The Genesis of a Counter Discourse

Chapter 1
The Genesis of a Counter Discourse

Colonisation brought with it attempts not only to conquer the land but also the mind and discourse of the colonised. The main battles fought by the colonizers were certainly over land, but once this was achieved, they attempted to assert their domination over the indigenes through narratives. And these narratives -- letters, diaries, stories, novels and autobiographies -- were elementary in the construction of colonial discourse.

Discourse, as Foucault defines it, is a system of statements within which the world can be known. It is a means by which dominant groups in society constitute the field of truth by imposing specific predetermined knowledges and values upon dominated groups. Through negative descriptions and the creation of the powerful self-other dialectic by claiming the all-powerful subjectivity, the authority of the European cultural and moral superiority was buttressed. Colonial discourse thus became a system of knowledge and beliefs about the world within which acts of colonization take place. Although it is generated within the society and cultures of
colonizers, it soon becomes the paradigm against which the indigene evaluates her/himself.

Colonial discourse creates a conflict in the consciousness of the colonized as the narratives operate on the assumption of the superiority of the colonizer's culture, history, language, art and philosophy and this certainly is not in keeping with the Other's knowledge. The colonizers in their narratives and accounts spread the belief that when "'they' misbehaved or became rebellious, because 'they' mainly understood force or violence best, 'they' were not like 'us', and for that reason deserved to be ruled" (Said, Culture XIII). Yet, paradoxically, in their need to become indigenous, to belong to the land, to create a mother country which is far away from the country of their origins, the colonizers often adopt the process of indigenization -- through writing about the humans who are truly indigenous. Even though this raises serious questions about the real powers of the colonizers, this indigenization move is retrogressive for the indigene as their voices are appropriated by the colonizers.

Negative descriptions have been central in colonial discourses. It was by assembling a series of descriptions -- of the native bodies, their speech acts, their habitats, conflicts, societies, sexualities and ceremonies -- that colonial discourse sought to master indigenous
cultures. That the polemic of power is hidden in such descriptions is made clear by Aijaz Ahmad who remarks, "to say ... what one is presenting is 'essentially descriptive' is to assert a level of facticity which conceals its own ideology, and to prepare a ground from which judgments of classification, generalization and value can be made" (99).

Aijaz Ahmad also takes exception to the fact that the third world alone is defined purely in terms of an experience of externally inserted phenomena. While the first and the second worlds are defined in terms of their production systems (capitalism and socialism respectively) the third world alone is defined in terms of "experience". This classification divides the world between those who make history and those who are mere objects of it (99-100).

Thus, it is quite pertinent to believe that the native in colonized cultures was talked about, analyzed, abused and separated from his/her environment and covered with a discourse, the purpose of which was to keep him/her subordinate. The objectification of the native was furthered through the creation of negative stereotypes. The most prominent among these stereotypes was that of the lazy native. The White Colonizers held on to this myth,
in Eric Williams' opinion, because of "an outworn interest, whose bankruptcy smells to heaven in historical perspective, can exercise an obstructionist and disruptive effect which can only be explained by the powerful services it had previously rendered and the entrenchment previously gained" (211).

Colonial discourse is very much dependent on the concept of fixity involved in stereotyping. Homi Bhabha in the essay, "The Other Question", writes:

Fixity, as the sign of cultural/historical/racial difference in the discourse of colonialism, is a paradoxical mode of representation: it connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic representation. Likewise the stereotype, which is its major discursive strategy, is a form of knowledge and identification that vacillates between what is always 'in place', already known, and something that must be anxiously repeated. (37)

Any disruption of the "fixity" would be equivalent to an attempt to question domination of the colonizer and this, in turn, is likely to invert the power structures in the white/native relations. And hence the active involvement of native writers in either reifying or
reviling stereotypes could be regarded as the starting point for counter discourse.

The natives occasionally get to occupy subject positions in colonial discourse. But the truth remains that the predominant strategic function of colonial discourse is undeniably "the creation of a space for a 'subject peoples' through the production of knowledges in terms of which surveillance is exercised and a complex form of pleasure/unpleasure is incited" (Bhabha, "Other" 41). Thus the subject positions of the native was determined by dominant discourse and this is evident in white-written native-centred works like Since Daisy Creek by W.O. Mitchell, The Temptations of Big Bear by Rudy Wiebe, Anne Cameron's Daughters of Copper Woman, Lynn Andrew's Medicine Woman and Rosamond Vanderburgh and Nan Salerno's Shaman's Daughter. Such representations which may or may not make use of native stereotypes certainly do not benefit the natives.

Attempts to dilute the serious ramifications of stereotyping -- statements which urge us to believe that stereotyping means only simplification -- should be ignored because of its more serious import. Stereotyping is simplification because it is an arrested, negative form of representation that "in denying the play of difference (that the negation through the other permits) constitutes
a problem for the representation of the subject in significations of psychic and social relations" (Bhabha 45).

Thus the colonial subject is constructed within an apparatus of power which contains a knowledge of other, "a knowledge that is arrested and fetishistic and circulates through colonial discourse as that limited form of otherness, ... the stereotype" (Bhabha 47). And the pathetic condition of the native who is weighed down by the huge burden of significations is poignantly conveyed by Fanon:

[A] continued agony rather than a total disappearance of the pre-existing culture. The culture once living and open to the future, becomes closed, fixed in the colonial status, caught in the yolk of oppression. Both present and mummified, it testifies against its members.... The cultural mummification leads to a mummification of individual thinking... as though it were possible for a man to evolve otherwise than within the frame work of culture that recognizes him and that he decides to assume ("Racism" 44).
But, as it has been pointed out earlier, the very stereotype which mummifies the present of the native could very well be the starting point for counter discourse by the colonized. And the path is cleared by Homi Bhabha who asserts that the chain of stereotypical signification is "curiously mixed and split, polymorphous and perverse an articulation of multiple belief" ("Other" 51). This fact, when viewed from the angle of deconstruction could undermine the fact that the master is a powerful monolithic force. This disjunction is also in keeping with the multipronged counter strategy of the native. The creation of numerous subjectivities for the other further proves the point that the other is ungraspable, or, in other words, that no system of hegemony is ever able wholly to determine the range of subject positions open to the native.

Images of Sexuality, Alcoholism and Oral Power

One static image attributed to the native woman by dominant discourse is that of a sexual figure. The primary role for the native male is found in violence and hence he is designated as an active object. The native female, on the other hand, is way down in the hierarchy as an object functioning as the standard commodity of sexuality. If "redskin has for years been the signifier of fear, the dusky Indian maiden has stood for free and open sexuality, not the realm of untamed evil but of
unrestrained joy" (Goldie 15). Lee Maracle, Joan Crate and Jovette Marchessault -- all differ in their treatment of this female stereotype in their works.

Rayna Green in her article on the image of Indian women in American culture flatly concludes that Pocahontas is an "intolerable metaphor" for native women (714). The Pocahontas legend, in its symbolic capacity, insists that the Indian woman allows herself to be identified either as a princess or as a squaw. As a princess, the native woman's image is so tied up with abstract virtue that she must remain Mother-Goddess. As a squaw, on the other hand, she has to persistently maintain her erotic image. Green suggests that the image of Native Indian woman in western culture has been split into that of the noble princess and that of the randy and fertile squaw, and that the image of the Indian woman has suffered from what is in effect a cultural whore/madonna complex (712).

Dione, the half-Indian heroine in Joan Crate's *Breathing Water* suffers from the very same complex. Her attachment to her child, her intense preoccupation with the physical well-being of the child--all portray her as a perfect mother. Yet, her sexual exploits prove her 'squaw' image. The portrayal of Dione as a sexual figure, in complete reification of the stereotype, is an extension
of the masculinist construction of the other. It is the perfect example of the "static other reflect[ing] the gaze of the observer and return[ing] the image which the male gaze requires" (Goldie 65).

In spite of her adherence to the squaw image of the erotic, fertile Indian woman, Crate subtly effects an inversion. Unlike the dusky Indian of western narratives who represented the attractions of the land in a form which requested domination, Dione is a character, perpetually on the move, on a lookout for dominance. Dione's sexuality seems to be what Foucault calls "pursued pleasure, that is, both sought after and searched out" (45). Foucault observes that though modern society has attempted to reduce sexuality to the couple, there exists groups with multiple elements and a circulating sexuality, a distribution of "points of power, hierarchized and placed opposite to one another" (45-6).

It is also an attempt by Crate to reconcile the difference between the severely circumscribed form of sexuality that society appears to consider normal and the complicated array of sexuality existing within the same society. That the society would repress such deviations is a certainty and Foucault believes that "because this repression is affirmed, one can discreetly bring into co-existence concepts which the fear of ridicule or the
bitterness of history prevents most of us from putting side by side: revolution and happiness, or revolution and a different body, one that is newer and more beautiful; or indeed, revolution and pleasure" (7). To Foucault the very force of repression creates a space in which repressed elements can be voiced. Freud's view that humanity is sexually driven and Foucault's that repression could be a source of energy suggest the importance of the "standard commodity" of sexuality in the semiotic field of the indigene.

