“The Old Ones that Sing to You in Your Dreams”:

An Examination of Trickster Methodology in Eden Robinson’s *Trickster Trilogy*

by

Karlene Harvey

B.F.A., Emily Carr University of Art and Design, 2007

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

THE FACULTY OF GRADUATE AND POSTDOCTORAL STUDIES

(English)

THE UNIVERSITY OF BRITISH COLUMBIA

(Vancouver)

May 2022

© Karlene Harvey, 2022

The following individuals certify that they have read and recommend to the Faculty of Graduate and Postdoctoral Studies for acceptance, a thesis entitled:

“The Old Ones That Sing to You in Your Dreams”: An Examination of Trickster Methodology in Eden Robinson’s *Trickster Trilogy*

submitted by Karlene Harvey in partial fulfillment of the requirements for

the degree of Master of Arts

in English

Examining Committee:

Dr. Daniel Justice, English Language and Literatures, UBC
Supervisor

Dr. Danielle Wong, English Language and Literatures, UBC
Supervisory Committee Member

Abstract

This thesis examines Eden Robinson's *Trickster Trilogy* series through theoretical trickster discourse as opposed to a comparison to the Canadian Gothic. Part of this focus will consider the complications with subsuming distinct Indigenous storytelling practices into Canadian literary categories. One consequence of relying on this form of critique is that it omits the specific and unique histories and ideologies of the Indigenous Nations from which these trickster stories originate. It becomes especially problematic when comparing modern Indigenous stories to the Canadian Gothic due to how Indigenous peoples frequently appear within the Gothic tradition as historical, ghostly, or only from the past.

Robinson bases this story on Heiltsuk and Haisla trickster stories to put this story in conversation with the experiences of Indigenous youth in modern-day society. These methodologies are not historical; they necessitate ongoing modernization and comprehension. This ensures these stories function as an activation point for contemporary Indigenous listeners and readers to reflect and reconnect their locality with their distinct cultural values. This thesis will explore how the *Trickster Trilogy* reinforces Indigenous lifeways, dialogue, and resilience by centering on trickster story methodologies.

Lay Summary

Indigenous and non-Indigenous readers widely read Eden Robinson's popular *Trickster Trilogy*; the series was so successful that it was adapted into a television show that premiered on Canadian networks in 2020. The challenge with mass consumption by a broad reader and viewer audience is that many people may misunderstand the cultural significance integrated into her stories. A critical examination must occur to understand how tricksters function within narratives; otherwise, the trickster is viewed as a form of spectacle. Robinson's books stem directly from her Haisla and Heiltsuk upbringing. She adapts these stories into a contemporary format for a broader readership. The *Trickster Trilogy* is an example of how to adapt trickster storytelling for a modern reader audience. In doing so, there are lessons on how Indigenous youth may see themselves within these distinct characters and the more prominent metaphors of how to find connections to one's cultural identity and ancestry.

Preface

This thesis is original, unpublished, independent work by the author, Karlene Harvey.

Table of Contents

Abstract iii

Lay Summary iv

Preface v

Table of Contents vi

Acknowledgements vii

Chapter 1: Introduction 1

1.1 Background 1

1.2 Project Overview 3

1.3 Settler-Colonial Façade 7

1.4 Reader as Witness 8

Chapter 2: Canadian Gothic and the Construction of Settlement 13

Chapter 3: Trickster Methodologies 18

3.1 The Settler Gaze 18

3.2 The Trouble with Mainstream Tricksters 23

Chapter 4: The Trickster Chapters 29

4.1 You and I: A Trickster Invitation 31

4.2 Trust, Skepticism, and Trickster Persuasion 36

4.3 End of the World(s): Destruction and Re-Creation 42

Chapter 5: Conclusion 46

Bibliography 58

Acknowledgements

I am incredibly thankful to many people who have supported me throughout my academic journey.

Sechanalyagh (thank you) to my supervisory committee, Dr. Daniel Heath Justice and Dr. Danielle Wong. The theoretical work and ideas that Dr. Daniel Heath Justice has shared with me have been intrinsic to my exploration of Indigenous literature. I am deeply thankful for his support during my preparation for graduate studies and throughout my Master's degree program. I am very thankful for the support of Dr. Danielle Wong. Her guidance and feedback has helped me grow as a writer and our conversations have always inspired me to think bigger.

I am incredibly grateful to the UBC English Graduate department for supporting my academic journey. Special thank you to Dr. Suzy Anger, Dr. Miranda Burgess, Dr. Lorraine Weir, and Christie MacLeod. Sechanalyagh to my Tsilhqot'in Nation and the support they have provided me with my education. Thank you to my friends, colleagues, and faculty members who have offered guidance, support, and well wishes throughout my program.

I sincerely appreciate the Indigenous youth I have met throughout my life. Many of these young people are incredibly inspiring to me, and it is an absolute privilege to get to know them and learn about their goals and dreams.

I am deeply thankful for the encouragement and support from my family. Our conversations and talks over dinner are not just a simple space to share a meal. It is a place where spirited exchanges happen, and it is incredibly healing to me. The laughter we share holds this space for generations to come.

A heartfelt thank you to my partner, Christopher. Your kindness and endless encouragement have made this academic pursuit possible for me.

A special thank you to Isabelle Yeqox, who has been with me throughout this writing process. Your heartbeat dreams of a world beyond this present one. Qungh natezesjah.

Chapter 1: Introduction

1.1 Background

This thesis explores how Eden Robinson's *Trickster Trilogy* invokes trickster storytelling methodologies that require activate listening and participation by the readership.[1] Tricksters are known for causing disruption; they change lives, worlds, and environments within a narrative. The meaning of these stories also impacts the world of the reader because the lessons from these trickster stories ripple outward to cause reflection and changed perspectives. Robinson is masterful in creating worlds that weave in spectral figures, magic, and supernatural elements. She layers stories and histories from her Haisla and Heiltsuk heritage upon contemporary experiences of Indigenous people. Robinson's stories frequently depict Indigenous youth trying to understand their cultural identity and connection to land while living in a colonized society.[2] In the *Trickster Trilogy*, this occurs through the protagonist Jared who must accept his ancestry and his future as a new trickster.

As a Tsilhqot'in and Syilx person, I initially found myself drawn to the *Trickster Trilogy* because Jared's journey to understand his ancestral heritage and cultural identity resonated with my own experiences as an Indigenous youth. Her stories depict diverse Indigenous experiences that occur within a multigenerational context. Many of these characters are finding their connection to culture and heritage at a different pace from one another. They determine their connection on their own terms. For example, in her celebrated novel *Monkey Beach,* protagonist

---

[1] I refer to *Son of a Trickster*, *Trickster Drift,* and *Return of the Trickster* as the *Trickster Trilogy* throughout this thesis.
[2] My use of "land" or "lands" within this thesis refer to air, waters, land, flora and fauna.

