CONCLUSION

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The endurance and appeal of Native writings in a country not free from the hierarchies of racism, class domination and exploitation, gender subordination stand in sharp contrast to the earlier colonialist assumptions of narratives written from a Eurocentric perspective. It is also allied to Natives struggle for self-determination and their determination to tell their own stories from their perspectives, which were the consequences of their struggle in and for representation.

In the early phase of the emergence of Native writings, there was this need and urgency to confront and respond to the racist colonialist Eurocentric assumptions of the non-Native writers writing about Natives. The Native women writings in particular challenged the feminist assumptions about women's narratives by way of resistance to their experience as the "colonized", in fact, by situating their own writings as a representation of resistance. The changing responses were the outcome of their allegiance to an oral tradition, which entered into the print culture, altering the motion of history and story telling and transformed the narratives of the Natives in particular and enriched Canadian fiction in general.

The potentials of Native writings to alter and challenge conventional ways of seeing and narrating lives, and the possibilities they have to transform the narrative strategies and practices are immense. Instead of a linear arbitrarily sequential and seemingly coherent narrative, the writers used often a montage of reflections, non-linear disjointed narrative fragments, to express the complex interior dynamics of their lives and that is why they resist complain to the accepted aesthetic norms of a literary canon, created by a Waspish culture.
The Native woman's writings are part of a network of forces of resistance to colonial and neocolonial writing practices of the writers of the "Third World" living in exile, under occupation and in prison, they are not secondary tools but vital elements in the political process of articulating their stand. Barbara Harlow's Resistance Literature (1987) highlights this aspect of resistance literature, which "calls attention to itself and to literature in general, as a political and politicized activity"(28) What more, the changing responses to Native.

Writings were also the manifestations of a resistance to what Julia Emberley said "the structure of internal colonialism in Canada"(99). The writings resisted easy categorization or pigeonholing and crossed the boundaries of genre and voice, fiction and non-fiction often including graphic makings to represent the experience of the people excluded from the mainstream of life. Native women writings particularly kept themselves away from the practices of feminist Literature as they found it different to align them with the colonialist impulse inherent in feminism to address the particular concerns interests and experiences of Native women. Again, Native writers responded in a significant way by inscribing themselves as writing subjects and as agents of resistance. By writing their own history and experience in the language of the colonizer they are also making an attempt to what Lenore Keeshig-Tobias said "reclaim the voice in literature".

The groundwork for such an act of resistance to reclaim the Native voice in fact started with the boarding school experience of many a Native writer bent on writing against the colonizer's representations of them. The boarding school experience, which called for forced assimilation into the mainstream, also made writers out of Basil Johnston and led to the development of a pan-Indian movement in the Natives with necessary literacy and English language skills to write about their boarding school experiences to correct mainstream misperceptions about American Indians.

By writing the Native writers move freely between the Eurocentric white models of expressions and Indian discursive systems, drawing upon genres like the popular novel, slave narratives, conversion testimonies, autobiographies and also the oral form,
capturing the oral sounds of the tales related in the text and of the spoken language. In the process, the Native writings have achieved a unique blending of the cultural hybridity of these texts, challenging the Western modes of expression and creating an altogether new Native mode. If it imitates the form of the colonizer, it also subverts it by reversing the colonial gaze and liberating the Natives from any form of control or domination.

In these past few years, the first Nations writers have been occupied by the same set of questions of essentialism and authenticity, questions driven by a desire for a radical claim of self-determination and against the colonial enterprise of classifying racial boundaries. There are again the meta-fictionalized meditations through fiction of writers who use writing to name and exercise the demons from the past, and to reflect upon the self-transformative powers of narrative, the healing magic of verbal self-reconstruction. A writer like Janet Campbell Hale in her *Bloodlines: Odyssey of a Native Daughter* (Univ. of Arizona P 2000) is engaged in a self-therapeutically narrative with the help of some transformational experiences among her tribal relation. Her narrative reconstruction of her past makes her conscious of her perpetual estrangement from her family roots and not her reunification and acceptance by a "home." Instead of coming "home" to health and wholeness, a stock subject of the earlier Native autobiographical fiction for Hale, home as if it did not exist and she responds to the plight of many a displaced Native who are part of an urban landscape that is a place for survival, but not a nurturing home for sustenance. That Hale writes about she and her daughter at "home" seeing a movie about Indians on the reservation, full of the poetic images having to do with visions of spirits, drums, and feathers shape-shifters and eagles and things" speaks a lot about the fluidity and contingency of living in an urban world without the consolations of a harmonious world.