Lee Maracle, on the other hand, attempts to reverse the stereotype. Her heroines, both in Ravensong, and in Sundogs, are anything but erotic. Both of them are educated girls attempting to make a mark in the society. In the absence of idealization or exoticization, one cannot but disregard the view that narratives usually invite a European, heterosexual male reader to identify with the narrator. Both the heroines, Stacey and Marianne are quietly but firmly positive about the world they offer to the reader, confident that the reader would understand its values. Marianne in Sundogs is a sociology student who takes an active interest in native politics. The novel does not construct her as an asexual figure. Infact, the narrative contains details of her sexual encounter with her partner Mark. But that is only to
offer relief from the events at Marianne's household. This encounter also means a letting free of suppressed feelings of shame and inferiority for Marianne. She says, "I remember desire, the restoration of my beauty beaten from consciousness by crude teenagers duped by illusions of racial superiority" (107).

Maracle does not attempt to make a super woman out of her heroine. Marianne has to fight real hard to ward off the temptation to play the "squaw" role when she encounters a white man's interest in her. She is flattered by James' attention. She traps herself between the attention of two men -- native Mark and the white James -- to the detriment of her relationship with the former. Marianne is also guilty of attributing the squaw image to her sister Rita. When she realizes that Rita's marriage to Bill is over, Marianne is quick to place the blame squarely on her sister:

Morals are for dullards who have no passion with which to imagine complicating the world with needless pain, and virtue is for those who lack opportunity. Chaos. Mother rolls about in some little old man's sweet arms; sister Rita, cheats on her husband.... Rita and her bigotted Catholicism that does not allow her to abort an unwanted child but somehow enables her to be comfortable with adultery. (25-6)
Moreover, when Rita speaks about love, Marianne gets the uneasy feeling that "she is talking about the kind of love that involves sex and... [doesn't] feel like helping her (33).

Stacey in Ravensong is a high school student who is greatly concerned about the survival of her community. She is more mature than Marianne in that she never doubts the power of her native roots. Stacey's acceptance into the Faculty of Education at the UBC opens up a whole array of possibilities for her community. It also gives her an impetus to do more good for her community especially because she had plans to start a school in her village. Her views on sexuality too reveal a balanced mind. When her white classmate, Polly commits suicide, Stacey is disturbed beyond consolation. Her classmates' pious remarks on Polly's loss of chastity angers her. Her thoughts about Polly's death lead her to wonder about the frailty of white girls. She knew that the frailty of her villagers stemmed from the hunger of the body and that the reason for the frailty of white girls lay elsewhere.

She did not know a great deal about [Christian] faith but somewhere in its canons lust must be defined as terrible -- sinful is the word the Christians at home would probably use. This lie of sin lived in their minds, while lust, the
natural passions of heart, pushed up on their bodies. The reality of lust wants expression. The exorcism of it requires dispassionate repression. The conflict between expression/repression must underlie whatever was joggling up [the white girls'] need to condemn Polly, twisting their faces into paradoxical emotions. (30)

Here, one could perceive an attempt to define an uncommon sexuality, uncommon in modern societies, one that is free from guilt and repression.

In her autobiographical collection of essays, I Am Woman, Maracle attempts to define the sexuality of native women. She places the blame squarely on the white colonizers for negating Native Indian Sexuality. "Sex becomes one more of the horrors of enslavement," (21) she writes while commenting on how sex is equated with rape for native women. Maracle also criticizes the native males for deprecating and transforming women into "vessels of biological release for men" (24).

Eventhough she is a heterosexual, Maracle also discusses the problem of homosexuality. "Love", in her opinion, "presumes the right to choose" (29). She
vehemently attacks "homophobes" who "are quick to vilify love between women because the idea of women loving each other is diametrically opposed to volunteering yourself up for rape" (25). She believes that the talk about lesbianism being something about "women identifying with women" (26) is nonsense. But that sexuality is a matter of personal choice is reiterated by Maracle not just in *I Am Woman* but also in *Ravensong*. In her treatment of the lesbian relationship of Judy and Rena in *Ravensong* as part of the community life, Maracle asserts the fact that one's choice of sexuality has nothing to do with abnormality. In a way, this relationship could be regarded as a prelude to the lesbian communities in Jovette Marchessault's works.

Jovette Marchessault's homosexual narratives are also liberatory in that she writes about a different sexuality that calls out for "revolution and pleasure" (Foucault 7). The force of patriarchal repression creates a space of resistance from which she makes her voice heard.

The case of homosexuality which also attempts to create a "reverse" discourse is dealt with by Foucault in *The History of Sexuality: An Introduction*. By placing the homosexual in the psychological, psychiatric, medical category, the homosexual became a "difference", a case history in addition to being a type of life and a life
form (43). The acknowledgement by the dominant discourse of the "different status" of homosexuals albeit as perverts amounted to the creation of a new site of struggle wherein "homosexuality began to speak in its own behalf to demand that its legitimacy or 'naturality' be acknowledged" (101).

For the homosexual discourse and homosexual identity, the imposed splitting of the normal from the abnormal provides a tool of resistance. In her most explicit homosexual narrative, _Lesbian Triptych_, Jovette Marchessault writes about her irresistible desire to set foot in the street from which she was forbidden. As the patriarch had asked her to keep herself only on the "sidewalk", never on the "street", she often fantasized about making it to the streets (43). Marchessault writes ecstatically about her first step in the metaphorical street. "What a curious sensation! Here was a blank slate, a whole world to be populated! I stayed in suspense, one foot in the street, my face tense, expecting the worst. Nothing happened. The rest of me followed my foot. Bliss! Joy! Gasp!" (44).

And in her novels, especially, _White Pebbles in the Dark Forests_, Marchessault writes about this world which is populated by women who dare to walk the streets. In
Marchessault attacks vitriolically the conforming multitude and the patriarchs who attempt to 'fix' people,

Heterosexual? Lesbian - homosexual? You haven't a clue, my dear proprietors, my dear surgeons! You try to graft your obsessional weakness on my body and on my head. Your grafts present certain difficulties, however you see, they result almost always in weak beings who kill each other, rack their brains and everything else. Neither hetero nor homo, my dear obsessed sirs! I am in another place, in the forgotten zone, in the no-man's land of women's memory, the ah! - my - zone, my first land, that incomprehensible continent of desire, before which you fly into a rage, brainsick, terribly troubled in your original sin. (57-8)

Violence is yet another "standard commodity" (Goldie 88) found in the semiotic field of the indigene. The image of the fiery, scalp-loving Indian has enthralled mankind for centuries. Renate Zahar in an analysis of violence as liberation writes, "Through the act of violence the colonized is capable of freeing himself from his reified status and becoming once more a human being" (Fanon, Colonialism 77). Or in other words, the
frightening image attributed to the Indian might have been liberatory. Yet, when violence is looked upon as a "standard commodity", a value of the other, a reflection through which to expose the self, it ceases to be a liberatory practice. Instead, it becomes something that is reinforced. A liberating violence would have enabled the native to somehow subvert the text and deny the violent native as object through an even stronger subjectivity.

This kind of a liberatory violence is perhaps, seen in Marchessault's second novel of the trilogy. The violence of the little girl who is also the protagonist in Mother of the Grass is a cry of despair and an attempt to free mothers from the oppression of the Father. "Song Four" culminates in a dramatic, desperate act by the grand daughter who pushed beyond endurance by the awfulness of life under patriarchy, impulsively turns on the gas in the middle of the night, and goes back to bed. It is ultimately the love of mothers that restores the homicidal protagonist to a rekindled desire for life. The child-narrator finds absolution and healing, not through repentance for her rebellious act, but through reconciliation with her "mothers". The child flees from endless punishment meted out to her and her fellow girl companions, but the single act of violence, opens her eyes to the possibility of community among women through their
shared grief and love and hence is, in a sense, liberatory.

While the murderous impulse of the child is not condoned by the narrator, the anger and frustration it represents, the sense of outrage in daughters against the continual sacrifice required of their mothers is fully acknowledged. The novel provides a brilliant commentary of life under impoverished conditions in the slums of Montreal. During what unfolds as a forbidding cycle of disillusionment and self realization about growing up female in a working class neighbourhood in Montreal, Marchessault's narrative voice describes how she came to feel the full tyrannical weight of patriarchal authority in the male dominated city. As an adolescent growing up on the streets and in convent schools and as a working class wage earner, she soon loses any vestiges of power over her own life and confronts violence at every step. On the familial level, oppression takes the form of frustrated paternal desire and aggressive reprimands of female children and Marchessault attributes this violence primarily to phallic insecurity.

In _Like a Child of the Earth_, Marchessault attempts to redraw the picture of the violent native by attributing violence to the white colonizer. She writes
about the greedy explorers who meted out inhuman treatment to innocent natives:

On his second voyage, Christopher Columbus took solemn possession of this continent, and erected a column topped with a cross.... Christopher Columbus shot and killed a number of savages with his crossbows in order to teach them respect for the weapons of Castille. They also unleashed a large Spanish dog on some others. This was the first time that a mastiff had been set on the Indians. (41)

The last sentence is pregnant with connotations because the dogs were widely used in the attacks against Indians. It also signifies the degraded brutality of the colonizers. Marchessault does not stop here. She goes on to enumerate the list of violent acts of the whites. In her view, "It was all pillage, thieving, abduction, rape, torture, threats, and blows, and baptisms. Those who resisted were hanged and the villages burnt and bled" (41).

If Marchessault redefines violence in the White-Native context in her counter discourse, Lee Maracle uses the trope of violence in order to stress the fact that it is a direct result of colonialism. The violence described
by her is the violence resulting from alcoholism. In her narratives, "alcoholism" is used only to demonstrate the decadence which civilization has created for the native. Each negative society contains a subtextual attack on the results of the white conquest.

The character, Old Snake, in Ravensong is a brilliant example of a native man losing his place under colonial rule. Old Snake was half-drunk and unclean most of the time.

