe “ten jumpers” but a strange –figure caught his eye “a skier in a cowboy hat” a native stranger in his own land. The crowed loved that “crazy cowboy, mounting that invisible horse.”(80) Thus it is a parody of the indigene ethnic event of the past is now it is nowhere to be seen. Completely vanished become “invisible” to the eyes of a narrator. Jeremy says now there wasn’t a “trace of a cloud in the sky” (Gone Indian
.81) about an indigene culture. Jeremy felt that a native cowboy was a “drowning swimmer who could find no water that might save him” (81). It is a real life parody of a transformation in native ethnicity where Jeremy can see a “new clarity” (82) of English man civilization. Another carnival event exhibits the true life metanomy of archives are snow shoes race, wedding feast, and rodeo games “12-mile snowshoe race” (86) in Gone Indian and the Cree had “thrown the race” for Jeremy “it was the dogs, not the Indian, that made” him decide to run. Jeremy involvement in the race is a parody of the dog sled race at the Notikewin festival. Kroetsch says “the dogs were trotting, nine dogs in each team, strung out neatly, noses down to the frozen trail….
The quiet precision of the dogs, their enduring patience their quick paws” (83) reminds of the bull and sheep race in Indian cultural festivals as well as it’s a picture of disappearance, according to Jeremy where he can only dream of such events. “It was the ending of the race” (83) the line interprets an end of an imagined Native American or Indianess. It is a vanished entity an illusion to be real. Thus it is nostalgia of the vanishing rural world in Canada.

Kroetsch re-oralizes history to recover the facts but every time he moves out of the world by crossing the edges of the earth. The oral form for him is an “anecdote” (Labyrinth of Voice).39). He wants to rehearse Alberta in complex ways. For him there is also a sense of “complicity” in carnival events. He says “I mean if you go out and do it by yourself the community can criticise you but in carnival everybody participates and no other is a sense of total complicity which protects each person by giving him a kind of anonymity”( Labyrinth of Voice. 39). Sadness going wild in that shaped festival and travels out of the cosmologies. Kroetsch through the implied identity of Sadness opens the site to retrieve the past and the found fragments are archaeological dig leads again to the fragments for him the imagination of the
indigene may bring back the center to him. Thus he appreciates his disguise that sitting in his “buckshin jacket” (Gone Indian .67) his braids and “moccasins” like all those “slicked- up stoic Indian”( Gone Indian .68) he utters his desire to be an Indian he states “I was a native and they were intruding: city slickers in red woollen coats, businessmen… women … little girls in short shirts… gang of boys brandishing hockey sticks”(60). Jeremy’s imagined identity broke when a little boy questions his hair style like “why” the little boy insisted”(69). Jeremy so far he thought the disguise gave him the originality of the native but his imagined “Indianess or native” breaks down, suffers alienations become a stranger and failed to recover the authenticity. He felt a “little bit threatened,” and “insecure” (68) image of the history in appearance faked him when he participated in snow shoe race, but he is beaten by local men who have mistaken the victor for an Indian. Jeremy records the race which was also an indicator of white dominancy on the native land and culture. Jeremy believes that if he wins the race then he can win the lost identity and thinks of teaching a lesson to m beaver an Englishman by winning the race that what a “real” indigene is. Jeremy says “the man on the loud speaker was announcing the commencement of the 12 mile snowshoe race. “ asking the competitors to get ready. Jeremy decides “I’ll show that fucking dumb redskin,… how to win “(86) the lost ethnicity of a real indigene nativeness.. Jeremy has two shamanistic dreams one he dreams about the return of the buffalo the other the end of the white man’s technological civilization.