In the same way, the established founding Canadian Native novelists deal with contemporary challenges related to modern Native life in urban settings as well as reservations. They focus primarily on the issue of rootlessness, identity, resistance to oppression and racial and sexual exploitation. They too stress upon the problem of survival and sovereignty in their recent narratives. Educated Native youth face a lot of
challenges in day-to-day life, facing both the traditional Native world on the reservation and the white world off the reservation, particularly in Canadian urban cities. In a sensitive and serious manner, they try to cope with these challenges. Some succeed in their attempts to "fit in" whereas many others fail to accommodate themselves into the dominant society. Being social "misfits," they return to Native communities on the reservation, perform ceremonies and rituals to have spiritual healing and be a part of their own Native traditions. Some in the process commit suicide and end their valuable life in frustration and distress.

The Native writings have all along displayed the inalienable link the Natives have with their land and Native, from which they draw their physical and spiritual sustenance. The land emerges as one of the most vibrant cultural, artistic and creative forms of expression in their fiction, it informs their identity as Native writers, strengthens them spiritually, and reconnects them to their timeless world of Native heritage. As Kateri Damm states; "We belong to this land The land doesn’t belong to us; we belong to this land. We believe that this land recognizes us and knows us" (Damm 84). This way, the Native writers give authority to the voices of everyone involved in the story, animate and inanimate, living and dead. It gives authority to the voices emanating from the land, the voices of spirits and animals and the Natural phenomenon. Instead of a monological voice, it expresses a polyphonic voice stretching across large spaces of time and ranging from the past through the present to the future. Kateri Damm writes: "Indigenous literatures will resist the boundaries and boxes. In reality, more of our varied voices will be raised in art, literature and music and the definitions of who we are will be forced to change. Our different voices will create a new harmony; more importantly will open the boarders to each other" (Damm, 24).

Canadian Native novel as a literary genre has been flourishing gradually into its matured stage. It has a bright future because more and more Canadians belonging to the First Nations are paying attention to writing novels seriously. The established founding novelists have already produced their second and third novels at intervals. They deal with
contemporary issues related to modern Native life in urban settings, not giving up the old
issues such as identity, sovereignty, resistance to colonialism, racism and sexism, and
survival altogether. They have focused on the life of educated Native youth in dilemma.
They experience both worlds—the traditional Native world on the reservation and the
modern white world off the reservation. They try to cope with this hybrid life in a more
challenging and sensitive manner.

Recently, Native writing has gained wide popularity and appreciation among
Native as well non-Native readers and academic scholars. As we know, many Native
writers have already received national and international award. Some have achieved great
success in their first literary works. New Native writers emerge and join the earlier group
of established writers who continue to write and publish themselves. Native literature has
already seen its renaissance during the 90's of the earlier century.

Prof. Lutz has predicted, "Native literature is on its way to becoming established
in the mainstreams and critics all over the world (Lutz, 1). Native literature in Canada is
no more new in its literate book form, confined to some shelves of a library. It has
become an established discipline, studied in majority, universities of Canada. The Native
texts no more considered as more "tales from the, the smokehouse, or the capture as
"quaint" or "exotic" for ethnological enquiry perhaps, but not for serious literary
studying" (Lutz 2)

During the 1960's & 70's, non-Natives use to write about Native Life and issues
that is called "Cultural appropriation" Against this, there has been huge resistance and
Native writer activists issue "censorship" against such white authors as Anne Cameron,
Lynn Andrews, W.P. Kinsella, etc. But this censorship has no relevance at all in the
contemporary period. On the other hand, may have made appeals to non-Natives not to
steal Native stories without acknowledging or appreciating the authority.