No self-respect. [Stacey] remembered her mom telling her about when he returned to the village after the war. He hadn't participated in the war, but had left with the others to sign up. He was rejected by the army for some reason or other. He ended up working on the rail road for a long time -- six years. Then when the white boys returned the rail road bosses had let him go. His union had not protected him. White boys come first, they had all but told him. Acid rage filled him with hate. May be that was it. May be some folks are just eaten alive by the hate and humiliation they sometimes butt up against because they have no place to empty it out. The Old Snake made his wife pay dearly for this hate. (148)
Violence breeds more violence and Old Snake is finally shot at by his own wife.

In *Sundogs* too, one can see examples of alcohol-related violence of native men who fail miserably in the highly competitive white world. Bill, the protagonist Marianne's brother-in-law is a stereotypical alcoholic, womanizing native. And his stereotypical behaviour forces his wife Rita too, to accept a stereotyped behaviour when she walks out of the marriage to have affairs with other men. Marianne's brother Rudy, the "lady-killer" (86) too becomes a victim of alcoholism and perpetrator of domestic violence when he attacks his wife and children. But soon he is filled with remorse. "Rudy sits in his corner lost in his own embarrassment. He looks as though he feels no grief. I picture his love for family leaking out in drips as his hands abuse his wife and children. As trauma follows trauma in his life he lets love for life go. He can no longer grieve" (140).

In order to absolve himself of his guilt, Rudy later decides to take an active participation in the road block at Mt. Currie effected by the natives as part of the struggle.

In her collection of essays, *I Am Woman*, Maracle discusses the related problems of alcoholism, violence and
hatred within native communities. In "Rusty", she discusses the tragedy surrounding her friend's life. Rusty narrates her tale of child abuse and this narration is truly poignant in its dealing of this hidden aspect of native life.

He must have seen me there, a bunched little brown heap on the floor. When he grabbed me and hissed that I was not his kid and that that meant he could do what he liked with me, I had the feeling that his kid or not, that was a lie. I was, terrified about the meaning of 'what he liked', but believed that I would never again have to shame myself with his paternity.... At twelve, I didn't fight back. Lee, I didn't fight back. (48-9)

It is this violence that made Rusty seek revenge on men. She speaks about "a trail of broken white boys... strewn behind [her], bewildered by the extraction of their affection and the bareness of [her] heart" (49). Rusty's subsequent alcoholism and her inability to relate well to the opposite sex is discussed in this context by Maracle. She also attempts to give us a clearer insight into the stereotype of the "dusky Indian" when she narrates how Rusty reacted to the advances of white boys. "What white boys wanted in dark meat was not the coy, flirtatious
routine of white girls but the subtle mysticism they thought dark-skinned girls had a monopoly on. They wanted sultry silence and intense submission, a wise facade without their own women's smugness. They wanted the self-effacing surrender of a dark woman to white superiority" (49-50).

Thus by defining the parameters within which stereotypes are demanded by white males and by providing the reason for the same, Maracle, involves herself in a liberatory practice.

The orality of the native is also an intrinsic part of their image. The valorization of orality is based on the belief that speaking has a more subjective presence than writing. Jack Goody echoes this view when he writes, "Words assume a different relationship to action and to object when they are on paper than when they are spoken. They are no longer bound up directly with 'reality', the written word becomes a separate 'thing', abstracted to some extent from the flow of speech, shedding its close entailment with action, with power over matter" (46).

In spite of the valorization of orality in native cultures, the belief that the vast complex of powers are inaccessible without (written) literary texts exists. In the need to gain access to literacy, many oral cultures
are forced to leave behind their oral world. But remnants of these powerful verbal performances are retained by many at the subconscious level. Breathing Water contains instances of the oral past asserting their supremacy through the subconscious.

The heroine Dione's obsession with voices is discernible even at the outset. Her inability to concentrate on anything she does is attributed to the flood of voices which she keeps hearing. "The voices smack together too fast" (5), she complains. Her frequent mental journeys to the past, memories of the happy childhood days spent in the company of her Indian father, the stories he narrated -- all tell one that she is lacking that essential bond with tradition. The power which her father wields over her through the Indian stories he had narrated in the past pass a favourable comment on native story telling powers. It is pertinent to note in this context that Dione gets a hold on her life only when she starts telling stories to her child Elijah.

However, it is in Lee Maracle's Sundogs that one finds a character living out the powers of Orality. He is Elijah Harper, MLA from Red Sucker Creek, Manitoba, a native activist who supports the return of title deeds of land to aboriginal people. Marianne, the protagonist who
is ultimately drawn towards the world of native politics gives a beautiful description of the oral powers of Elijah.

Elijah looks frail. His voice is so soft you have to feel around for the words, study his face for their meaning, but there he is... still talking. Even steady sounds, statistics about the nature of our life in this society. Its treatment of us indicted. Historical accounts, contemporary accounts, minute after minute, hour after hour he goes on. Facts about his village, the residential school system -- the death of our culture....

I don't know why, but I want to weep. I feel so consumed by the magic of it all, the absolute irony of it, the greatness and the simplicity of it, that I just want to roll all over the floor and wail. (67-8)

The relentless yet polite attack that Elijah unleashes on the white authorities shakes Marianne off her stupor and complacency. She describes the effect his speech has on her, "I shed hot tears of shame, cooling tears of pride, sweet tears of recognition, tears of joyous truth until exhaustion overcomes me and I sleep" (69).
Terry Goldie, while discussing the various aspects of native orality, comments that there is often a constant use of the word "musical" in representations of indigenous speech (118). At least part of this musicality seems to reflect a desire to see orality as a metaphysical, unknowable power.

Marianne's descriptions of Elijah's orality live up this "musical" stereotype. "Three generations of us glued to the words of a little man whose command of English is connected to some other language, some other rhythm, a rhythm my mother bemoans is lost" (68).

Ravensong too has characters with oral powers, though not on the same level as Elijah. The protagonist describes the soft yet powerful funeral speech of the matriarch Ella to prove this point. When Ella rose up to speak "her voice lost its nearly ninety years of wear and tear" (20), writes Stacey to convey how powerful the performance was. She goes on to comment on the strong influence of her words on the villagers.

Her voice rose up at the end of each line as though there were no periods in her language, just pauses. The music in her voice sang sounds of gentle urging while her body stood stock still.... The very word 'child' ... conjures
images of infinite grand children climbing mountains, heroically traversing thousands of years of the emotional entanglements life presents. The word rain images woman-earth, the tears of birth and endless care-giving. (20-1)

The valorization of the grandmother in Marchessault's narratives necessitates the reification of orality in them. Marchessault's grandmother serves as a treasured link between past and present, between the sacred beginnings and the profane realities of daily life. She also functions as a central source of knowledge, a kind of female sage and sensitive conveyor of private feminine truths and unorthodox wisdom. Her re-readings of the biblical scripture -- the Serpent's role in the Fall -- her nature stories, gynocentric tales all have a strong impact in the formation of Marchessault's rebellious character.

Terry Goldie's assessment that orality is "a manifestation, a demonstration of the other" is true (117). More recently, there has a been a general re-evaluation of the importance of orality and oral cultures and a recognition that the dominance of the written in the construction of ideas of civilization is itself a partial view of a more complex cultural practice. Eventhough the
dominance of writing as the vehicle of authority and truth is not challenged by the writers of indigenous cultures, one can discern an attempt to re-strengthen oral traditions.

Subjectivity and Power

The creation of subjectivity is essential in counter discourse because as Joan Didion observes, "Writing is the act of saying I, of imposing yourself on Other people... it's an aggressive even a hostile act" (17). Since the narratives in colonial discourse attempted to heap ideas upon ideas of inferiority in the native minds, it is logical to expect the counter discourse attempting to wield hegemony by appropriating the "aggressive" I-position.

The question of the subject and subjectivity directly affects colonized people's perception of their identities and their capacities to resist the condition of their domination, their subjection. The power of the "I" in the discourse of the native could be truly comprehended when one studies Paul Smith's view on subjectivity. "Wherever the 'I' speaks, a knowledge is spoken; wherever a knowledge speaks, an 'I' is spoken. This is the dialectical mechanism of a certain presumption of the 'subject': that is, a 'subject is presumed to exist,
indexed as an 'I' and loaded with the burden of epistemologies" (100).

The subject is generally construed epistemologically as the counterpart to the phenomenal object and is commonly described as "the sum of sensations," (Smith XXVII) or the consciousness by which and against which the external world can be posited. In other words, the subject as the product of traditional western philosophical speculation, is the complex yet unified locus of the constitution of the phenomenal world. In different versions the subject enters a dialectic with that world as either its product or its source, or both. In any case, the subject is the "bearer of a consciousness that will interact with whatever the world is taken to consist it" (Smith XXVII).

In Althusser's view, we exist as subjects only in ideology. And again, the term 'subject' has ambiguous potential, meaning either a) held to be responsible, centres of initiative, through being, and b) subjected and tied to an imaginary identity (169). Acceptance of the first meaning would help one to comprehend why it is essential that a counter discourse begins with the appropriation of subject position.
The argument that the acceptance of the subject position within the subject-object dialectic only strengthens the binary opposition inherent in western discourse offers no reprieve to native writers. The opposition or dialectic between subject and object, between self and other, does not seem readily susceptible to being radically over turned. The dialectic of the internal and the external will not quite go away, and human beings are not prone to think about themselves except within some version of that opposition. Even the radical questioning undertaken by deconstruction has regularly to foreground the impossibility of thinking outside or beyond it. Derrida's confession that the dialectical inconveniences are "necessary and, at least at present, nothing is conceivable without them" (13) conveys the dilemma regarding the negation of the all-knowing, all perceiving subject of western humanism.