The buffalo came back in his dreaming. Out of the north … last corner of the great central plains… out of wood buffalo park …(moved) towards … the caribou mountains … the Chipewyan sent word to the Cree .the buffalo are coming back…. Up the wabasca valley….Up to the Athabasca. Out of the Pelican Mountain out of the Swan hills. Out of a dying winter”(107-108).
He resists and records the reversed historiography that the place once dominated by an indigene and cow boys with buffalo now it transformed into civilized town. Jeremy is relieved to see the truth only in the dream. Jeremy discloses his inability to retain the originality and disappears with Bea and falls out of the cosmology. His tape recorder is found hanging on a railway tustel bridge “from a bolt on a timber 144feet directly above the surface of the Cree River. An accident of the accident” (160) identity performance becomes continues processes. Kroetsch quest for an identity is unsettled, because “falling out of cosmologies is at least an illusion of freedom of becoming a fragment again of opening up possibilities.”(Labyrinth of Voice..25) Thus Madham says “I sent him out there as on a mission as on a veritable quest for something forever lost to me and yet recoverable to the world, and he was – let me say it – failing, failing miserably.”(Gone Indian .14). In Gone Indian carnival has a more radical relation to the law. it does not simply reverse states of affairs but enacts a complex set of identities.

As Bakhtin recommends that “discourse in the novel” it happens only in the streets out of our house he recommend to study “the social life of discourse outside the artist’s study”, but explore the relationship between a literary text and “discourse in the open spaces of public squares, streets, cities and villages, of social groups, generations and epochs”(1981:259). Bakhtin explains why the carnivals entered the text because they are the tools to explain the official and unofficial culture. But laughter was marginalized from the renaissance. Bhakthin in his Rabelais and his word, explains how carnival developed in various stages of literary history since renaissance and it is very much similar to Kroetsch’s ideology of carnival but Bhakthin describes it in theory and Kroetsch demonstrates with imaginary concepts of the Canadian folk tradition. According to Bhakthin in the prepolitical society “the
serious and the comic aspects of the world and of the deity were equally sacred, equally “official” (1984:6). Their equality was intolrated by the upper class and that paved ways to inequality and domination. Kroetsch and Bakhtin divide the official and the ruling class and an unofficial folk culture. Thus in Kroetschian discourse he separates serious and comic discourse, he offers an alternative to the seriousness of official culture, “a completely different, non-official extra ecclesiastical and extra political aspect of the world of man, and of human relations” (1984:6). It is within this realm that Kroetsch locates the practices of carnival. In the third stage Bakhtin explains that the renaissance marks the collapse of the church authority and the emergence of class system mainly ruled by middle class called bourgeoisie. Then the new form of discourse penetrated into literature called relativity like “the gay relativity of pervading truths and authorities” (1984:11).

Carnivaleque offered such an opportunity for literature to relate thing to what they think is the best. And the role of the body a grotesque image in the celebration of carnival is used to represent the “world inside out” side for instance eating food and drinking. (1984:11). Thus the carnival contributed an alternative relation of social life states that the feudal and theoretical order is no more needed. Thus the carnival arises during the renaissance in which “laughter is one of the essential forms of the truth concerning the world as a whole, concerning history and man; it is a peculiar point of view relative to the world: the world is seen a new, no less (and perhaps more) profoundly than when seen from the serious standpoint. Therefore, laughter is just as admissible in great literature, posing universal problem, as seriousness.(1984:66). But in twentieth century, bourgeoisie felt that the carnival form is a mean art to exhibit culture and thus they wanted to reorganize and consolidate the cultural forms. Thus Bakhthin argues “Rabelais descended lower and lower, to the very confines of great
literature and was finally driven out of bounds” (1984:65). Thus the discourse went reversal of the hierarchy and lost the order and he concludes that “the market place and the academic literary tradition have parted wages and can no longer be brought back together” (1984:109). Kroetsch demonstrates the comic tragedy and an universal problem of twentieth century through Jeremy, He stats the body became the incomplete entity and lost the identity. He writes:

I have never in my life seen three people who looked so exactly like other as those three girls. They made the usual batch of identical triplets look like total strangers to each other. Those three princesses were within one-hundredth of an inch of being the same height. They must have been within two hours of being the same height. They must have been within two hours of being the same age. They were dressed in matching long white gowns and carrying identical bouquets of roses: just to insure, no doubt, that the judge would not be influenced by mere appearances. To begin with, they were only human. Why should I choose at all?” (Gone Indian 117)