Prof. Lutz has rightly stated: "Mainstream authors have been asked to use self-
restraint, to step aside and give Native authors their chance, to be quiet for a while to
learn from and listen to First Nations people before writing about them, and to at least seek their permission before stealing their stories." (Lutz 5)

In the name of literary freedom, the abuse of Native stories is done regularly and deliberately. This is strategically planned out to colonize the Native people literally and culturally, when they have already got political freedom. They have been legally made citizens of the country and given voting power, but they are told that they lack imagination and intelligence to write literature or to perform arts. Their tribal arts are no art. However, the Native artists continue to fight against this colonial oppression/exploitation and cry for colonial disempowerment as well as Native empowerment. The oral tradition of story telling continues to influence the modern writers of Native origin. The elder storytellers and the western classical texts equally inspire them. They practice to fuse both in their writings.

Spoken word has a deep spiritual significance to the First Nations people. Many Native writers have openly admitted that words are powerful tools for the expression and transmission of their cultural heritage. Prof. Lutz writes: "Many of today's Native authors in Canada define themselves and their work as part of the ongoing tradition of story telling. Non-Native authors who maintain that anybody should be able to tell anybody's story and write about anybody else's culture may be unaware of the particular significance the word has in the oral tradition. Appeals not to tell Native stories are also appeals not to destroy what has carefully been preserved over many generations and what often holds the power necessary for survival in the future." (6). Native writers follow their oral story telling traditions very consciously, and as a result transcend western categories of literature.

Contemporary Native Canadian authors have open access to their cultural traditions either through direct contacts with elders and relatives on the reserves or through indirect researches/readings of ancient material collected in archives and museums. They have understood that their people survived under extreme adverse conditions only due to their strict adherence to their ancient customs, rituals and beliefs.
The western elitist group may discard them saying superstitions or blind beliefs, but they had to rely on these ceremonies for their survival against oppression. Native authors show their readers views of Native reality far more complex than the western reality. As Prof. Krupat states: “Native ways of perceiving and dealing with life derive from an eco-systemic, non anthropocentric perspective on the world” (Krupat 19) and the planet today is in urgent need of such an eco-system. In our discussions of the Canadian Native novels, we have seen that a whole host of issues and problems has featured. In their attempt to come to terms with the complexity of their experiences, the writers have touched upon the problems of alcoholism, child abuse, violence against women, and drug abuse, poverty, disease and suicide. There is again this problem of Native children residing in foster homes and reading in residential schools, without the protection of living in a shared communal environment with their own people to care and guide. Many Native adults who have come out of such institutions have ended as social misfits and crippled tongues in their real life. Such forced assimilationistic devices have resulted in Foucauldian exclusion and caused a loss of Native languages and culture.

While highlighting these contentious issues, the Native writers follow the tradition of “protest” literature; they lash out in the face of the Canadian establishment against the oppression and the silencing of their voices. But what redeems these works from the protest literature is their adherence to a harmonious value system present in their culture to act as the source of strength and hope. In highlighting these issues, the Native writers have bent upon the mimetic western literary tradition. They have used the language of the colonizer as an instrument of power, not just to write back but to liberate themselves by giving vent to their experiences. In the process they have also enriched the English language by infusing new life into the bloodstream. Theirs is, in fact, a hybrid text, which mixes various discourses, genres, and cultures. By using and transcribing a story-telling event brought from their Native tradition into their written text, they have demonstrated that the orality and literacy are not mutually exclusive terms. They have, in fact rejected the Universalist and ethnocentric claims made by Walter Ong in his
influential book *Oraality and Literary* (Rutledge, 1982). Literacy, Ong has written, is a stepping stone to greater human understanding and self-worth and its development is virtually inevitable: "[O]rality needs to produce and is destined to produce writing. Literacy, as will be seen, is absolutely necessary for the development not only of science but also of history, philosophy, explicative understanding of literature and of any art, and indeed for the explication of language (including oral speech) itself. There is hardly an oral culture or a predominantly oral culture left in the world today that is not somehow aware of the vast complex of powers forever inaccessible without literacy." (15)