The stereotype which the colonizers had constructed to retard or contain native image is implicitly the place where battles are fought and strategies of resistance negotiated. Counter Discourse tries to inhabit this image site by providing alternative ways of perceiving the natives. And one of the most important strategies employed by those involved in counter discourse is the creation of subjectivity of the oppressed. As Key Chow observes, "subjectivity becomes a way to change the
defiled image, the stripped image, the image-reduced-to-nakedness, by showing the truth behind/beneath/around it. The problem with the reinvention of subjectivity as such is that it tries to combat the politics of the image, a politics that is conducted on surfaces, by a politics of depths, hidden truths and inner voices" (qtd. in Mongia 123-24).

In Paul Smith's view, resistance takes place only within a social context which has already construed subject positions for the human agent. He further adds that the place of that resistance has, then, to be glimpsed somewhere in the interstices of the subject positions which are offered in any social formation. More precisely, "resistance must be regarded as the by product of contractions in and among subject positions"(25). The movement from the portrayal as other to that of the self constitutes this form of resistance writing.

The appropriation of the voice of authority, the 'I' in discourse is to be found in many of Lee Maracle's works. But in most cases, in Maracle as well as Crate and Marchessault there are indications of the possibilities of developing configurations of identity that destabilize self/other, margin/centre dichotomies by challenging traditional humanist notions of a unitary self and its
various forms in conventional identity politics. As these writers translate their "marginal" or "threshold" identities (Keating 25) into their writings, they engage in a tactical renaming, or the construction of differentially situated subjectivities that, deployed contextually, deconstruct oppositional categories from within. The discussion of alternate identities will be taken up after a study of the role of power in discourse formation.

In his essay "The Politics of Knowledge", Edward Said writes about the major difference between an impoverishing politics of knowledge and true assertion of identity:

If you are weak, your affirmation of identity for its own sake amounts to little more than saying that you want a kind of attention easily and superficially granted, like the attention given to an individual in a crowded room at a roll call. Once having such recognition, the subject has only to sit there silently as the proceedings unfold as if in his or her absence. (24-5)

In Said's opinion the powerful will be acknowledged by their sheer force of presence. But then by a logic of displacement, as soon as someone else more powerful emerges, they are displaced. This has led to the general
belief that in order to consolidate their dominance, the powerful have to permanently impose themselves. This foregrounding of their own power, difficult as it might be, has been successfully carried out by native writers. In the process of articulating the plight of their people, in depicting the trauma produced by colonial domination, and in an attempt to re-define indigenous cultures, native Indian writers in Canada have inevitably involved themselves in a dialectical polemic with western cultures. They have been drawn irresistibly to writing about the fate of their people in a world controlled by white men.

Native writing often valorizes a specific version of the human condition, the specificity of which is marked, first, by the experiences of racism and prolonged exclusion from and oppression by the dominant culture and, second, by the corresponding development of perseverance, the will to survive, and the celebration of the marginal human condition. That the knowledge about native life and native tradition is best revealed by natives themselves is something that was ignored by the white colonizers for a very long time.

One could see the clear demarcation between the white and native apprehension of knowledge in the autobiographical narratives and in the revisionist historical narrative. Generally the autobiographer sees
him/herself as a whole and coherent human being and subscribes to the possibility of a knowledge about the self. In such autobiographical places, the reader is offered some kind of cohesion of the writing subject.

In traditional autobiography, the appearance of the third "I" (not the subject of enunciation or the subject of the enounced, but that "I" that would be prefigured or desired by the moral and ideological operation of trying to maintain the coherence and propriety of the ideological subject) is a crucial instance of the ideological force of the discourse by which the intended moral subject guarantees its own knowledge by virtue of its provenance in a life lived. Indeed, in this mode, the "I" that speaks becomes a kind of de-facto third person pronoun, supposedly having full objective possession of that which it views.

All the native writers under discussion have succeeded in providing the illusion of a coherent subject. Maracle's self-presentation in *I Am Woman* functions as a critical intervention into the discursive structure. Her "I" represent a free, unified and autonomous subjectivity and this constitutes a shift from that which has always been considered as other to self. She constructs her subjectivity at the intersection of racism and sexism.
Maracle's self-presentation as a native woman intellectual, functions as a critical intervention into the discursive formation. Her writing of history on a terrain maimed by the racist texts of the white colonizers, too, defies the image of the inarticulate Indian. Again, by disrupting decorum through the usage of vulgar slangs like "getting your rocks off" (25), she attempts to silence critics, who, with a prudery that borders on authoritarianism, tend to lay down the rules for genre writing.

Poststructuralism has consistently concentrated on the subject in order to question its traditionally privileged epistemological status. In particular, there has been a sustained effort to question the role of the subject as the intending and knowing manipulator of the object, or as the conscious and coherent originator of meanings and actions. Barthes conceives of subjectivity as exactly an infinite and infinitely mobile collection of subject positions in cahoots with given discourses but never entirely given over to them. "Today the subject apprehends itself elsewhere and subjectivity folds back in upon another point in the spiral -- deconstructed, disunited, deported, unchained; why should I no longer speak of 'myself' when myself is no longer one's self?" (Barthes 171).
The acceptance of the jouissance of this splintered subjectivity, of the almost celebratory dispersal of subjectivity, must call forth a relation of the subject to the external world which will be, as Paul Smith asserts, different from that"metaparanoid relation established and guaranteed by the unitary subject" (108).

Joan Crate's attempt in Breathing Water is clearly to find a way of escaping the realm of the imaginary, to continually displace the identifications that settle there and fix them. One of the obvious ploys she uses is to write her narrative in fragments -- all discourse, no recit -- and to operate within those fragments the widest possible variation of relationships and personal pronouns. The writing subject here shifts between I and she. What is at stake here is not simply Crate's own effort not to allow the imaginary any stability, nor simply the effort to prevent the reader from making each utterance refer back to a unified enunciator. Rather, it is a question of offering something else; the history of the fragmentary construction of fragmented subjectivity in a theoretically infinite language. Crate through Dione demonstrates here that the process whereby she, as "subject" comes to be crystallized at certain moments and then to be diverted, cast adrift again. In this manner, she proposes the activity of writing as not some expression of presignified or determined instances in a life, but rather the process
of language constructing a momentary subjectivity for the human agent who always, by contestatory and resistant use and reception of language, emerges as the place where contradictory discourses are marked.

In psychoanalytic terms too, Joan Crate destabilizes western culture's dominant/subordinate world view and the subsequent dichotomy between subject and object by blurring the boundaries between self and other. In psychoanalytic parlance, Crate's invitation to recognize the other in ourselves entails a reversal and subsequent reincorporation of the displaced projections that occur during ego splitting. Alicia Ostriker in her essay on the role of language in women's poetry remarks, "[the] quest to reintegrate a split self is simultaneously a drive to topple the hierarchy of the sacred and the profane, redeeming and including what culture has exiled and excluded. To deny the other is to deny the self. Conversely, it is dread of what seems loathsome within the self that produces a projection of it onto another" (196).

The claiming or reclaiming of women's identity has been seen as a means to do away with exploitation, objectification and oppression of women. In most disciplines, this urge has given life to a two-fold enterprise; first filling in the gaps of a patriarchal
tradition, and second, encouraging women's active use of the present social structures to ensure that the newly recovered women's tradition will both continue and have a continuing effect on patriarchal institutions. Elaine Showalter in the essay, "Women and the Literary Curriculum" encourages both tactics as ways of rectifying women's relation to dominant modes of literary studies and textual production, on grounds that "Few women can sustain the sense of a positive feminine identity in the face of [male domination of the curricula]. Women are estranged from their own experience and unable to perceive its shape and authenticity, in part because they do not see it mirrored and given resonance in literature" (qtd in Smith 135).

A woman's claim to identity often devolves in some fashion upon a faith in women's essential character or identity which has been chronologically oppressed and suppressed by male domination and such an identity is sometimes assumed to be the ground on which to establish the category 'woman'. Thus, the possibility of woman as an identifiable set of subjects mounting any kind of resistance to patriarchy is foreclosed upon immediately. Partiarchy has defined and placed women as the 'other' with the result that, if women begin to speak and act from the same ground of subjectivity and identity as men have traditionally enjoyed, a resistance is automatically
effected in a sense. The marginalization of femininity by patriarchy is a means by which its own identity can be formulated and guaranteed. Thus, in the promotion of claims to women's identity there is already not only a contestation or a seeking of power, but also a contraction at work.

Lee Maracle effects an attempt to empower women by the very use of the title, I Am Woman. This title could also be regarded as an answer to the problematic of gendered identity. Elizabeth Fox-Genovese, the Afro-American writer in her essay "To Write My Self", comments on the attempt to define selfhood thus. "[G]ender in the sense of society's prescriptions for how to grow up as a man or as a woman is, in stable societies, inculcated in tandem with, indissolubly from, the child's growing sense of who I am. To be an 'I' at all, to be a self, is to belong to a gender" (168).

This belonging to gender is perhaps, very important to native women writers. For, under colonization, the femininity of the coloured woman was erased. The native man might have been stripped of the social attributes of manhood and fatherhood under western colonization. But the native women were the true losers, they had no satisfactory social definition of themselves as women.
Maracle writes, "How many times do you hear from our own brothers, 'Indian women don't whine and cry around, nag or complain.' At least not 'real' or 'true' Indian women. Embodied in that kind of language is the negation of our femininity -- the denial of our womanhood" (17).