The event in discursive field discusses identity issues which is also a parody of the identity of a person’s body or an appearance of difference. One cannot rely on appearance even in the beauty contest for establishing identity. Difference cannot be read upon bodies. As they are “impeachable duplicates. They might have been Xeroxed copies of some lost original” (119). It is a blank indifference of the past and present. Jeremy creates the lost self on the pad in roman numerals:

I, II,III … crossed them out”(114) that illusion did not work, because though he disguise himself as an Indian he felt lack in origin and become strange to the native world. Quickly he turned the pad and carried out his quest on colours he scratched on his pad “RED YELLOW BLUE” (119)
On this he is supposed to judge his memory which failed to remember, and he is confused “who had originally sat in which chair”(123) because even the chairs were “exactly alike”(123) out of three he had to pick out the winner. Finally Jeremy realizes that he had lost the game and at the end when an old man whispers the winner is “all fixed you dumb asshole” Jeremy questions “who’s going to win, it’s all fixed beforehand”

“well who the hell won?”
“I forget”
“you can’t forget”
“I was never told” (127)

Jeremy’s effort to find the authentic winner utterly fails and he realizes that those princesses had fooled him. Even the old man does not know the original identity of the real Indian. The old man discloses that Mr. Roger Dork kept the record but for Jeremy, Roger is dead and faked. Thus a discursive formation like events create a “descriptive efficacy” and “new fog” (Foucault. 152). Thus events operate and become “the by-ways and margins” (Foucault.155) to disclose historiography through innovative method. Jeremy records the contemporary history and the identity plight in Canada in contrast with the past and the originality. He presents the hybridized factors through appearance and he connects “I told myself connect” (Gone Indian .95). Jeremy is unable to and his inability to find the difference and concludes that it is a new form of history like equality. Thus this kind of similarity and difference enables Kroetsch to work on events, such events like “rarity” (143a.k) replaces the respective models of the quest for the recovery of the origin. This new mode of analysis approaches discourses only in its “positivity”, only in its visible, traceable relations. The sole object of analysis into give that discourse its “condition of reality”. Thus,
the positivity of discourse is a kind of “historical a priori” (Foucault.143) the “specific form of (the) mode of being” (Foucault.143) and it is “transformable” (Foucault .144) along with specific discourses. For Foucault, it is a central lesson of history: “establishes that we are difference, that our reason is the difference of times, ourselves the difference of masks” (Foucault. 147) while for Kroetsch, cultural documents are the real “human vanity” (103wr). For Foucault in this apprehension-through-distance, the analysis of the archive shows us that our own identity as discursive beings is defined throughout by difference. “Difference… is this dispersion that we are and make.” (Foucault .148). The distance and difference in our cultural inheritance in the archive is what justifies Kroetsch’s naming of his project as an “archaeology” (Foucault .148).

Bakthin emphasizes on the reversal of the hierarchy in “Carnival and Carnivalesque” in: Cultural Theory And Popular Culture: A Reader) he deals with the events of the carnival. On similar lines as Kroetsch did in Words of My Roaring when the cow boys let a dozen wild cows into “the corral and the milking contest was on, one man trying to hold a wild cow’s head while another tried to get a little milk into a pails but the milk” (93). Few people caught along with the cows “their big job was to get out alive.”(93) then the egg-throwing “those people hurled eggs at the face sticking through the stained old bedsheet as if they expected to destroy Satan himself”(94). “I guess that’s how it all began. You know- beginnings and endings. The old confusion.”(102). “human vanity at its worst” (103). Kroetsch introduces the Coulee Hill instead of calling it as Heisler and Notkeewin-the battle river country of Kroetsch’s childhood-(camrose) and the politics and its power during war.

Thus the intertext in Kroetsch fiction is archaeology of breaks and eruption from the text of past which share their space to bring similar relationships. Kroetsch
explains the preserved and stable structures with creative historical events which unfolds linear fashion and unitary developments. Thus, for Kroetsch, historiography and archaeology conceive the past as macro and micro consciousness. This disrupts the documents.