The Native writers offer an alternative model as they believe that both orality and literacy invoke a range of physical, cultural, social, sexual, and linguistic signifiers which change historically and contextually. Both are embodied by and in specific processes of speaking, writing, and representing. An individual text or narrative is a complex discursive formation, determined by the place, of its origin and by the sound, word and meaning units. By bringing in the non-linguistic markers like silence, pitch, voice, timbre into the text, the Native authors have constructed an alternative paradigm, which rejects the problematic of the speech writings/orality-literacy distinction. This is evident from what Lee Maracle has stated in her monograph, "Oratory":

"Words are not objects to be wasted. They represent the accumulated knowledge, cultural values, and the vision of an entire people or peoples. We believe the proof of a thing or idea is in the doing. Doing requires some form of social interaction and thus, story is the most persuasive and sensible way to present the accumulated thoughts and value of a people." (1990:3)

(Maracle, Lee. *Oratory: Coming to Theory*. North Vancouver, BC. Gallerie, 1990). To her, oratory is both a place of prayer and a method of persuasion. Lee Maracle's *Sundogs* follows a style that she calls contemporary Aboriginal voice, a narrative written from cover to cover without chapter-breaks, very much similar to the oratory style of an elder speaking in a performance setting (Ceremonial). By investing their Aboriginal philosophies and traditions in their narratives, the writers have
contributed significantly to the ongoing development of contemporary Native literature. Some of the recent novels published by the Canadian Native writers focus on these issues and are discussed briefly below.

Armstrong's second novel, *Whispering in Shadows*, is based on the story of its female protagonist, Penny. She is deeply rooted in her Native traditions and culture. In the opening of the novel, she moves to the city from her Native reservation. She is gradually disintegrated physically and emotionally, socially and spiritually. Her new establishment in the urban landscape outside her original Native and Natural landscape makes her an “Other”. She experiences racism, sexism, assimilation and acculturation in the strange environment. She gets divorced from her Native ways of life and is exposed to the white civilization for the first time in her life. Due to her social circumstances, she is forced to settle down in Vancouver as an alien. She is there to have a good education, a good job, a handsome salary on monthly basis, and a better future for her children.

Earlier she used to stay with her life partner Francis and work in an apple orchard picking apples. Her European white boss makes her realize that her people are held in contempt and exploited. Knowing about her Indian identity, the employer says, “Yeah, that helps, too. I get a better subsidy for hiring minority and women. I can kill two birds with one stone”(24). But he warns her not to dress beautifully like an Indian princess and not to drink wine with other workers. In order to survive herself and secure her job, she has to “fit in” and assimilate herself into the system and mainstream society. She gets university education to survive herself in the modern world facing contemporary challenges. In the process of her education, she realizes that this white education is very much different from her Native education, which imparts morality and wisdom to young pupils. As a student of economics, business administration, and management, she has mastered all skills of materialism. The welfare of the community, the sharing and caring of others’ emotions, grief and misery, and inculcating human values are not very important as individual, self-centered progress. Penny experiences the adverse effects of industrialization and materialistic life on her children. Her eldest daughter Shanna has
grown up into a self-willed and headstrong adolescent. She like a white teenager doesn’t talk to her and warns her not to interfere in her private world. She takes drugs and alcohol and behaves to her parent like a rebel.