The text, thus, is an attempt to define her femininity from her position of invisibility and political and cultural non-existence. Like Sojourner Truth who powerfully addressed the problem and its contradictions in her address "Ar'n't I a Woman?", Lee Maracle too attempts to counter the question: 'Who am I?' In effect, Maracle is insisting on her own femaleness and then querying the relation between her experience of being female and the white middle class experience of being a woman. She elaborates on the depths of the pains and the contradiction of being denied womanhood.

Maracle's assertion "I Am Woman" could be recognized as a challenge to the possible self-satisfaction of white middle class men and women and the patriarchal assumptions of the native male. She counterposes "I" -- the self -- and "woman" in her hostile challenge to the white audience. And the taking up of the autobiographical identity offers Maracle a "standpoint epistemology", "an account of the world as seen from the margins, an account which can expose the falseness of the view from the top
and can transform the margins as well as the center... an account of the world which treats our perspectives not as subjugated or disruptive knowledges, but as primary and constitutive of a different world" (Harstock 171). Her intervention in the disciplinary norms of historiography effects an active displacement of the prevalent white views. Her strong statements like "Catholicism killed our mothers" (122), "Passive resistance is our chief enemy" (99), "To accept a European interpretation of our old ways is foolhardy" (39) and "Without a firm understanding of what our history was before the settlers came to this land, I cannot understand how we are to regain our birthright as caretakers of this land..." (40), reveal a concerted attempt on Maracle's part to reassess white views on native life from the latter's point of view. Her decision that she should "break the chains that imprison me in the present, impede my understanding of the past, and blind me to the future" (40) conveys the extent to which the native mind is imprisoned in the ideology of the oppressor. Thus, through self representation and self-presentation, Maracle exposes the potential to intervene in the comfortable alignments of power relationships.

A few native women writers have responded positively to the demands by psychoanalysis and post-structuralist feminism that one should call into question "the rigid
identity that cramps and binds" (Gallop XII). She does not seek some liberation from identity, for, that would lead to another form of paralysis. Identity, in Gallop's view, must be continually assumed and immediately called into question.

This deconstructionist view on the negative aspects of a "rigid identity" is in keeping with the ideas of radical feminists who warn that a woman's identity lies outside the realms of patriarchal language. Mary Daly observes:

The fact is that the female saying 'I' is alien at every moment to her own speaking and writing. She is broken by the fact that she must enter this language in order to speak or write. As the 'I' is broken, so also is the Inner Eye, the capacity for integrity of knowing/sensing. In this way the Inner Voice of the self's integrity is silenced, the external voice babbles in alien and alienating tongues. (355)

The way out of this alienation is pointed out by both Julia Kristeva and Helen Cixous whose differences do find a meeting point in the theory of the Imaginary or the Semiotic. Kristeva's theories are rooted in psychoanalysis. The semiotic is defined, through the
language of psychoanalysis as being an only partially socialized supplement to the symbolic order. That is, it is linked to a kind of residuary, pre-oedipal aspect of subjectivity. Kristeva makes the case that the semiotic is the effect of the bodily drives which are incompletely repressed when the paternal order has intervened in the mother/child dyad and it is, therefore, attached psychically to the mother's body. Kristeva's semiotic and symbolic are not posed in contradistinction to one another. They both have a part in the construction and constitution of the "subject" and continually cross each other to the extent that together they render "signification as an assymetrical but double process" (Kristeva 80).

This theory about the symbolic and the semiotic continually crossing each other could be regarded as a prelude to Cixous' theory of feminine ecriture, where language is constructed solely in the semiotic. If Joan Crate's splintered identity could be seen as adhering to Kristeva's pre-oedipal, Jovette Marchessault conforms to Cixous' celebratory, sometimes mystical writing which predicates future possibilities on the disruption of all notions of psychic identity. Also, by refusing to fall back onto the idea of a primary or core identity, Marchessault provides a powerful accompaniment to "humanist feminist notions of subjectivity" (Smith 146).
Cixous in "The Laugh of the Medusa" writes that the symbolic world is a phallocentric organization constructed in the tight knot of "a liberal and cultural -- hence political and typically masculine -- economy" (249). She rejects the Freudian/Lacanian proposal that women are necessarily in a negative relation to the symbolic. She wants that phallogocentric economy be de-thought (dépense) — that libidinal as well as economic structures be undone at one swoop of the female body.

Adrienne Rich, too, describes the formation of a "female consciousness" (Lies 18) as a necessary precondition in the construction of a feminine language. In her view, "Patriarchal thought has limited female biology to its own narrow specifications. The feminist vision has recoiled from female biology for these reasons; it will, I believe, come to view our physicality as a resource, rather than a destiny... We must touch the unity and resonance of our physicality, our bond with the natural order, the corporeal ground of our intelligence" (Born 21).

Thus Rich argues the one should not reject the importance of female biology simply because patriarchy has used it to subjugate women. The idea that a woman's language that inscribes female desire could be used as a
resistance to phallogocentric power has become popular since the seventies. The female subject envisioned by this school of thought is centred at the level of the Imaginary, but dispersed in its relations to language and the structures of male domination. The female subject in this schema is constructed by way of a certain stratification dispersal and disruption at the level of the subject's operations in the symbolic, subverted however by a coherence at the unconscious level.

Jovette Marchessault's rebellion against the patriarchal language transcends issues of grammar and stylistics. In order to express her rage against a culture which has severed women from their bodies, from the memory of their foremothers, from themselves, Marchessault had to unmask the taboos and the apparent logic of the dominant language as hypocritical veneers which hide the confusion and the pain of the oppressed. To accomplish the elevation of the feminine, she deviates constantly from a purely autobiographical discourse in order to insert mature feminist observation and philosophical argumentation alongside the more poetic descriptions of her grandmother's intuitive comprehension of life and her own youthful discoveries and disappointments.
In *Mother of the Grass*, the young autobiographical protagonist remains unnamed until the novel's final page. This is done primarily because of the author's desire to establish a continual link in her narrative between her own story and those of countless other mothers, daughters and grandmothers. But the final naming of the text's protagonist is also a symbolic inscription of the female writer herself, signaling her ultimate rejection of the patriarchal and materialist values she had previously adopted to survive in the modern urban sphere, then came to loathe as she began to view the world through her grandmother's eyes. Ironically, it is the event of her grandmother's death that gives Jovette Marchessault the necessary strength to recognize and accept the significance of her own female lineage and difference:

My grandmother's death unclenched something in me. First, a tumbling of the fears which fell to dust, the circling and so gentle motion of her arms around me when I was little... my grandmother's words, my only inheritance... my most precious possession. It was that which gave me the strength to pick up the phone, to say, 'Hello Grosslot, this is Jovette Marchessault and I will not be back today, or tomorrow, or the day after. It is over. (173)
Precipitated by the passing of one woman's life, the narrative closure paradoxically opens up and liberates the life of another. The text of Mother of the Grass is, in effect, both the creative product and the poetic symbol of freedom.

Multiple Identities

The subject 'coloured woman' has moved from a positioning as an object of oppression to one as a subject who responds to oppression through multiple modes of resistant self-understanding. This has led to the discussion of "a multiplicity of identity" or "plural selves" (Espinoza 48). Embracing plural identities can be a liberatory practice for women who often find themselves committed to multiple subject positions. But it could also tear the subject under reference in many directions when it derives from the hegemonic legislation of reality leading to the fear, as voiced by Anzaldua, that "they would chop me up into little fragments" (Bridge 205).

But many writers assert that a commitment to identity politics is not at odds with multiplicity. For instance, the Combahee River Collective -- a group of coloured lesbian activists in 1977 presented a theory of identity politics based on multiple oppressions. They were "concerned with any situation that impinges upon the lives of women, Third World and working people" and they
indicted White Feminist racism after affirming their own "vision of a revolutionary society" (Anzaldua 217-18). Recognizing the multiplicity of identity and oppression, they asserted that racial, sexual, heterosexual and class oppressions were often enacted simultaneously.

Lee Maracle, a practitioner of the powerful subject position assumes multiple identity in I Am Woman. She takes up her position as a spokesperson for both natives and for women. While speaking about the need for women to empower themselves, Maracle writes, "We look at males when they speak and stare off into space when a woman steps assertively into the breach of leadership. Men who stand up and passionately articulate our aspirations about sovereignty are revered as powerful leaders, women who do so are 'intimidating'. We mock the liberation of womanhood" (18).

In spite of her preoccupation with native feminism, Maracle continues to raise her voice against white racism:

To win we must plan in the cellars and attics, lurking in the dark with one eye cast about for the enemy. In our heart of hearts, we know the enemy is a beast that will stop at nothing to keep his world intact.... We know the enemy is ever watchful, on guard day and night against the
potential threat we all pose. To plan, we must learn to sum up our history -- not the history of betrayal but the history of our resistance. We must learn from our mistakes and chart the course for our eventual victory. (95)

Maracle's voice is most vitriolic when she raises her voice in support of the bodily-oppressed -- the rape victims among native women. She writes about natives being "spiritually dead people", warmed up and forced to behave as if they were alive. "I am certain it is because we have been raped. Our men know that we have been raped. They watched it happen. Some of the rape we have been subjected to was inflicted by them. Some of them were our fathers and our brothers. We are like a bunch of soft knot in dead trees, chopped down by white men, the refuse left for our own men-folk" (56).