Lisamarie navigates her Haisla identity while trying to understand her ancestral gifts. Her uncle Mick refuses to assimilate himself into settler culture and is vocal about his resistance to colonial oppression. Lisamarie's mother, Gladys, struggles to see the relevance of Haisla culture and tradition, which contributes to Lisamarie's discomfort when speaking openly about the cultural issues she faces. In the *Trickster Trilogy*, the complexity of understanding one's Indigenous identity appears in Jared Moody. He spends a significant portion of the series refusing his ancestral connection to the trickster raven Wee'git. Throughout the series, Jared must develop his community amidst family, relations, and urban-based kin in order to survive as a new trickster.

I have seen aspects of my family and relatives within the characters that Robinson writes. My immediate family grew up away from our homelands due to the belief that urban environments provided better access to education and jobs. There was an assumption that living closer to larger cities would ensure we experienced less racism than what my parents faced in rural environments. Over years of storytelling at family dinners, the complexity of my parents' childhood experiences have been shared. Whether it was due to the violence incurred at residential school or the misogynist laws of Bill C-31, or the recollection of childhood poverty, the impacts of strategic and systemic settler-colonial harm have contributed to my family's fragmentation from culture, language, and traditional practices. Presently, the strength of my connection to my communities and ancestral histories is intrinsically tied to understanding and deconstructing the cultural fragmentation caused by colonial oppression. Addressing the ongoing harm of colonization is a necessary step when discovering ways to connect to one's culture, to

qungh natezesjah.[3] As Jeff Corntassel (Cherokee Nation) states, "If colonization is a disconnecting force, then resurgence is about reconnecting with homelands, cultures, and communities" (97). Resurgence is a collective process that requires the deconstruction of colonial systems that have intentionally alienated generations of Indigenous youth from their culture. This has inhibited Indigenous young people from experiencing a sense of "wholeness." I am interested in how cultural reconnection appears in Robinson's *Trickster Trilogy* and I will use this approach to locate trickster storytelling methodology amidst Indigenous theory.

1.2 Project Overview

Son of a Trickster, *Trickster Drift,* and *Return of the Trickster* trace a primarily linear narrative around Jared, an Indigenous teenager with 'Namgis and Heiltsuk heritage, who lives in Kitimat. His troubles begin when he realizes he shares an ancestral bond with the raven trickster named Wee'git. This familial connection brings immense complication and change to Jared's life. He must reckon with aspects of his family and future to determine the collective survival of his loved ones. The disruption caused by a trickster focuses on Heiltsuk perspectives of Indigeneity, which challenges the permanence and legacy of settler-colonial histories. My objective is to examine the trickster as a storytelling methodology, a narrative function that centres on Indigenous histories, cultures, and stories rooted within distinct cultures and territories. The use of this methodology disrupts settler-colonial interpretations of Robinson's stories. Readers must re-examine their positionality to settler-colonial systems that continue to oppress Indigenous peoples and rights, and histories.

[3] Tsilhqot'in phrase that translates to "a person returning home."

My focus on trickster story methodologies requires a review of how literary critics consider Eden Robinson's literary works to contain facets of the Canadian Gothic.[4] While the Canadian Gothic is a settler-colonial genre, Robinson's *Trickster Trilogy* complicates this categorization because the trickster character disrupts settler histories, resulting in a narrative that relies on Indigenous perspectives, embodiment, and connection to territory. An overview of the origins of the Canadian Gothic explains how this literary genre contributes to the construction of "Canada." This new national identity must be understood as permanent and this objective is tied to a crucial point of colonial settlement. Cynthia Sugars and Warren Cairou (Métis) identify how Indigenous representation in Canadian Gothic stories appear as ghostlike, invisible and attached to the past. The Canadian Gothic relies on stability and connection to the construction of "Canada," which ultimately requires the obscurity and disappearance of Indigenous peoples' longstanding history with the land. This renders Indigenous presence as ghost-like, thus "haunting the very project of colonialism which has displaced Native people from their land" (Cairou 727). An analysis of this is necessary due to the frequent comparison of Robinson's work using elements of the Canadian Gothic. I argue that Robinson's stories speak to Indigenous existence and lifeways that persist in contemporary society, despite the harm and violence caused by colonization. This complicates how her work is categorized within the literary genre of the Canadian Gothic.

[4] The following writers make comparisons of Eden Robinson's literary works to the Canadian Gothic: Taryn Hubbard, "Eden Robinson: On Writing and the Gothic"; Janie Beriault, "The Gothic Landscape in Eden Robinson's *Monkey Beach*"; Jodey Castricano, "Learning to Talk with Ghosts: Canadian Gothic and the Poetics of Haunting in Eden Robinson's *Monkey Beach*". In addition to these Gothic-focused studies, it has become a commonplace for reviewers of Robinson's novels to make this comparison when speaking of Robinson's writing.

This investigation of trickster stories and methodologies is essential because trickster stories are often absorbed into settler-colonial interpretations rather than linked to the specific Indigenous ideologies from which they emerge. In the preface of *Troubling Tricksters: Revisioning Critical Conversations*, Deanna Reder (Cree-Métis) relates that "Since the late 1980s, tricksters have been seen as emblematic of a postmodern consciousness rather than as part of specific Indigenous cultures, histories, storytelling" (xii). This has resulted in tricksters being characterized as "exotic" by "predominantly white and colonial culture"; Reder stresses the importance of tricksters being "relocated within specific Indigenous socio-historical contexts" (xii). This correlates with my objective to centre the trickster as a storytelling methodology based on specific Indigenous ideologies. Such a method plays a role in distinguishing the differences between Indigenous Nations and facets of their storytelling methodologies and approaches.

To understand the character Wee'git and his role as the narrator, I will draw upon work by Indigenous scholars to explain Indigenous storytelling methodologies, specifically theory relating to trickster and creation stories. Trickster stories disrupt the notion of settler permanence by putting Indigenous histories and connections to the land in conversation with contemporary Indigenous existence and futures. Specific works by Gerald Vizenor (Anishinaabe) and Leanne Betasamosake Simpson (Michi Saagiig Nishnaabeg) support the analysis of how trickster stories as a literary methodology surpass the reach and intentions of the Canadian Gothic.