Finally, Penny decides to bring an end to her city life and return back to her Native reserve. She realizes the truth that the urban life isn’t good for her children. She is an artist and very much affected emotionally due to the prevailing racism, oppression, and sexism in the society. She uses images to portray these evil forces in her paintings, but she hates to do so. She suffers from cancer that the city has awarded her. She changes her life style in order to “heal” herself. She tries to empower her people through her works on the reservation. She can be regarded as the true representative of her people and the spokesperson of the author who herself is a social activist and community healer.

Richard Wagamese, who was earlier a columnist for the *Calgary Herald* and *Windspeaker*, published his debut novel *Keeper’n Me* in 1994. He earlier published this novel in parts in the columns of the newspaper. He is regarded as a modern Native storyteller with every skill under his control. He writes his stories in a stylish English prose and uses all of his storytelling skills. The above-mentioned novel is about Garnet Raven who makes an absorbing journey and undergoes a spiritual quest or renaissance. The journey begins when Garnet leaves the last of his foster homes, where he spends around thirteen years of his life. Being separated from his family and traditions at an early age of three, Raven grows up in several Toronto-based foster homes. He has an urban upbringing in the white world, but his situation doesn’t improve that way. He is very much confused about his Indian identity, being an Ojibwa to be more specific. He doesn’t really know any Indians personally, except a few alcoholics on the skid row who were shown by one of his foster parents. As an adult Native, he is shocked to come across various stereotypical images of his people shown on TV. When he is imprisoned on the ground of possessing cocaine, he doesn’t know where to go and whom to contact. Then, he receives a letter from a person named Stanley Raven who claims to be his brother and invites him to return back home where his mother waits eagerly. Garnet returns to the
White Dog reservation in northern Ontario to meet with his family. Keeper, an elder Native person, explains him what it is meant to be an Indian. He is introduced to his Native spirituality and heritage for the first time in life. It is through Keeper's eyes that we see the evolution of a lost and degenerate person to a proud and assured Ojibwa, who has succeeded to survive and preserve his extinct culture and heritage. The personal life stories of these two characters merge finally with the survival history of the Ojibwa People and community. The community always supports its individuals at the time of danger or threat to life or survival. At the same time, it inspires every individual to put in all efforts for the preservation of social values and customs.

Richard Wagamese has published his second novel titled *A Quality of Light* in 1997. This text deals with the theme of friendship between an Ojibwa Indian and a non-Native who participate in a violent action. The author highlights the issue of identity and problematizes the question of who is an "insider" or an "outsider" of a particular culture and tradition. He creates a very complex situation for both of these characters. The Native boy is adopted and brought up in a Christian family and the non-Native/White boy is raised in a Native family to enable him turn toward the Native culture. As a consequence, the Native boy who is supposed to be an "insider" becomes an "outsider" in real life and the White guy who is imagined to be an outsider behaves like an insider. The non-Native one is treated critically because of his pre-supposed stereotypical views about Indians, their ways of life and traditions. Even though he has his personal experiences to supplement his views about Natives, but others do not take him seriously. However, he helps Aboriginal people to fight against racism, and colonial exploitation as a social activist. He realizes about his ambivalent position and no longer behaves as an "insider" of the Native tribe or community. Perhaps, his insight comes very late because he is killed at the end for no fault of his own and due to some misunderstandings. He represents himself as a "warrior" and makes a caricature of his character and of his white identity.
Jan Hudson’s Sweetgrass is a historical novel, based on the written records of the winter of 1837, when a disease like smallpox wiped out much of the Blackfoot population. It breaks down an ancient social taboo and convinces the tribal elders to eat fish that would save their lives from the epidemic. Hudson here adapts the oral tradition of the Aboriginal people to narrate the day-to-day life of a 15-year-old Blackfoot girl who undergoes such a traumatic experience. It also illustrates the courage shown by the Blackfoot people facing the present challenges. It focuses on the activities of the Native people, particularly the young people who daydream a lot and also spend time in picking wild strawberries in the forest. Sweetgrass, the chief protagonist of the novel, longs for her marriage and dreams of her womanhood with her would-be husband. The novel highlights on the traditional customs of these people. Their fathers in exchange of horses trade Blackfoot women into marriage. Men can take several wives because each wife means a substantial dowry and another worker to carry out various domestic affairs. For men, life means only mindless rounds of hunting and horse thievery. A woman’s life is meant for child bearing and rearing, a life of drudgery only without happiness and peace. Plagued by various evils such as poverty, starvation, disease and death, the Blackfoot people in Alberta always lived in fear and anxiety, misery and frustration. Survival is a very crucial for them with such contemporary challenges. The novel is very much realistic with descriptions of the buffalo hunt and the death of many infants because of smallpox. The novel has a happy ending, but we do not know the future of Sweetgrass as readers.