For Kroetsch and Bakhtin, the central ritualistic act of the carnival is a false coronation and deposition of the carnival king. In the carnival, the complete opposite of the king- clown or the slave- is correlated with all the colours of the ritual, only to be shamefully deposed later. For instance, a crucial scene at a Rodeo Sports in the novel Words of My Roaring reveals the deposition of the native through Backstorm, who goes to see the wild steer riding where many local boys were taking part. That was the big event of the day. He says “there was more to look at than high –heeled boots and forty- dollars saddles.”(86). The rule of the game is to open the gate and take a jump over the fence and sit on the back of the bull. “it was more dangerous and this bull didn’t like the prick of spurs” (86) an young cow boy of sixteen yanked open the gate and took one jump for the fence “he took off his hat with his right hand and started fanning it he rang onto the bellyband with his left hand, and his spurs were raking the bull from the shoulders to the flanks…then the cowbell rang and the crowed started really cheering. The time was up… but the bull wasn’t finished… his hat was too new, that was a bad sign… before those cowboys got to him just let go of the bellyband and fell. That’s when the bull turned” (86-87). The clown came in a flash to rescue the boy “he caught the bull’s attention” (87) his job was that “the clown would run out in front of the bull or steer in his gaudy outfit” (87) he had a barrel he would jump into and came in between the boy and the bull, “the boy was slow at getting up. The bull saw the clown’s red-and-yellow behind and snorted… the clown started his quick sidestep. But he was just a split second late” (88) “a poor
innocent clown”(103) had ripped out by a black bull. “We all killed him” Blackstrom witnesses the death of a clown. It all happened just for the sake of entertainment and “all of us there wanting to be amused “(103) to rejoice the scene of killing “he didn’t just die, he was killed dead” (103). But the celebration continues “the orchestra was playing a lively piece… the drummer drumming… people tapped their toes;” Backstrom estimates “a crowd of four hundred and fifty, with people still flooding in ….watching in something that resembled rapture”(103). The funny thing was, the crowd all thought “it was part of the act” (88) but the bull saw the clown in “red-and-yellow”(87) tossed him “thirty feet in the air”(88). The body mangled and ripped by those “gouging horns, the innocent figure mutilated, rolled and trampled in the stinking dust”(88). This in fact is an example of native culture where the rodeo clown often does a parody of the cowboy, who is risking life and limb.”(Labyrinth of Voice .36). This is the opening act of the carnival and the inception of its reversed world.

Similarly, Kroetsch elaborates the dualistic form of carnival and ambivalent in Words of My Roaring reflecting Bakthin who observes: Carnival is a dualistic ritual. “all carnivallistic symbols are a sort they always include within themselves a perspective of negation (death) or vice versa. Birth is fraught with death, and death with new birth”(Carnival and Carnivalesque 252) and “carnival celebrates the shifts itself, the very process of replaceability”( Carnival and Carnivalesque. 252). Carnival unites the two poles of changes and crisis, birth and death, old and young, down and up, wisdom and stupidity etc. the dualistic imagery is characteristic of the carnival for their contradiction. Kroetsch portrays the carnival things which are reversed in Words of My Roaring, where cloths are worn upside down, and household items serve as weapons and the clown is a king. Kroetsch pictures the juncture of medieval people who lived a double life. “it stood the normal, official, serious and gloomy life which
was subordinated to strict hierarchic order. On the other hand there were the
carnivalesque life which was free and unbounded, filled with ambivalent laughter,
humiliations and familiar contact with everyone and everything. Both these life forms
were legitimate, but they were separated by harsh temporal borders.” At page this
duality is the key to understanding medieval cultural consciousness. For Kroetsch and
Bakhtin, the popular carnival life has begun to disappear and Occurs on the border
between art and life, and is a kind of life shaped according to a pattern of play,
marked by displays of excess and grotesqueness, a type of performance, which is
communal, with no boundary between performers and audience. It creates a situation
in which diverse voices are heard and interact, breaking down conventions and
enabling genuine dialogue. It creates the chance for a new perspective and new order
of things, by showing the relative nature of all that exists. It also says it is an
alternative vision not simply a deconstruction of dominant culture, but an alternative
way of living based on a pattern of play. It prefigures the freedom and Kroetsch tries
to eliminate the barriers among people created by hierarchies, replacing it with a
vision of mutual cooperation and equality. Individuals are also subsumed into a kind
of lived collective body which is constantly renewed. Thus, for Kroetsch and Foucault
history and historiography conceive history as a discussion field of past present
interns of macro and micro monuments.