I will focus on the italicized trickster chapters in Robinson's trilogy that share stories of how humans, animals, and territories have endured the arrival and passing of multiple

apocalypses.[5] The trickster Wee'git frequently reflects on how these devastating circumstances require the reconstruction of worlds for new futures, emphasizing cyclical aspects of life, endings, and re-creation. His perspective sheds insight on ideologies regarding loss and endings — and the survival, resilience, and persistence of Indigenous existence. In doing so, these trickster chapters confront colonial logic and reveal the presence of worlds beyond the settler-colonial façade. These worlds continue to push against a settler-colonial narrative that requires the disappearance or genocide of Indigenous existence. How does the methodology of a trickster cause the reader to reflect on their positionality to the story and move from *passive observer* to *active listener*?

This thesis will examine how trickster narratives must tether themselves to living people and communities — Indigenous people who continue to persist despite colonial actions that aim to eradicate Indigenous people, ideologies and connections to territories. Relocating the trickster story by using Indigenous-centred story methodologies is a necessary step to understanding its form and function within the *Trickster Trilogy*. This approach explores how Robinson's works share messages of reconnection, kinship and Indigenous persistence – lessons that are valuable for contemporary Indigenous youth. The conclusion of this thesis suggests how the *Trickster Trilogy* functions as a communal form of storytelling that requires reflection by the reader beyond the scope of these books.

---

[5] *Son of a Trickster*, chapters 2, 11, 20, 31; *Trickster Drift*, chapters 5, 11, 20, 30, 36; *Return of the Trickster*, chapters 4, 9, 10, 14, 24, 25, 27, 30. However, in the final novel the trickster chapters change in function. Some share the perspective of Wee'git, Jared, or other characters when the novel. The shift that occurs in the final book requires a separate examination from what I explore in this thesis.

1.3 Settler-Colonial Façade

I use "settler-colonial façade" throughout this analysis to describe how settler colonization is a dominant system that works to oppress and eradicate Indigenous people. This system is created by active settler-colonial agents who reinforce settler-colonial histories as a presiding narrative that eliminates variations of this narrative by minority parties, specifically the accounts and records of Indigenous people. Patrick Wolfe stresses how settler colonization should be understood as a "structure rather than an event," so the term façade is particularly relevant to this description (390). *Façade* also refers to the appearance of settler-colonialism as a socially acceptable, outward-facing surface that conceals a violent interior – one that contains the ongoing impacts of settler-colonialism on Indigenous people. In addition to concealing settler-colonial violence, the façade also attempts to suppress Indigenous rights, connection to culture and claims to Indigenous territory – lands that extend beyond the perimeters of colonizer-defined reserves. The challenge is that the settler-colonial façade has become so normalized it is no longer visible. For instance, settler-Canadians accept colonial narratives as history, which is a necessary step for Canadian "place-making." However, the strength of the façade is only possible by subjects who have accepted this colonial structure and continue to support its existence and I am interested in how trickster narratives can disrupt this façade.

The goal of this description is to reiterate that beyond the surface of settler-colonialism, what many people consider as "Canada" or "North America," these lands are Indigenous lands, and they have a meaningful history to the many Indigenous Nations who have lived here for thousands of years before colonial contact. Indigenous rights, empowerment, and cultural resurgence are frequently referred to as lost systems and practices by settler-colonial agents who wish to defer Canada's authority on Indigenous rights. While it is important to acknowledge the

significant loss of culture, knowledge, people, relatives, and language caused by colonial genocide; there are also stories and histories about how Indigenous people continue aspects of culture, ideologies, traditions, and practices amidst ongoing oppression by colonial forces. There are current movements amongst Indigenous communities and writers that discuss how Indigenous Nations can develop stronger connections to culture and history by understanding ideologies, practices, and traditions that are tethered to our/their surrounding territories – a concept that is referred to as "grounded normativity" (Simpson *As We Have Always Done* 44; Coulthard 13). Regardless of the construction of cities, new systems of government, or new methods of economic production —all of which is used to stabilize the conception of "Canada" as a *permanent state* — there continues to be Indigenous people and communities that resist assimilation into settler-colonial frameworks (Tuck and Yang 5).

1.4 Reader as Witness

The character Jared initially rejects his ancestral heritage and relation to Wee'git. It is easier for Jared to prevent further complications in his life by relying on the status-quo of the settler-colonial façade. Eventually, Jared must confront this and accept his heritage and the tremendous change it causes to his life, family, and community. Wee'git continuously disrupts Jared's life within the main story, but he also disrupts the primary narrative by shifting to italicized chapters where he speaks directly to the reader. In these trickster chapters, the reader is told stories that reference genocide and apocalyptic endings and they must decide how they understand Wee'git's insight. This shift creates a space where the world in the *Trickster Trilogy* includes the reader as not just a bystander but as a participant. I argue that this shift in narration changes the reader's responsibility or connection to the text from a place of "spectatorship" to

that of a “witness.” How does the reader accept this invitation by a trickster? What is the consequence of a superficial response? To answer these questions, it will be helpful to consider how witnessing occurred from 2010 to 2015 through the Truth and Reconciliation Commission of Canada (TRC).

The TRC coordinated large-scale gatherings open to the public in various cities across Canada to tell the history and impact of Residential Schools. These events were spaces for residential school survivors to tell their stories. It was coordinated as a form of accountability so that the broader Canadian public would understand the significant violence and genocide of the residential school system. The TRC emphasized that anyone who attended these events were also “witnesses” and should consider how to make reconciliation a “concrete reality in their own lives, communities, schools, and workplaces” (117). The subtext of this protocol is crucial because the goal was to shift these events away from a spectacle. It was not intended to be a forum where non-Indigenous people simply attended to observe and consume the trauma and tragedy of Indigenous peoples’ stories.

Musqueam scholar Jordan Wilson speaks to the specific role and responsibility of witnessing in “Gathered Together: Listening to Musqueam Lived Experiences.” Wilson relates his teachings from Elder Larry Grant, who explains how community members must “observe and listen closely, as they can be called upon at any point in the future to provide an account of what they observed at a particular gathering” (482). This practice speaks to a collective contribution of biography and narrative building. Wilson explains that witnessing demonstrates “how in our community (and in our neighbouring communities), knowledge, history, and life narratives are dispersed among many” and that the power of “gathering together as individuals is akin to bringing together components of a history” (482). The responsibility of the listener as a

"witness" means that those who fulfill this role contribute to the shared knowledge of a Nation's history.