Eventhough Maracle is not a lesbian, in the essay "Isn't Love a Given?", she ponders over the question of homosexuality:

Having the freedom to love, be loved, determine the nature of the physical expression of that love, the power to name it, govern it, is liberating, whether the person you enjoy this freedom with is the same sex as you or different
But, such stances on the multiplicity of oppressions, especially by lesbian writers are severely criticized. Diana Fuss observes that the case of the Combahee River Collective is a problematic example of lesbian identity politics deployed in the context of social struggle. Referring to the particular identity politics of coloured lesbians, Fuss remarks that they advance a definition of identity politics that lacks "a full awareness of the complicated processes of identity formation, both physical and social" (100). Fuss argues that gay and lesbian activists attempt to establish a causal relationship between identity and politics, invoking confused binary choices in which the subject is expected to "claim" or "discover" a ready-made identity or to "make" and "construct" such an identity out of scratch (99). She further argues that here "the link between identity and politics is causally and technologically defined while, "for practitioners of identity politics, identity necessarily determines a particular kind of politics" (99).
Such statements undermine the related interests of lesbian writing. To relate their identity only to their sexuality would be too prejudiced a view. Marchessault's interests in feminism, her anxiety over the issues of racism, destabilization of nature and the deteriorating effects of technology are all portrayed vibrantly in the three novels of her trilogy. As a speaking subject of the newly constructed discursive formation of counter discourse, Marchessault is well aware of her subjectivity across a multiplicity of discourses: feminist, lesbian, nationalist, racial, socio-economic and historical. The peculiarity of this displacement across several identities perhaps implies a multiplicity of positions from which she is driven to grasp or understand herself and her relations with the real.

Chela Sandoval in her work on U.S. Third World Feminism formulates the theory that "oppositional consciousness" becomes possible only when the "subject can learn to identify, develop and control the means of ideology, that is, marshal the knowledge necessary to 'break with [dominant] ideology' while also speaking in and from within ideology" (2). Thus when women of colour can identify the ideological implications of their "half dozen categories of marginality", they can also begin to create a space for oppositional consciousness.
The valorization of the multiple identities receives accolade from none other than Foucault who emphasizes the "relational character" of power, whose "existence depends on a multiplicity of points of resistance" (Sexuality 95). "From Foucault's perspective, instead of examining power as the key to understanding and dismantling subordinations, it might be better to examine resistance and struggle" (Smart 135). Like power, resistance is not a homogenous, fixed phenomenon: it is pluralized, "diverse in form, heterogeneous, mobile and transitory" (Cousins and Hussain 242). He considered resistance to be an exercise of power, as a projection of alternative truths. To him, liberation could be identified with resistance, the acting out of refusal at multiple points of power relations (Wolin 181).

Marchessault's body-writing finds support in Foucault's theory that the attack on bio-power should rally around "bodies and pleasures" (Sexuality 157). The frequency with which Foucault designates the body as the target of power lends credence to the critical view that Foucault presupposes that the body is an essential subject. Foucault also insists that our subjectivity, our identity and our sexuality are intimately linked. They do not exist outside of or prior to language and representation, but are actually brought into play by discursive strategies and representational practices. The
relationship between the body and discourse or power is not a negative one as power renders the body active and productive. Sexuality and identity can only be understood, then, in terms of the complicated and often paradoxical ways in which pleasures, knowledges and power are produced and disciplined in "language, and institutionalized across multiple social fields" (Martin 278).

That women writers can resist totalizing, universalizing and essentializing identity categories and still be able to act has been proved beyond doubt by Jovette Marchessault and Joan Crate. They seem to share Judith Butler's view that political action is not possible but more likely if we refuse to totalize or essentialize woman. Butler suggests that it would be better to see "women" as "an undesignatable field of differences" rather than as a totalized "identity category" so that the term can become "a site of permanent openness and resignifiability" (16). While keeping an open mind to the post-structuralist /post-modernist notions on challenging the coherent, autonomous subject, it is also necessary to remember that both postcolonial writers and women writers must work first to assert and affirm a denied or alienated subjectivity. For writers like Lee Maracle, who write from the insecure intersections of racism and sexism, the radical post-modern challenges could appear to be the
luxury of the dominant order which can afford to challenge
that which it securely possesses.

Writing Resistance

In spite of their differences, post-modernism and
postcolonial feminist writing have overlapping concerns in
form, theme and strategy. In critiquing traditions,
rejecting the universal (male) subject, embracing
differences, rethinking margin/centre dichotomies,
desconstructing existing power structures and in re-
visioning of history, post-modernism might appear to be a
natural ally of postcolonial feminism. But nowhere is
their similarity more obvious than in their "incredulity
toward metanarratives" (Lyotard XXIV). A detailed
discussion of the inversion of these "masternarratives --
narratives of mastery, of man seeking his telos in the
conquest of nature" (Sarup 132) will be taken up later in
this thesis.

Counter Discourse is a term coined by Richard
Terdiman to characterize the theory and practice of
symbolic resistance. It is also the means of producing
genuine change against the "capacity of established
discourses to ignore or absorb would-be subversion" (13).
Or, in other words, it is a subversive strategy whereby
"the margins of the nation displace the centre: the
peoples of the periphery return to write the history and fiction of the metropolis" (Bhabha, *Nation* 6).

The attempts to create a Counter Discourse was not an assuaging process for the postcolonial because any attempt to hold a subject position turned into a mockery with the stereotypes intervening in the discursive fields of the natives. Aijaz Ahmad portrays the dilemma of the postcolonial when he writes:

Any attempt to know the world as a whole, as to hold that it is open to rational comprehension, let alone the desire to change it, was to be dismissed as a contemptible attempt to construct 'grand narratives' and 'totalizing' (totalitarian?) knowledges ... Power was universal and immutable; resistance could only be local; knowledge, even of power, always partial. Affiliations could only be shifting and multiple; to speak of a stable subject position was to chase the chimera of the 'myth of origins'. (69)

In spite of the fact that the counter-discourse is constructed to counter the established discourses, it can be identified only by reference to the institutions to which it relates and by the position from which it comes and which it marks out for the speaker. As Richard
Terdiman has pointed out counter discourses are always interlocked with and parasitic on the dominant they contest, "working as opposition without effacing the antagonist, inhabiting and struggling with the dominant which inhabits them" (Parry 88).

From this, what emerges is the fact that the prevailing discourse could be countered, but not overthrown, by anything keeping to its terms and its terrain. What could speak beside it, on its terrain, was a counter discourse which would essentially surround the antagonist and attempt to neutralize or explode it. The criticism that the discourse of resistance is often not enough to break the hold of prevailing ideologies appears to have a true ring as it is often caught between negativity (rejecting what is dominantly affirmed) and complicity (granting primacy to what it opposes).

The native women writers discussed here certainly do reject the tropes imposed by dominant discourse, but they are also guilty of complicity in that in their very opposition to concepts of racism, patriarchy and religious intervention, they also unknowingly assert their primacy. A good example of such complicity is to be seen in Lee Maracle's *I Am Woman*.
Early in the book she stresses the fact that the book is not meant for Europeans. "If you do not find yourselves spoken to, it is not because I intend rudeness— you just don’t concern me now," (10) writes Maracle. But evident all through the text is the implied reader, the 'white' you. In "Heartless Teachers" Maracle reprimands teachers for distorting history: "You taught my child that, here, on the West Coast, we were cannibals" (79). Ardent as she is in her attack on colonialism, Maracle is unable to explode the myth of the centrality of the White reader. Thus the same eurocentrism which she attempts to dismantle is strengthened by her vigorous attack on it. "In the interest of humanity, you ought to sound the death-knell of your own decadent ways and the renaissance of my ways. Such things as genocide, confinement and cultural prohibition are not part of my ways. We were almost obliterated by your ancestors" (82).

In spite of such deterrents in the practice of counter discourse, native writers by adopting a series of tactics like revisionary historicism, mimicry, guerilla ethnography and reversal of myths have succeeded in positioning themselves as the new centres of power. Their complicity would be explained as a means by which previously muted groups attempt to communicate in the dominant mode, for, "in any situation, only the dominant mode of the relevant group will be 'heard' or 'listened
to'. The 'muted groups' in any context, if they wish to communicate, must express themselves in terms of this mode, rather than in ones which they might otherwise have generated independently" (Ardener 20).

Since most of the tactics of resistance writing will be discussed under both postcolonialism and feminism in the following chapters, the discussion in this chapter is limited to the specialist modes of resistance writing like new schemata, mimicry, revisionary historicism and revisionary ethnography.

For most writers of resistance literature, cultural production plays a decisive and critical role in the activation of what Edward Said referred to as a "repressed or resistant history" ("Orientalism Reconsidered" 94). Resistance literature is seen as immediately and directly involved in a struggle against ascendant or dominant forms of ideological and cultural production. And this involves the inversion of schematic knowledge as assessed by white writers and patriarchy.

For any discourse to be intelligible, it is essential that the reader be able to adjust to an existing schemata so that the mind, stimulated either by key linguistic items in the text or by the context, activates a schema,
and uses it to make sense of the discourse. In the context of the theories where schematic knowledge is seen as a crucial component of a language user's competence and therefore also of central importance in language acquisition (Cook 46); it is necessary for a native writer to break the barriers of the reader's understanding. This could be done by opting for known schemata and adhering to them so that the reader could identify it in any context and understand the discourse. But in native-centred texts written by the white authors, one could perceive an adherence to definite schemata through a misrepresentation of traditional native values and beliefs. By using stereotypes and by describing native rituals, native spirituality and native mysticism, non-native writers force the schemata onto the reader's minds.