Tomson Highway, who is one of the greatest Native playwrights of Canada, has also produced a semi-autobiographical novel titled Kiss of the Fur Queen (1998). It is about two Cree brothers, Jeremiah and Gabriel, who belong to a northern Manitoba tribe. Both are artists: Jeremiah is a classical pianist and Gabriel a ballet dancer. Gabriel doesn’t live long and dies of AIDS. In their childhood days, both brothers are separated from their parents and placed in the residential school by the Children’s Aid. They are prohibited from speaking their first language in the school. They practice Christianity.
with the white kids and the priest sexually abuses both to their Catholic parents who won't believe them. Experience without any reaction. Jeremiah is requested to allow the priest to her hospital cabinet against the wishes of her. believe in the rituals and hypocrisies of Christianity. He dies in the Toronto. the burning of sweet-grass around him by an old Medicine Woman. The novel ultimately brings about reconciliation between both the brothers at the end. It represents the survival of Cree people as artists despite being victims to various social evils such as sexual abuse, racism, assimilation and exploitation.

We can see the positive ending of the narrative when the two brothers professionally collaborate with each other and produce some good works. At the Manitoulin Pow-wow, Gabriel choreographs and dances to the musical compositions of Jeremiah. They increasingly draw on their traditional myths and legends. For example, Jeremiah makes the story of the “Son of Ayash” which Abraham Okimasis narrates to them into a play-script for young Cree children. The play is directed by Gabriel and performed as Ulysses Thunderchild. It is a kind of hybrid cultural production with a fusion of traditional Native tale and modern western play. It signifies Native people’s resistance to the White settlement and their religion Christianity that have brought a cultural genocide of their people.

Ravensong is about another significant event in the life of the Metis people. They experience a devastating disaster of the ‘flu epidemic in the community and a large number of Native children die due to the disease. About fifty young Native women who were taken by the white settlers for their service are sent back declaring them as “untouchable victims” of the epidemic back in the community. Stacey, the narrator, is an innocent Native girl who also experiences this incident and doesn’t react like others. The Raven laughs at her innocence and foolishness. She desires to have her higher degree from a university and be a teacher in her reservation. She wants to run an Indian Day school for young Native kids who don’t like to or are unable to go to a white school in
the town to get education. She knows that her dream will never be fulfilled due to several restrictions imposed by the Indian Affairs department. She strongly feels that she would be definitely different from other women in her tribe. However, she realizes that the immediate crisis is the survival of her people against the flu epidemic, which has wiped out the young Native children. The government or its different agencies don't care for them and don't provide them the basic things such as medicine and treatment. She is gradually found to be matured enough to speak out and raise her voice against the whites and their government who always colonize and oppress them even in the modern democratic system. Steve is in love with her, but she finds a wide gap existing between both of them. She feels that this gap can never be “bridged” and rejects his love toward her. She doesn’t divert her mind from her goal and leaves for the city to join a university. In the “epilogue”, we see that she has become the mother to her son and has to tell several stories to him about her past, her people, her Native heritage and culture. The preservation of her Native tradition is possible only if she passes her knowledge and Native ways to her child.