Despite the TRC's objective to encourage a form of traditional witnessing at these events, the process resulted in what Michelle Daigle (Cree) describes as "sensationalized accounts of Indigenous peoples' suffering coupled with white settler Canadians' hollow displays of recognizing and mourning 'past' state violence…" (204). Settler-colonial institutions created a spectacle of apologies but failed to address how residential schools have produced a *living* legacy. Glen Coulthard (Yellowknives Dene) states, "Reconciliation takes on a temporal character as the individual and collective process of overcoming the subsequent legacy of past abuse, not the abusive colonial structure itself" (108-9). This describes how present-day settlers seek to absolve themselves from the past to construct a future free from ongoing accountability to Indigenous justice. David Gaertner provides a similar critique in *The Theatre of Regret: Literature, Art, and the Politics of Reconciliation in Canada*: "Shallow reconciliation is an apology or reparation that never moves beyond the cosmetic…Shallow reconciliation is an echo of settler-colonialism filtered through the theatre of regret" (221). Therefore, genuine witnessing and listening must occur beyond the focus on the spectacle; it requires accountability and systemic change.

A recent addition to the discourse of "Truth and Reconciliation" emerged in February 2020 when Royal Canadian Mounted Police (RCMP) raided unceded Wet'suwet'en territories and forcibly removed Wet'suwet'en Hereditary Chiefs and Wet'suwet'en land defenders from blocking the construction of the Coastal Gaslink pipeline (Gray-Macdonald). The message that rattled Canadians nationwide was: "Reconciliation is Dead." This statement was expressed by land defenders at Unist'ot'en Camp and focused attention on the hypocrisy of reconciliation

efforts by the Canadian government due to the blatant disregard to the rights and title of Wet'suwet'en Hereditary Chiefs over ancestral lands.[6]

The message "is not a metaphor"; it was a response to settler-Canada not listening to the TRC process (Tuck & Yang 2012). "Reconciliation is Dead" is a refusal, it confronts the harm caused by "shallow reconciliation" efforts that preserve the "cosmetic" appearance of the settler-colonial façade (Simpson *Mohawk Interruptus* 107; Gaertner 221). This phrase is powerful because it punctuates the discourse of "Truth and Reconciliation" efforts. It signals a break from participation, but it also operates as a command to *be heard* and *listened to.* "Reconciliation is Dead" imagines a new space for Indigenous existence beyond settler recognition of Indigenous rights.

I use these examples of "witnessing" because it reflects how the italicized trickster chapters "punctuate" the primary narrative in Eden Robinson's *Trickster Trilogy*. These chapters interrupt the linear narrative of Jared's story and request attention from the reader. Can the reader relate these stories to a broader history that extends beyond the pages of these books? Or, is the reader consuming the spectacle, horror and trauma from these stories with a hollowed impression of how it connects to present-day Indigenous existence in so-called "Canada."

My goal is to understand how these trickster chapters activate a shift in listening and how the perspectives shared by Wee'git put the settler-colonial façade into question. This could be considered as a focus on "truth," an aspect of the TRC that Daniel Heath Justice (Cherokee Nation) acknowledges, "has been largely dropped from the discussion," specifically by settler Canada (158). But perhaps, my examination of the *Trickster Trilogy* is more accurately described

[6] Determined by the 1997 Case "Delgamuuk v. British Columbia."

as the ability to listen, hear, and sense the elusive surface of the settler-colonial façade. To feel the friction that erupts from a trickster and trace how Indigenous lifeways persist beyond the settler-colonial façade. These chapters transmit messages to the reader, words, and stories that must be heard, that must be listened to, and contain lessons that apply both within the world that Eden Robinson has created and beyond the "event" of reading these books. If a trickster calls upon the reader as a listener, witness, and participant then it is crucial to consider what kind of response is required from this narrative conversation.

Chapter 2: Canadian Gothic and the Construction of Settlement

The construction of a settler-colonial past struggles with the friction and movement of Indigenous existence in the present. It is easier or more efficient for settler-colonial projects to absorb Indigenous voices, stories, histories, and cultures into the mass of Canadian identity. These efforts aim to settle or disarm these stories and political struggles beneath a unified façade of Canada. For instance, a settler-colonial narrative is quick to apologize for past atrocities against Indigenous peoples, but distinct friction occurs when present-day accountability to living Indigenous people is required. It is easier to demonstrate empathy for historicized Indigenous lives than the living and breathing people that exist today. The challenge with this strategy is when Indigenous voices and futures do not wish to be absorbed or consumed. The challenge is when settler-colonial histories require justice and accountability to living people. The challenge is when tricksters refuse to remain buried in a graveyard.[7]

In the Introduction of "Canadian Gothic: Literature, History and the Specter of Self-Invention," Cynthia Sugars considers the history of the Canadian Gothic and how it emerged from settler authors who initially perceived their "New World" as lacking any existence of "cultural mythology and historical antiquity" (4). Canadian writers required a point of familiarity as a basis to write from which resulted in the construction of settler-colonial history to assert a relationship to the newly settled territory: "The Gothic, indeed, offered a handy means to assert and overcome cultural-historical belatedness through the invention and implantation of a resonant and rooted cultural tradition, thereby contributing to an emergent national

[7] This is in reference to the tricksters buried amidst the coy wolves trailers in *Return of the Trickster*. "They fought in the open field beside the house where the Tricksters were clawing themselves from their living graves, dragging themselves towards the fight" (*Return of the Trickster* 300).

consciousness that was founded on a form of constitutive haunting" (4). Sugars identifies that it is not only the construction of "Canada" that occurred through Canadian Gothic writing but also the imagined history of a newly settled environment.

A key component to the Canadian Gothic is how it differs from its Victorian or American counterparts. This articulation is essential because the purpose of the Canadian Gothic was not to yearn for the colonial motherland of Britain, as this would prevent this literary genre from fledging within a new environment. It was also not meant to assimilate to the American Gothic; instead, its development needed to contribute to a new and unique Canadian identity. Thus, the Canadian Gothic serves as a "form of inheritance that will give an illusion of collective memory," feeding settler desires of attachment to place (5). This explains how fiction and literature play a role in authenticating the colonial history of a place, it is a process that creates a dominant narrative that must familiarize the unfamiliar. Canadian Gothic writing constructs a historical timeline, which invites new settlers to find attachment to invaded lands: "Gothic writings thus become a forum for working out concerns about ancestral inheritance and historical continuity, which in late-eighteenth-century Britain emerged from post-revolutionary anxieties about social legitimacy" (6).

All of this fails to consider Indigenous histories, identities, and culture because the presence of Indigenous peoples precedes settler "place-making." Instead, Indigenous people and their location to territory is often made invisible and alluded to as an ending era which supports the belief that Indigenous people populate settler narratives as a ghostly absence rather than a physical presence.[8] Warren Cairou speaks to this issue in "Haunted Prairie: Aboriginal 'Ghosts'

[8] "Indigenous peoples must be erased, must be made into ghosts" (Tuck and Yang 6).

and the Spectres of Settlement," specifically with how settler gothic and ghost-based narratives cast Indigenous people and histories as a form of 'other.'