The lengthy descriptions of family relationships in Maracle's novels, the discussion of the problem of alcoholism and the presence of the Grandmother in Jovette Marchessault's novels—all are instances which prove that the ordering of the discourse is determined by the writer's hypothesis about what the reader does and does not know.

Schemata are definitely not fixed structures. The process of "schema refreshment" (Cook 191) undertakes a renewal of existing schemata and this involves the process
of "schema disruption." These may be divided into two types—those which disrupt schemata through conventional text and language structures and those whose disruption is matched by deviant text and language structure (192).

The former category is undertaken both by Lee Maracle and Joan Crate. Maracle's creation of strong subject-positions in I Am Woman, Ravensong and Sundogs, her portrayal of the power of orality in these novels and the depiction of urbanized Indian families in Canada as opposed to the existing ideas of native life are all instances of disruption of schemata through conventional text and language.

Guy Cook in his book Discourse and Literature discusses the modes of schema formation and also comments on the term schema disruption. "Deviant language may change language schemata and a deviant world may change world schemata" (204).

Deviant language is employed by Jovette Marchessault in her acceptance of l'ecriture feminine. In her epic of origins, Like a Child of the Earth, the protagonist's very movement through flight and space to earth and her nomadic wanderings disrupt the expectancies of the reader. In the second novel of the trilogy, Mother of the Grass,
Marchessault disrupts all schemata by writing in a style that joins in the flood tide of women's speech and by reversing the myth of Creation. She displaces the Christian creation myth of the fecundating divine Father's Word. This new myth locates the origins of creation in the woman's body and gives a visionary sense of what the future might be when women's power is recognized. White Pebbles in the Dark Forests is deviant in form, language and content. Because of the dialogue form, the schemata is not predictable. The discourse here is the creation of two or more people in interaction, and thus only partly under the control of one individual. That this discourse is in the written form and not the spoken certainly does signify that it is a pre-meditated work, but the presence of two or more voices incorporated into the text makes it a cause for disruption.

Marchessault's Lesbian Triptych also disrupts schemata on all levels. In the first narrative of this Triptych, "A Lesbian Chronicle", she traces a lesbian heroine's journey from the dark ages of religious bigotry to the bright and joyous realm of a woman centred culture. The child protagonist of this section, both a prophet who foretells the coming of a new feminist era and a fighter against the heterosexual ideology of male supremacy finds no parallel in literature. To subvert the traditional bourgeois language of its facade of rationality,
Marchessault experiments with the sound of words, the analogous formation of idioms and the emergence of the absurd. In fact, the power of the phonetic language to shape new perceptions is illustrated at the beginning when the young girl's discovery of the choke of a car produces a linguistic illumination. The words, "choke" and "bloke" become so closely associated in her mind that a new truth dawns on her: "Her bloke! Her choke! After my illumination, my etymological intuition in the shed, they were, for me, the same thing. They had the same function -- to throttle" (39). Similarly, the author's play on the sound and rhythm of idioms succeeds in communicating feelings of anger which might never surface in a purely rational discourse. The following passage describes men harassing young girls at the end of the school day,

They looked at me as I passed: Misss Tsss! Tsss! They licked their chops as they saw me walking by, a walking Adam's rib. Good enough to eat! I heard them sharpen their teeth, I heard their mouths watering, I heard them drool as they took out their sharp and pointy tools. They would devour my eyes, suck my marrow, gnaw my bones, strip off my skin. They wanted to cook me in the oven with their radioactive mushrooms. Oh, what a nice piece! A nice piece of meat! (61)
In order to communicate women's true perceptions of reality, Marchessault goes one step further when she re-examines words, the very terms which shape our thinking and which mirror the prevailing attitudes of the class in power. Thus, the word "Feast" means public rejoicing to the dominant culture and the same term signified "grief, suffering, and bottomless descents into despair... guilt, punishment, redemption, permanent sacrifice, a flight into nothingness, humiliation, flagellation" (41) to the author. These semantic differences account for the author's desire to create other expressions and to give new meanings to a vocabulary which is incapable of expressing the feelings of the down trodden. Again, the words "road" and "sidewalk" come to mean the gender roles in which the patriarchal culture imprisons women. The irony within the title "Angelmakers" -- the makers of angels and abortionists also disrupt all our readerly expectations. The creation of a pre-patriarchal world in "The Night Cows" also helps Marchessault to appropriate deviant modes of resistance writing. Thus by means of conventional as well as non-conventional methods, the native women writers engage in "schema disruption" and subsequent interruption into the semiotic field of the dominant discourse.

Another seemingly compliant narrative mode employed by writers of resistance literature is that of mimicry.
It is a term in postcolonial theory which describes the ambivalent relationship between the colonizer and the colonized. When colonial discourse encourages the colonized subject to 'mimic' the colonizer, by adopting the latter's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of these traits. Rather, the result is a "blurred copy" of the colonizer that can be quite threatening (Ashcroft, Griffiths and Tiffin 139). This is because mimicry is never very far from mockery, since it can appear to parody whatever it mimics. This attribute of mimicry has been well appropriated by Native Indian Writers too. The ability of mimicry to locate a crack in the certainty of colonial dominance and an uncertainty in its control of the behaviour of the colonized could very well strengthen the cause of counter discourse.

For Homi Bhabha mimicry is the process by which the colonized subject is reproduced as "almost the same, but not quite" (Location 86). The copying of the colonizing culture, behaviours, manners and values by the colonized contains both mockery and a certain 'menace', "so that mimicry is at once resemblance and menace" (86). In her portrayal of the character Dione, Joan Crate in Breathing Water mimics the urbanized life of White Canadians. The submergence of her Indian self disrupts the very
subjectivity of the protagonist. Her 'almost-white' lifestyle, her imprisonment within the confines of modern amenities like the "dishwasher, the washer and dryer, the vacuflo, the garburator, stereo, radio and tv" (33) gives her no respite from the frustration and marital boredom she suffers. The ending of the novel is perhaps ambivalent, with Dione, after a long string of sexual (mis)adventures, returns home to become a dutiful wife. But this is in no way shown to be the best option, since one sees Dione, not as a happy wife, but as one who is forced to reconcile with her lot. The endless drudgery of partying and inconsequential small talk is presented even after Dione's transformation. In effect, Dione, like the wife of the son of the sea, learns to breathe in water, to live in hostile company.

The threat inherent in mimicry is brought down to a minimal level in this text. This threat comes not from an overt resistance but from the way in which it continually suggests an identity not quite like the colonizer. This identity of the colonial subject -- "almost the same but not quite" (Bhabha, Location 86) -- means that the colonial culture is always potentially and strategically insurgent. This insurgence could be seen in the almost-assimilated character Marianne in Lee Maracle's Sundogs too.
Resistance literature, in order to maintain its relevance in the discursive field has to frequently interpret its importance in the present. And appeals to the past are among the commonest of strategies in interpretations of the present. In Said's view, "What animates such appeals is not only disagreement about what happened in the past and what the past was, but uncertainty about whether the past really is past, over and concluded, or whether it continues, albeit in different forms, perhaps. This problem animates all sorts of discussions -- about influence, about blame and judgement, about present actualities and future priorities" (Culture 1).

Most native writers bear their past within them as scars of humiliating wounds. If in the past they had read the great colonial metanarratives and had interpreted themselves along colonial lines of representations, native writers today are in a position to re-interpret not just themselves but also the white community. And nowhere is this more visible than in the ethnographic studies of whites by natives.

Ethnography, in anthropological terms, refers to a social research method whereby the ethnographer "participates, overtly or covertly, in people's daily lives for an extended period of time, watching what
happens, listening to what is said, asking questions; in fact collecting whatever data are available to throw light on the issues with which he or she is concerned" (Hammersley and Atkinson 2). In counter discourse, the role played by ethnography is more significant. It has experienced vigorous debates about the status of reflexivity, the extent to which the ethnographer is conscious of his or her own subject position. Or, in other words, the importance of the ethnographer has been enhanced as only a person who could assert his/her subjectivity could begin to study another's life.

Clifford Geertz argues that with the demise of colonialism, "the west can no longer present itself as the unique purveyor of anthropological knowledge about others" (22). Clifford is optimistic about ethnography's ability to shake off its western epistemological legacy, and in his book, The Predicament of Culture (1988), he surveys several modes of ethnographic writing. While ethnographic writing "cannot entirely escape the reductionist use of dichotomies and essences, it can at least struggle self-consciously to avoid portraying abstract ahistorical "others" (23). Despite the earlier role of ethnography in the colonial enterprise (where rigid lines were drawn regarding the life and culture of the colonized), Clifford propounds the need for a decentred ethnographic practice,
which takes into account and explodes, its colonial history. Such arguments as "it is more than ever crucial for different peoples to form complex concrete images of one another, as well as of the relationships of knowledge and power that connect them" (Geertz 23) give credence to the belief that ethnography is a subversive tool in the hands of the native writers.

A revisionist ethnography of sorts is attempted by Lee Maracle. The protagonist in Maracle's Ravensong, Stacey makes a study of white community's attitude to sex and sin and comes to the conclusion that the native communities were more mature in their attitudes towards life. This aspect of ethnography will be dealt with later in the chapter "From the Margins of the Margin." Again, in Stacey's opinion, her extended family was more closely knit than her friend Carol's nuclear family. When Mrs. Snowden, Carol's mother greeted the two friends enthusiastically, Stacey feels a wave of endless cynicism "stitching itself to her insides", "This greeting seemed both false and fitting, almost characteristic of their world. Stacey knew most of the children of white town were transient visitors in the lives of their parents. Carol had told her she was expected to move out to fend for herself as soon as she turned eighteen. The enthusiasm now seemed so fake" (33).
The dinner at the Snowdens' that subsequently followed too leaves bitter thoughts in Stacey's mind. The exaggerated etiquettes at the dinner table and the propriety of topics discussed at the table -- all appear wierd and snobbish in Stacey's eyes. Stacey excuses herself from the table to avoid being a participant in "the Snowden masquerade" (37).