Basil Johnston has written two semi-autobiographical fictional narratives titled Indian School Days and Crazy Dave highlighting about Ojibwa traditions and ways of life. In the second novel, he tells the story of his uncle David nicknamed Dave. He is born with “Down’s syndrome”, lives his early life in Cape Croker reservation, and represents the importance of his Native community and traditions always. He also struggles with his people to fight against different kinds of “marginality” prevailing in the society. The author creates an all-inclusive picture of David’s extended family in the narrative. Dave recounts his personal experiences and several incidents that happened to his people. The novelist also mentions about his own parents and relatives, without passing on any comment over the actions of the characters. He laments the gradual extinction of Native languages and traditions. He not only makes an attempt to record both the past and the present history of his people but also he sincerely tries to revive them, and make them alive even now.
In the Introduction to the novel, the writer says as follows “Crazy Dave is not meant to represent the complete story of Dave McLeod or the history of Cape Croker...it is but a glimpse of the community and its politics and the times that served as the little world in which Dave tried to do what others did, and tried to be what others were, but could not be” (3). Thus, the text blurs many boundaries existing between fiction and history, reality and fantasy, and familial lines and communal relations. We as readers find a number of silences and gaps in the book and they justify the author’s deliberate intention of classifying us as “outsiders” and “insiders” to the Native community. He collects the Ojibwa tales and stories which are “stored in the memories of the older generation still living” They are not available to white researchers or academicians to be found in the minute books of the Band councils. The non-Native readers are designated to be the outsiders here who are not exposed to the Ojibwa tradition and legends at all. The text is without any footnotes or explanations for reference by such readers. Dave, for example, uses his own Ojibwa words and phrases that are difficult to comprehend as a non-Native reader without learning the language or its script. Dave dies at the end but never surrenders to white colonialism, racism, and exploitation. He is never willing to assimilate and acculturate into the mainstream. His stubbornness indicates the author’s sincerity to revive his Native language and culture. He doesn’t give a hint that his people are the members of a “dying” race, and their language and tradition cannot be renewed at present, under various pressures from the white settlers-turned-administrators.

In her second novel In the Shadow of Evil, Beatrice Mosionier Culleton portrays the character of an artist named Christine Pelletier as the chief protagonist. She has a close connection with Nature, particularly wolves. She is put into a troubling conflict with the changing modern world. Her past life is kept as a secret from those who are very close to her. This novel in a way continues the story of two Metis sisters estranged at their childhood and condemned to different foster homes in her first novel April Raintree. When the fellow human beings betray Christine, she begins to love wolves and dogs because they are not human beings and they don’t betray her like others.
animals prove more loyal to her even though they are potentially violent. The narrator in the novel experiences how human beings turn against each other in the modern times.

In the plot of this novel, the characters are forced into explosive confrontations with one another and with the past. It shows how feelings based on misconceptions can twist whole lifetimes out of shape. This novel hints at the racism that prevails in the Canadian Eurocentric mainstream society. The only savior is Nature, which can "heal" the abuse recover the damaged souls. It has combined politics with art and shows how the imagination is vital to all of us, not just to a group called as artists. We all by virtue of birth are supposed to be creative. As a matter of fact, whole cultures are creations. Aboriginal peoples are having a past filled with destruction and pain meted to them by the white racist society. Through the Native artist who has a strong sense of social justice, the novelist attempts to heal the trauma of the past and revitalize the present. The Native people in recent days try to forget the pain and oppression of the past and survive and celebrate their rich culture and traditions with pride and determination.

Thus the immensely rich and multidimensional novels of Canadian Native writers suggest several ways the Native writings have responded both in terms of their content and their narrative strategies. The narrative content of these novels highlight such social issues and physical realities as alcoholism, foster-care, residential school system, child abuse, domestic violence against women, prostitution and rape, poverty, illness, disease, suicide and death. They also highlight the metaphysical issues like the question of identity, loss of land, languages, cultures, and spiritual grounding, social discrimination, racism, sexism, and colonial oppression.
WORK CITED