Cariou notes how "the Aboriginal ghost motif" persists in "descriptions of land on the prairies," which "reflects a widespread and perhaps growing anxiety" regarding the legitimacy of settlers' connection to the land (727). Cairou adapts the use of the Freudian term 'the uncanny' and names this the *neocolonial uncanny*, "a lurking sense that the places settlers call home is not really theirs, and a sense that their legitimacy as owners or renters in a capitalist land market might well be predicated upon theft, fraud, violence, and other injustices in time past" (727). Cairou suggests that the real haunting is the ongoing impacts of colonialism that work to erase Indigenous histories and rights to territory, creating the illusion of a colonial present absolved from past imperialism. This historical script seeks permanence through Canadian literature and stories by settler authors, asserting a settler-colonial façade upon the body of Indigenous territories and waters now known as Canada.

While Canadian Gothic narratives relegate Indigenous existence to the past, a ghostly history, the application of the uncanny in Indigenous stories by Indigenous authors appear very differently. Cariou acknowledges that "Native people already have plenty of evidence in their daily lives of how the legacies of colonialism have been passed down through the generations; they do not need to summon spectres to fulfil that function" (730). Instead of spirits and ghosts that haunt, causing "uncanny terror," these spirits "seem to address the transgressions of the colonial past," which contributes to change in the present (730). The critical difference that Cairou addresses is that the appearance of the neocolonial uncanny within Indigenous stories becomes a catalyst for action, for change, for a rearrangement of the current colonial environment to acknowledge Indigenous histories and their relevance to Indigenous futures.

In the *Trickster Trilogy*, the neocolonial uncanny appears in Jared's ancestry and hereditary legacy as the son of the trickster named Wee'git. Jared initially responds to the uncanny by ignoring it or presuming it to be a delusion from partying too much. His lack of connection causes him to rely on more familiar aspects of life and he attempts to assimilate his identity into that of a typical teenager. The colonial façade that separates Jared from his culture and ancestry is used as a way for him to disassociate from his Indigenous roots; Jared willingly folds himself into the façade rather than embracing the truth of his heritage.

During the climax of *Son of a Trickster*, Jared is attacked by shapeshifting river otters who despise Wee'git and are pursuing Jared based on his trickster ancestry. He narrowly escapes with the help of his father (259-260). This moment forces Jared to confront aspects of his cultural ancestry and his emerging trickster abilities, which can be interpreted as Jared accepting aspects of his Indigenous identity. He can no longer rely on the settler-colonial façade as a means for "safety" or as a system to prevent change from the status quo; instead, he must prepare to accept the complicated legacy of his father. Jared's hesitancy to accept his identity, due to the complicated history of his father's legacy as a trickster, could be interpreted as a message for Indigenous youth. For instance, embracing Indigenous identity can be powerful and celebratory but it also requires one to confront brutal histories of colonial genocide, which includes associated loss and grief that continue to impact Indigenous peoples today. It requires doubt and mistrust in settler-colonial systems that perpetuate oppression and violence against Indigenous peoples. Embracing Indigenous identity can be overwhelming and devastating, but for Indigenous youth who wish to connect to their heritage, it can also be world-changing.

The *Trickster Trilogy* complicates the reception of Robinson's work as Canadian Gothic by emphasizing how Indigenous narratives depict the complexity of contemporary Indigenous

lives. For instance, the trickster is not a ghost; it is not an entity that functions in the past as a disembodied spirit. Instead, it is a figure that exists to create dialogue and cause change; it engages with current systems, environments, and current ideologies. Indigenous peoples and histories that are rendered invisible within gothic narratives become a central focus through the disruptive force of a trickster. This occurs in the *Trickster Trilogy* through the italicized trickster chapters that create a dialogue that requires the reader's participation. This occurs through questions and reflections that challenge preconceptions of existence and the implication of what is considered valid, false, accurate, or imaginary. These chapters offer a new perspective and intertextuality that tugs attention from a singular narrative and perspective.

Chapter 3: Trickster Methodologies

Defining a trickster is a challenging task because there is no singular definition that truly captures who or what a trickster is. How does one describe an entity whose existence disrupts environments and ultimately transform them? A similar question is how does one determine the best photograph to visually depict an earthquake, an impossible feat because one image cannot capture the spectrum of destruction based on varying impact and force. A single image does not—could not—communicate the collective wonder of how the world will pick up the pieces to rebuild and if this is an effort towards *restoration* or a chance at *restitution*. These impacts vary in devastation, and ultimately, it is felt differently by those in proximity to the change it brings.

Trickster stories come from many different Indigenous communities and assume the physical form of various animals and entities. Due to this, trickster stories have unique components related to the Nations, lands and territories from which they originate. The strength of a trickster story is how it roots itself within the distinct messages of the story, the narrator, and how the reader or listener engages with the shared values or ideologies. When a trickster loses its roots, it no longer retains its primary origin and function, which is to say it can no longer live, breathe, and grow with the people and the lands from which these stories derive.

3.1 The Settler Gaze

Indigenous scholars discuss how contemporary critiques of trickster stories by settlers often displace these stories from their Nations; they are extracted and used to paint broad strokes of pan-Indigenous meaning. This is problematic because a trickster unrooted from its community is at risk of losing unique and complex ties to its place of origin. This lack of connection may contribute to a trickster becoming susceptible to the settler gaze, a form of consumption that

assimilates Indigenous stories into settler-centered perspectives and systems. David Garneau (Métis) refers to the settler gaze as "scopophilia, a drive to look, but also by an urge to penetrate, to traverse, to know, to translate, to own and exploit" (23). In this sense, the settler gaze does not simply observe trickster stories; they must be "known" contributing to the distortion of these stories to fit within settler-centred literary categories.