The narrative, at this point is interlaced with memories of her own family, the warmth and the unity surrounding family dinners. Even though Lee Maracle does not attempt to make an ethnographic study, in the anthropological sense of the term, she certainly does empower a character to re-create and re-vision the life of the colonizers.

One aspect of European ethnography -- the presumption over "the native's incapacity to intervene in scientific discourse" (Said, Culture 35) is proved wrong by Jovette Marchessault in White Pebbles in the Dark Forests. The novel is a protest against the destructive uses of modern science, the torture of animals in the name of research, and the adaptation of space technology for ulterior motives. "What seemed at the beginning, to be an extraordinary adventure marked by the spirit of romance", observes the narrator referring to the beginning of aviation at the turn of the century, "was transformed,
with demented speed, into a gigantic enterprise of death" (53). Marchessault proceeds to give us details of airplanes:

For the aviatrixes and aviator of the '20s, the biplane was the best kind of airplane. Brought into the world by Deperdussin -- it was the first plane to break the two hundreds kph mark in full flight....

Equipped with the famous Hispane - Suiza engine, the Spad could attain an engine speed of 215 kph. At cruising speed, it could remain aloft for close to six hours; at top speed, for more than two. From head to tail, with its flexed canvas, its stabilizer with its triangular aileron, all it carried into the sky was streamlined. Even the propeller blades, painted like saw teeth, pushed it toward the sky where it was metamorphosed into a bird of prey in colour, in music, going at the same pace as the clouds and the wind. (54-5)

In her very effective counter discourse, Marchessault also suggests that one reason for the malady that destroys the late twentieth century spirit is the extent of animal torture in our time. She writes, "Since 1945, around a
billion dogs have been tortured to the point of death" (88). And again she enumerates the victims of the animal kingdom: "Eighteen million turtles dead with electrodes buried in their brains, for monkeys, rabbits, cats, mice, and calves, the figure of six billion is conservative" (88). Marchessault, very effectively criticizes the narrow selfish interest of modernity. Only a return to the natural ways of life -- of caring, sharing and healing -- could spell a future for mankind. By using her narrative to discuss the destructive tendencies of the modern man, Marchessault intervenes in the discursive field of the patriarchal eurocentric discourse.

Revisionary historiography is another tactic to be employed in resistance literature as any culture that seeks to become independent of imperialism has to imagine its own past. Using the Ariel-Caliban metaphor and their colonized status and relating them to postcolonial theory could prove a point or two in this context. In Said's opinion, the native could be like Ariel, a willing servant of Prospero. When he gains his freedom he returns to his native element, a sort of bourgeois native untroubled by his collaboration with Prospero. A second choice is to do it like Caliban, aware of and accepting his mongrel past but not disabled for future development. A third choice is to be a Caliban who shed his current servitude and
physical disfigurements in the process of discovering his essential, pre-colonial self (Culture 258).

The third choice has been taken up by most writers of resistance literature. And only recently have the westerners become aware that "what they have to say about the history and the cultures of 'subordinate' peoples is challengeable by the people themselves, people who a few years back were simply incorporated, culture, land, history and all into the great western empires and their disciplinary discourses" (Said, Culture 235).

Rewriting history involves a comprehensive, objective perspective and this objectivity, it was believed, till recently, to be the prerogative of the white colonizers. Reclaiming history involves not just the valorization of the collective histories repressed by the colonizers but also "addressing the significance of personal histories within the large histories of the nation" (Ahmad 109). And while the histories of the Indian communities and their struggles are spotlighted, many of the writers under discussion also seek to make significant the personal stories of people like Louis Riel, Elijah Harper and others.

In her collection of essays, I Am Woman, Lee Maracle makes a pertinent observation on the issue of rewriting
history: "Once we understand what kind of world they have created, then we can figure out what kind of world we can re-create" (90). To discover the slips and blunders in the history written by the settlers and to dispute them demands a good deal of objectivity and hence rewriting history is a difficult task that demands scholarship and tenacity. The reconstruction of history is even more difficult for a Native Indian because there are instances where whole cultures have been destroyed.

Lee Maracle turns her ire on "heartless teachers" (79) who helped propagate the idea that Native Indians were cannibals:

You give my children Europe to emulate, respect and learn from, and at the same time, debase Native peoples' national roots. Who is going to insist that Europe's descendants in my homeland learn from and emulate the heroes and bright moments in our history? Which European child in your classroom knows of Khatsalana, Coquitlam, Capilano or our much lauded (by us) statesman and self-taught constitutional lawyer, Andrew Paull ?. (80)

Lee Maracle believes that Native Indians will attain equality only when their "separate history is recognized"
(80), for until then the myths of decadence and cannibalism propagated by the settler's history would dog them. She declares very optimistically that as Indians become more and more capable of countering the settlers in their own domain, "a new history will ... be written by those who would change the course of history" (91).

Jovette Marchessault attempts to change the course of history when she in Like a Child of the Earth, presents us with an alternate history. Her reworking of Columbus' exploits finds support in Aijaz Ahmad's claim that "Columbus was following a Christian vision of being the first man, Adam naming the world" (24). Ahmad's contention that the landfall at Guanahani led to the death and enslavement of most of the indigenous people and the headlong exploitation of their resources is in clear opposition to the settlers' claim that their first priority was to civilize the demoniac indigenes. Ahmad notes, "One in three of the indigenous population of Hispaniola were dead within two years of Columbus' arrival; in thirty years they had all been wiped out. What torture, disease and imprisonment did not achieve, mass suicide completed" (25).

Marchessault, in her first novel of the trilogy, Like a Child of the Earth, moves like a guerilla leader in
action, subtly yet decisively, proving point by point, the falsity of European historical assumptions. She attempts to wrest the native expropriated history of the indigenes back, reappropriate it for themselves in order to reconstruct a new world historical order. The protagonist in the novel makes a unique journey across all America, past cornfields haunted by Jack Kerouac's ghost, to Montreal, and back through time to Columbus. And here, she portrays the navigator -- Christopher Columbus -- as he appeared to the natives, not as the greatest explorer of his time, but as a savage greedy for gold. Marchessault's account of the man as one who "shot and killed a number of savages with his crossbows in order to teach [the Indians] respect for the weapons of Castille is in keeping with Aijaz Ahmad's perception of the same event. Again, she portrays Colonel William Cody not as a hero from the American West, but as a "bloody killer". She writes:

One day Colonel William Cody appeared, the most bloody killer yet, an assassin designated by the army, by the railway companies, and by the traders in skin and leather. Colonel William Cody alias Buffalo Bill, came with his death, clear-eyed, determined to satisfy his employers and organized a systematic massacre... He killed indefatigably, helped by an army of worms...
Buffalo Bill multiplied like an earthworm and in no time the fanfare of their hooves was buried once and for all in the Native American earth. (135)

In this context, Marchessault also makes subtle attack along other lines too. "In 1889, in the days of Colonel William Cody, alias Buffalo Bill, the year that saw the death of Joe Beef and the birth of Adolph Hitler, five hundred and forty bison were counted on the Native American land" (136).

By juxtaposing the legendary hero Buffalo Bill with Joe Beef and Adolph Hitler, Marchessault attempts a guerilla ambush of sorts.

Marchessault's attempt in this novel is to acquaint herself with the Native North American geography, in order to appropriate it imaginatively for herself and for aboriginal people, in defiance of Columbus and Buffalo Bill and several hundred years of colonization.

Writers like Lee Maracle have also passed the test of objectivity. Eventhough she thinks highly of the American Indian Movement (AIM), she does not allow her love for her community to blind her eyes towards the mistakes committed by native activists. She attributes the failure of AIM at
Wounded Knee to the lack of leadership within the movement. She amplifies:

The most vocal and articulate males, those who conducted themselves the most like arrogant whitemen, were interviewed and reported on over and over again. Touted as leaders, these men overshadowed the issue. The real goals of the occupation were lost in the shuffle. The leadership clique entrenched itself. These leaders began to hire themselves out for speaking tours, initially to raise money for the wounded knee trials. Later they began to live off the movement rather than for it. (98)

Having been a supporter of the AIM in the past, and having seen the rise and fall of the youth movement, Lee Maracle is vehement in her attack on the so called leaders of the movement. As a native intellectual ["I confess that I am an intellectual" (102)], Maracle does not let the fascist tendencies of AIM go unquestioned. Armed with her previous weapons with which she had attacked western domination, Maracle is able to criticize, with more vigour, more rage and more insight, the patterns and structures of domination within the community.
The narratives discussed above not only actively participate in the creation of counter discourse, but also answer Gayatri Spivak's question "Can the Subaltern Speak?". They have proved that the subaltern can not only speak, but also effectively participate in the ongoing debates of post colonial theory and practice and thus meet the enemy from their own sites of resistance.


Espinoza, Dione. "Women of Color and Identity Politics." Other Sisterhoods: Literary Theory and U.S. Women of


Goldie, Terry. Fear and Temptation: The Image of the Indigene in Canadian, Australian and New Zealand