Kroetsch attempts to examine varies definitions of history, intertext, carnival
and archaeology. According to Linda Hutcheon the study of intertext is directed either
on literature, history or theory and is narrative in all the three. “Historiographic
metafiction,’ therefore, is the best source for understanding Kroetschian fiction
because it, “incorporates all three of these domains… its theoretical self, awareness
of history, and fiction as human constructs… has made the grounds for its rethinking
and reworking of the forms and contents of the past”. (Poetics of postmodernism.5). Incidentally, Kroetsch desires to denaturalize history as a new self. Conscious about the distinction between the brute events of the past and historical facts, one can construct meanings out of them. Facts are events to which one can given meanings. Different historical perspectives therefore derive different facts from the same events. Kroetsch novels Words of My Roaring and Gone Indian often thematize the process of turning events into facts by filtering and interpreting the archival documents. For Kroetsch, ‘historiographic metafiction’ is the very process of turning events into facts through the interpretation of archival evidence which in fact is a process of turning the traces of the past into historical repetition. This chapter has attempted to describe the epistemological terms and its workings in Gone Indian and Words of My Roaring by tracing how one can know past. Both the novels show that the past is not something to be escaped, avoided or controlled, as various forms of the modernist art suggest through their implicit view of the ‘nightmare’ of history. Kroetsch observes:

The representations of history become the history of representation. What this means is that postmodern act acknowledges and accepts the challenge of tradition the history of representation cannot be escaped but it can be both exploited and commented on critically through irony and parody. (57-58)

In other words, one can have representations of the past from which one can construct narratives of explanations. Interestingly postmodernism reveals a desire to understand the present culture as the product of previous representations. Kroetsch’s writings no longer consider the objective and disinterested recording of the past. His is more of an attempt to comprehend and master the play by means of some working in narrative forms and explanatory model. In fact, this precisely grants a particular
meaning to the past. Thus, Kroetschian writing aligns with the ideas and thoughts of Linda Hucheon, Foucault and Bakthinin’s Carnival and Archaeological practices and takes the form of unearthing a new layer of meaning and reading beneath the surface story. Backstrom is the enemy of all supposedly permanent structures of orders. As the carnival allows the changes in identity, perception, and shared reality, Kroetsch perhaps wants the readers to understand how the Carnival allows one to be in a new world where a professional and a labour collectively participate, as a competitor as well as a spectator. Kroetsch says “the wild crowd went wild to see the “milking contest”(wmr93) The rule of the contest was a man should hold a wild cow’s head and another to get a little “milk into a pail” and “there were some people caught in the corral along with the cows and their big job was to get out alive.” For Backstrom it was a hell “just busted loose”, men, women and children were still flooding in. In backstrom estimation it was a crowded of four hundred and fifty. They were watching “something that resembled rapture”(103). As a narrative voice, Backstrom feels that chaos is the only order, the only real order. Or in other words, the worst part of the human vanity like drinking, eating, laughing, gambling and enjoying the killing.

Backstrom is involved in pitching baseball at six bowling pins set up in a pyramid “triple your money” the barber said (94) and cleared the table of pins, won the “ballon,” “kewpie doll” and a “cigar”(94). He receives more applause and laughter. Being one among the local fest that foreshadows Backstrom, subsequent transformations and eventual disappearance penultimately occurs.