Inuk scholar Kristina [Fagan] Bidwell speaks to the challenges of mainstream interpretations of tricksters by non-Indigenous critics. These criticisms have the tendency to leverage trickster stories to fit a particular function within settler-centered theory and humour: "The trickster is read as a metaphor of postmodernism, challenging stable categories and forms. The critic can thus fit their material into current theoretical trends, while simultaneously appealing to the cultural 'authenticity' and hence the authority of an 'indigenous theory'" (6). Ironically, the trickster, who should be a slippery and temporal figure causing unexpected disruption, becomes a "stable symbol of chaos, disorder, and resistance" within contemporary interpretations (6). This insight cautions that when a trickster is constructed or conformed into a static subject or a spectacle to behold, it loses nuance and complexity. It causes misinterpretation of the slippery and liminal trickster as a simple satire or comedic figure. Margery Fee shares similar concerns, warning the reader to avoid observance of the trickster as a form of 'spectacle': "To define the moment of the trickster is to consider the trickster, not as an icon—something to be 'spotted' like a rare bird—but as part of a historical process of rearranging social relations, a true transformation" (71). Hyper focus on the trickster as a static symbol or "icon" causes the reader to interpret the story as a bystander — someone observing the trickster from outside the story's meaning. This position assumes a form of settler gaze because a trickster narrative should impact the perspectives and moral position of the reader/listener, the

transformation of environments that should extend beyond the pages, or spoken telling, of the story.

The accountability of the reader or listener as an active "witness" prevents the perception of a trickster story occurring entirely through a settler gaze. This exercise discourages concentrated focus on defining the "who" behind a trickster story because as Bidwell and Fee have mentioned, when the trickster is identified and labelled, the figure becomes understood and predictable. Therefore, naming the trickster as a static figure contributes to the reader anticipating disorder from the status quo. This type of premeditation operates as a way to prepare for — or at times, prevent — an altered state. If this is an exercise in gaining "control" of the Indigenous narrative then it defeats the chaotic and transformative purpose of a trickster in action. There is also the issue of the settler gaze civilizing a subject to read as less dangerous, which results in a form of domestication of the 'other.' Imagine clipping the wings of a raven to prevent it from flying too high or too far away. A plastic band with an identification number attached to its foot. Imagine the members of Indigenous Nations assigned numbers through federal identification systems, a strategy to remove distinct systems of Nation-based self-governance. Imagine children assimilated into residential school systems that sever ties to family and relations, an explicit removal from their cultural and traditional connections. The domestication of a trickster story ensures that it makes sense within a settler-colonial framework, rendered harmless to prevent systemic disruption. The irony of this action is that relegating a trickster to a static form of 'being' means it is no longer a trickster. Instead, it becomes a character trope or cliché.

The danger of the settler gaze is that it views Indigenous lifeways and their diversity through a lens that confines its complexity into a dominant, colonial narrative. Diverse

Indigenous concepts, histories, and ideologies compromise the stability of settler history narratives so the settler gaze initiates control by repressing Indigenous narratives and story methodologies into existing settler systems. This allows the settler gaze to assert expertise on Indigenous issues, stories, and culture because Indigenous peoples are presumed to be subjects of the settler-colonial project — a conquered population. This assertion speaks to the overall colonial goal of civilizing Indigenous lands and peoples.

In *Dancing on Our Turtle's Back,* Leanne Betasamosake Simpson (Michi Saagiig Nishnaabeg) discusses the figure of Nanabush or Nanabozho, an entity associated with Nishnaabeg perspectives and is frequently depicted as a Trickster character (as in Vizenor's *Narrative Chance*). Simpson relates scholarship by Neal McLeod (Cree and Swedish) and agrees that Nanabush should be understood outside the 'conceptual straitjacket' of the trickster (73). She states:

> There are a series of stories of Nanabush bumbling along. But there are also stories where Nanibozho exudes vision, brilliance, strategy and power (the re-creation story, the birth of Nanabozho, Nanabozho steals fire, etc.); or Nanabush behaves as our most loving companion, teacher and mentor; as well, Nanabush helps the Nishnaabeg promote life and more life...Unfortunately, the cultural context within which these stories were told, and the Nishnaabeg values they were designed to communicate, are often lost in recorded versions. Too often, Nanabozho is cast as an authoritarian character who punishes the Nishnaabeg. Too often, the stories reflect Christian values rather than Nishnaabeg ones. (74)

Simpson interprets Nanabush stories outside of broader trickster definitions due to the limitations of modern understandings of trickster stories. Specifically, Simpson identifies that Christian

interpretations have intentionally distorted these stories into narratives that reflect religious teachings. Simpson's refusal and resistance in placing Nanabush within the broader terminology of trickster reflect a focus on cultural resurgence; it becomes a priority to articulate Nanabush with Nishnaabeg Nation-based ideologies rather than leveraging terminology used by a wider audience. Niigaanwewidam James Sinclair (Anishinaabe) speaks to the complications of conflating Nanabush stories as tricksters in "Trickster Reflections: Part I":

> For the most part, these stories involve some aspect of creation of the earth, and relate to the ongoing spiritual, mental, emotional, and physical growth of Anishinaabeg. And, while much debate consists on how these stories relate precisely to reality and humanity, Anishinaabeg trickster narratives are distinctly related to some aspect of what is claimed as an Anishinaabeg 'perspective' or 'worldview.' (24)

Defining Nanabush as a figure specific to Anishinaabe culture and traditions is a way to centre Nation-specific ideologies that push back at the pan-Indigenous interpretations made by non-Indigenous critics and authors.

In regards to settler critiques of trickster stories, Reder states that critics must "have an understanding of the particular context from which a story emerges but also that they imagine their audience to include Indigenous people, whether as scholars, students, or general community members" (viii). This demands accountability from scholars and the readers to deepen their understanding of a trickster's catalytic and transformative function in stories. It also means that critics must stop extracting trickster stories from their origin, including specific territorial connection and Indigenous ideologies. Reder challenges readers to de-centre settler-colonial systems to enhance understanding of how these trickster stories relate to perspectives and

worldviews from their specific Nations and territories. Otherwise, the settler gaze will repress trickster characters into settler systems of control and hierarchy.

3.2 The Trouble with Mainstream Tricksters

Mainstream media typically portray trickster characters that provide humour and momentary chaos without playing a more prominent role in transforming worlds. For instance, Bugs Bunny is a modern-day trickster in children's media. His narrative focuses on exploits and pranks against his adversaries and the audience is positioned in a way that sides with Bugs Bunny; they are "in on the joke" and encouraged to laugh along. Bugs Bunny, as a trickster, is the hero and his opposing foes perpetuate the binary of "good guy" versus "bad guy." Adrian S.A. Manning offers a critique of Bugs Bunny cartoons from the 1940s and explains how these comedic storylines are written for predominantly white audiences. This becomes problematic with the reoccurrence of opposing characters who are members of minority backgrounds. Manning refers to Bugs Bunny cartoons that rely on racist depictions of "red-faced" Indigenous characters (309-310). These narratives portray Indigenous characters as "buffoons or villains" and they are defeated by Bugs Bunny due to their lack of wit (310). The role of Bugs Bunny as a trickster stabilizes systems constructed for white or settler-colonial audiences; he reiterates the dominance of the white gaze and the establishment of power and control by the "good guy." These storylines presume that the desired outcome is for the world to remain the same while the "other" remains suppressed.

Comparatively, DC Comic's Joker and Marvel Comic's Loki characters portray villain versions of a trickster. Both characters revel in destruction and seek the disruption of static power hierarchies. In the films, *The Dark Knight*, *Thor* and *Thor: The Dark World*, the heroic

characters must resolve the "villains" trickery by restoring peaceful environments and resetting the status quo. The disruptive forces of these trickster characters are only meaningful in how the heroic characters may rectify them. In these examples, the change and destruction caused by a trickster is problematic, and the basis of the narrative serves to restore environments that emphasize power and control by dominant systems.[9] These narratives emphasize the trickster as "other" because the character does not reflect the values and morality of the audience; instead, they are a formidable force or barrier for society to overcome to re-establish the status quo.

Robinson is aware of how contemporary media depicts versions of tricksters that misunderstand their objectives, which explains the strategic description of the B'gwus in the 2001 novel *Monkey Beach.* Protagonist Lisamarie addresses modern impressions of the B'gwus, the Haisla term referring to a Sasquatch, stating that many people perceive the B'gwus to be a comical character: "To most people, he is the equivalent of the Loch Ness monster, something silly to bring the tourists in. His image is even used to sell beer, and he is portrayed as a laid-back kind of guy, lounging on mountaintops in patio chairs, cracking open a frosty one" (317). Janie Beriault states that "both conceptualizations of the B'gwus, that of the one heard on Monkey Beach as well as the one in beer commercials, is narratively put into relation to one another not to promote cultural 'hybrid[ity],' but rather to stress their disjunction" (7). The disjunction that Beriault speaks to is the differentiation between non-Indigenous commodification of the Sasquatch versus how the B'gwus appears in Haisla stories and belief

[9] This does not apply to the Marvel television series titled "Loki" which focuses on the morality of the character amidst a multiverse.

systems. The commercialized version of the Sasquatch becomes a trope that fails to possess the meaning of the B'gwus in Haisla stories.

Robinson is careful with her depiction of the B'gwus in *Monkey Beach,* often relegating this entity to the perimeter of Lisamarie's narration, experience, and cultural connection. The B'gwus is not a central figure and subsequently avoids perception as spectacle, or 'other.' This entity remains intentionally liminal and out of reach from the reader. This may seem ironic because the title of the novel references the B'gwus and Lisamarie's focus appears centred on this elusive figure. By the end of the book, the reader should recognize that verification of the B'gwus' purpose and existence is not meant to occur through the reader's eyes but by the *impact* and *meaning* these stories have on Lisamarie's life. Robinson's depiction of the B'gwus ensures that this entity is not appropriated into settler stereotypes of the Sasquatch in the Pacific Northwest. *Monkey Beach* demonstrates how traditional stories continue to influence Indigenous people's lives in the present. The power of these stories can be unwieldy, influential, and transformative.

Robinson's methodology with her character Lisamarie, who acknowledges that mainstream culture has rendered the B'gwus into a comical rendition, identifies a similar concern that Bidwell, Simpson, and Reder have with settler interpretations of the trickster. The trickster is at risk of becoming a cartoonish figure used for simple virtue and mischief stories. An example of misinterpreted trickster figures is how the raven trickster appears in children's literature and media. Judy Iseke Barnes addresses concerns with the non-Indigenous children's author Gerald McDermott, who published the book *Raven: A Trickster Tale from the Pacific Northwest*. She states: "By marketing the book as geographically and culturally located within all cultures of the Pacific Northwest it justifies the use of this story without acknowledging from whom it came and

simultaneously obscures and rejects that this is an appropriation" (36). Barnes argues that McDermott's treatment of the raven trickster reduces its meaning to an aesthetic symbol of the Pacific Northwest, subsuming this figure into the public domain of settler identity.

The complexity of trickster representation in mainstream media is acknowledged during a brief scene in *Monkey Beach*. Robinson shows the raven trickster character, Wee'git, musing over his representation in contemporary culture:

> Weegit the raven has mellowed in his old age. He's still a confirmed bachelor, but he's not the womanizer he once was. Plying [sic] the stock market— instead of spending his time being a trickster—has paid off and he has a comfortable condo downtown. He plays up the angle about creating the world and humans, conveniently forgetting that he did it out of boredom. Yes, he admits, he did steal the sun and the moon, but he insists he did it to bring light to humankind, even though he did it so it would be easier for him to find food. After doing some spin control on the crazy pranks of his youth, he's become respectable. As he sips his low-fat mocha and reads yet another sanitized version of his earlier exploits, only his small, sly smile reveals how much he enjoys pulling the wool over everyone's eyes. (295–6)

Wee'git is *aware* of how mainstream culture has distorted and simplified his story into narratives that ignore his complexity and history. This misinterpretation does not signal an urgency to correct how the public views him, instead he relies on these presumptions to shield his mischievous behaviour and desires.

It is helpful to consider how this scene with Wee'git aligns with Indigenous "politics of recognition" and what Audra Simpson (Mohawk) describes as "refusal." In *Mohawk Interruptus*, Simpson describes how generative refusal occurs when Indigenous people push back at settler-

colonial subjects, systems, and institutions that determine and prescribe Indigenous rights and histories. Indigenous refusal is necessary to combat how settler-colonial systems attempt to determine the identity and autonomy of Indigenous peoples. These moments of refusal create distinct friction between Indigenous peoples and the settler-colonial façade, Simpson shares that, "There was something that seemed to reveal itself at the point of refusal – a stance, a principle, a historical narrative, and an *enjoyment in the reveal*" (107). Generative refusal is not an ending or a punctuated response; instead, it alludes to the Indigenous re-order of the settler status-quo. In this scene from *Monkey Beach*, Wee'git shares his amusement with the reader. He is aware of how settler-colonial misconceptions attempt to determine his identity and he revels in this mistake. The intention of this scene is to show how "Canadian" interpretations of trickster stories cannot confine Wee'git's true identity. Robinson's narrative alludes to the trickster's freedom beyond mainstream interpretations.