Backstrom’s metamorphosis into a fake candidate for the legislative assembly reminds him of his height and size as he says “big man: a big man” six – four in his stockings. Every time he is reminding the reader that Johnnie J. Backstrom,
an undertaker in the small town of notikeewin and a candidate for the legislative assembly went on canvassing for votes, sometimes he actually found himself listening like the world’s best listener. He heard about wells going dry, slough holes drying up, the land starting to blow in the slightest wind and leaving the cattle without water sometimes he was flooded with “request and needed assistance (he) was making a list of places to go during the next week… trying not to refuse any drink” (95) which shows a discourteous and “betrayal on the part of a man of such great appetites” (95) Though he is energetic and ambitious in his physical appearance, he is chronically unsure of himself. In fact Blackstrom exhibiting narcissistic traits, repeatedly calling attention to his large size, his physical attractiveness and his athletic abilities in a reflects the factual Canadian voice of dilemma. Though northwest is a place of quest and dream for searching proper identity, it expresses some basic aspect of the new world personality through scripted invention.

Kroetsch exhibits an anarchy/ against hierarchy he projects backstrom’s self into his personal relationship like a kind of rhetorical adventurer. It is a parody of an unfixed characterization as father and a son. Kroetsch’s fluid characters plays a major role as in Words of my Roaring old Docmurdoch was a step father of Johnnie Backstrom, and he was a local doctor, who making his first delivery, had brought Johnnie into the world. Docmurdoch was also a political rival of Backstrom. Johnnie campaigns against the incumbent Docmurdoch. Johnnie’s falling in love with Helenmurdoch, daughter of Docmurdoch leads to an endless confusion of personal relationship, “the heavenly miss Murdoch, though unable to attend in person, had heard about my speech in the stampede corral... had been informed, or, more accurately, misinformed “what kind of under-handed lies have you been telling about my father?” was her way of opening the conversation.” (102). Backstrom dancing with
Helen Murdoch in a carnival is a great reversal of tradition which makes the crowd to laugh and enjoy. It was just like “beginning and ending. The old confusion”(96) The election in the novel parodies the historical situation in Alberta of the 1930s when the new political movement, social credit, swept to power on a wave of populist disaffection. In this light, Johnnie Backstrom may be regarded as the prototype of the social credit politician. He wins the election over old doc Murdoch because in response to the doc’s goading at a political rally, johnnie backstrome promises the drought- impoverished farmers that it will rain, “the rain had just happened by sheer accident. And here (he) was, about to cash in on an accident.”(154) In the final moment of the narrative, the night before the election the rain comes. He also feels a genuine sympathy for the poor farmers “hell, I’m only human, I argued with him, I wanted that farmer to forgive.”(98) He realized that one should not win over were about to assume I had brought this rain, whereas in fact I had had nothing to do with it whatsoever.”(154)

Backstrom loses his friend in the rain, his fictional friend Jonah Bledd who apparently drowns himself and Backstrom spends the night lost in remorse, parking his car by the lake. The scene of a big a man nearly six four in his stocking feet crying with tears rolling down his cheeks is perhaps parodying the political attack upon the eastern establishment from which Docmurdoch comes from, Ontario to represent the eastern. Here Kroetsch is serious discussing an attack over commonwealth made that as precisely discursive element, which allows Backstrom to overcome the displacement the other European inhabitants of the new world suffer from. Thus a self (Backstrom here) constructed in this fashion fully inhabits the new world of European invention. Thus a “self” is a discursive invention, which can be clearly spoken as well as performed as a “being”. Another view that one is forced to
see here is the fact that the New world is a discursive invention in the history/story. The Novel attacks the concluded/centered notion of self. Kroetsch play with autobiography, fiction, realism, carnival and the roles of a speaker and subject is a commentary in itself on the process of literary creation and discursive self-construction. It is a discourse in which Johnnie invents himself in the text as a political leader but disappears as again an undertaker, has unsatisfactory alternatives which are helpful in defining the territory of Kroetschian fiction like Jonah Bledd is his restricted counterpart and Backstrom’s voice is the expression of rebellious ego, or in other words the inscribed self which can transform the narcissistic into other or new. The image of water in the novel plays a crucial role to show how being colorless and sometimes being destructive, as it washes and drowns Jonah Bledd Water cannot be seen as a fixed symbol. Likewise Kroetsch’s writing is a discourse of shapeless form reflecting the formless nature of water, where the ‘roaring’ of the water is heard but a fixed form is not available to see! In his travel book Alberta (1968) Kroetsch transforms the primary, the nonliterary documents of his place and the sub literary documents of his time, and wanders the world seeking his roots in life and art, acting out the patterns of his people. Perhaps that is why Kroetsch explores and embodies the tension and doubleness throughout his writings. Kroetsch makes an interesting observation in this connection. He opines:

“In putting on a costume we abandon our old identities. We cast off, slough off, an old self like a snake getting rid of a skin that’s tight: we are freed, liberated… from the suddenly unbearable monotony of our daily lot in life. And more important: we put on an identity which is surely closer to our true identity.”(143)
In his Alberta, Kroetsch desires to create/make a history rather than be a part or product of history. Alberta remains as the brim of Kroetsch’s canon. To Kroetsch, Alberta is the generative centre of shaman or like a magical kingdom like Manawaka for Margaret Laurence and Malgudi for R.K Narayan, a land of imaginary location serving as a tool to grasp the reality!. As Kroetsch’s characters desire to almost run right out of themselves, they invariably return back to their place Alberta exploring their childhood days. As Alberta is the province of Kroetsch’s birth place, he writes about the absent mother. His ideas always circle around Alberta. It is seen in almost all of his writings/novels since it is his universe. Kroetsch speaks of plains, prairies and famous poets of “TWENTY FIVE YEARS AFTER ALBERTA”(Alberta1) although he certainly spent enough time escaping Alberta, looking for fiction beyond the plains of his youth. In his writings, he explores the difficulty of space, culture and nationality in detail. To Kroetsch, Canada includes with “the group included people born in Texas, in Winnipeg, in Japan, in India, in small Saskatchewan towns, in Africa, in something called Toronto… we are all Albertans. That was agreed upon and taken for granted the catch was: where to find Alberta?”(2) In the place of dinosaur bones, Kroetsch depicts pigs and their bones to subvert the existing notion about what should go into the making of history.

Apart from such an exploration, in Alberta, Kroetsch talks about major literary figures of Canada like “Monty Reid” the finest poet, Fred Wah and the young writer and editor Ashok Mathur”(4). He also speaks of winter Olympics and all the four seasons and the new breed of cows. He invents a new map which connects Calgary to America. Instead of mountains and rivers, for the first time, he speaks of “old man river dam project “(11) thus transforming Alberta into an elemental world. To Kroetsch, the novel Alberta too has its way of luring” (29) and even the reader gets
“lost in the ease of the drive”(29). Perhaps because of such freshness in his mapping of the maple/Canadian space, the Edmonton Journal opines that the novel Alberta is fresh and original and as a geographical space, Alberta continues to be a kingdom of imagination. It is a landscape of invention to which Kroetsch returns again and again to write about what is ‘Home’ and thus placing Alberta in a historical plane.

Thus the ending of the novel Alberta appears to establish the idea of being born again and again exhibiting Milan Kundera’s concept of “the novel as a terminal paradox”. Perhaps such a Re-Membering has paved way for an essentially new narrative method and fictional form of historiographic metamorphosis. Alberta is a history of duplicity and invention and reiterates Kroetsch’s proposition to acquire fictional/fictitious identity to reckon with the problematic quest for identity in Canada.

As far as, Words of My Roaring, Alberta and Gone Indian are concerned, there are many images and themes which are drawn, consciously or not, from Conrad and Bakthin. Yet, they are modified and twisted—at times questioned and transposed by Kroetsch. Therefore, an intertextual reading is necessary for decoding and appreciating the works of both writers.