In the *Trickster Trilogy*, Robinson uses a shift in narrative form to represent the trickster in the story. In the first novel, *Son of a Trickster*, the reader does not have immediate access to Wee'git. He initially appears through recollections and insight provided by Anita and Maggie Moody. Similar to the B'gwus in *Monkey Beach*, Wee'git is written out of reach from the reader preventing the settler gaze from consuming the trickster figure as a spectacle. Robinson focuses the attention on Jared's life and relegates Wee'git away from the main narrative, appearing in very brief scenes throughout the story. The reader learns Jared's perspective and understands his family's concerns with his potential trickster heritage. However, unlike the elusive B'gwus in *Monkey Beach*, trickster characters typically have an inclination for attention and visibility. While Wee'git does not become a main character within the first two novels, he does manage to gain firsthand access to the reader by appearing as a narrator within the italicized trickster

chapters in *Son of a Trickster* and *Trickster Drift*. The methodology of this writing style is a slow reveal because it is not immediately apparent that Wee'git is the narrator. Upon realizing that the trickster is responsible for the perspectives and insight shared within the italicized chapters, the reader cannot reduce Wee'git's character as a trope or simple comedic intervention. Instead, the trickster Wee'git embeds himself within the narrative of the *Trickster Trilogy*. An examination of the trickster chapters explores how this literary treatment reflect Indigenous storytelling methodologies.

Chapter 4: The Trickster Chapters

A compelling aspect of Eden Robinson's *Trickster Trilogy* are the italicized chapters that feature a curious narrator; these chapters disrupt the dominant narrative that focuses on Jared's life. Throughout *Son of a Trickster* and *Trickster Drift*, the reader becomes familiar with Jared through a limited third-person perspective. The reader peers into Jared's life to see thoughts, memories, and an overall view of his world. However, the third-person narrative will intermittently shift to a second-person narration over a handful of italicized chapters.[10] These chapters appear mysteriously, the narrator addresses the reader through "you" statements, and the information shared is sometimes challenging to place within the story's context. Throughout the main narrative of the *Trickster Trilogy*, the reader learns how Wee'git attempts to contact his son, Jared, to teach him about his emerging trickster abilities. Jared frequently dismisses his presence, relegating these moments as hallucinations (*Son of a Trickster* 33, 215). Despite his attempt to distance Wee'git from his life, these chapters operate as a passage for Wee'git to bypass Jared's story and speak directly to the reader, a willing audience. If these chapters permit Wee'git to forge a connection with the reader then what exactly is he trying to tell us?

The second-person narration disrupts the story and reorients the reader's connections, the reader is no longer external to Jared's story as an observer or bystander. Instead, they are treated as a figure that Wee'git can talk to. This storytelling style models trickster behaviour because it causes *disruption* to the flow of the narrative and *transforms* the reader's positionality in the

---

[10] *Son of a Trickster*, chapters 2, 11, 20, 31; *Trickster Drift*, chapters 5, 11, 20, 30, 36; *Return of the Trickster*, chapters 4, 9, 10, 14, 24, 25, 27, 30. However, in the final novel the trickster chapters change in function. Some share the perspective of Wee'git, Jared, or other characters when the novel. The shift that occurs in the final book requires a separate examination from what I explore in this thesis.

story. Darlene Hantsiz states that second-person narrative "generates an alternating pattern of identification and displacement that constructs an intersubjectivity among narrative elements" (iv). These narrative elements are the narrator, actant, and protagonist — I suggest the inclusion of reader in this summary — and this intersubjectivity speaks to how the second-person narrative generates "a radical reorientation of ourselves and of our place in the world" (iv, Hirsch 348). This description correlates with Vizenor's trickster theory about how a comic holotrope is a form of dialogue or communal practice involving the storyteller, reader, listener, and participants (2). Both critiques discuss the critical relationship between who is telling the story and how that invokes the reader's involvement and participation as a subject being spoken to. As Matt DelConte states, the second-person narrative "is defined not by who is speaking but by who is listening" (204). Therefore, it is important to consider how these chapters impact the reader. The second-person narration extends the world within the *Trickster Trilogy* beyond the textual narrative and includes the reader as a willing participant and active listener.

The outcome of this shifting narrative should be thought about in terms of *how the narrator and the reader connect* during these chapters, the *reader response to the revealed narrator* as Wee'git, and a *close-reading of the stories and metaphorical meaning* within these trickster chapters. I will analyze how this shifting narration reflects storytelling theory by Gerald Vizenor, Thomas King, and Leanne Betasamosake Simpson. Lessons and stories incorporate repeating elements that enhance the reader's understanding of trickster stories and Indigenous lifeways beyond the perimeters of the text. Uncovering the metaphors and meaning of these stories is crucial to understanding how trickster methodology can identify the settler-colonial façade and reveal Indigenous ideologies. The question that emerges is, how do these chapters operate as an invitation by a trickster to shift one's position as a reader from a complacent

observer or bystander to become an active listener and witness?

4.1 You and I: A Trickster Invitation

It is not immediately apparent that the voice of the second-person narration belongs to Wee'git, the raven trickster; this revelation is an intentional outcome of the trickster chapters.[11] A second-person narrative requires the reader to opt into the narrative style, and the direct address helps the narration establish itself as a trustworthy, omniscient source. The brevity and tone in these chapters create the sensation that the information told to the reader occurs outside of the third-person perspective. They operate like a sidebar conversation, shared with the reader to provide further context.

Frequently, the narrator recalls memories and stories that wills the reader to "remember," promoting a sense of familiarity between the reader and the narrator. This positions the reader to trust the voice, which encourages us to follow along rather than doubt or question the intentions behind these encounters. In the first trickster chapter, "Simultaneousity," the narrator shares, "Remember that you were not always earthbound. Every living creature, every drop of water and every sombre mountain is the by-blow of some bloated, dying star. Deep down, we remember wiggling through the universe as beams of light" (*Son of a Trickster* 15). The voice asks the reader to recall teachings and memories that have been forgotten, suggesting it is possible to recollect an understanding of what has been lost over time.[12] The word "we" reiterates

---

[11] The trickster is confirmed as the narrator in the second book, *Trickster Drift* (288).

[12] A meaningful message for Indigenous youth who may feel separated from their culture due to the impact of residential schools, the sixties' scoop, and other forms of settler-colonial violence and genocide.

“sameness” between the reader and narrator, which reassures that this voice and perspective can be trusted.

The narrator works to establish familiarity and sameness with the reader but it remains curious how these chapters recall experiences and memories that have spanned millions of years. In the chapter “Dolphin World”, the narrator refers to a society that exists within a separate multiverse (*Trickster Drift* 84). These details could only be known by an otherworldly character. The knowledge inferred by the second-person narrator may cause the reader to interpret this voice as a god-like figure or as someone who holds the moral authority to the story. When Wee’git is revealed as the narrator, the reader must not presume that the trickster is altruistic or god-like. Wee’git has a distinct perspective of the world, and his viewpoint is specific to his own experiences; his biased perspective makes him unreliable as an omniscient “god-like” narrator. Wee’git’s observations are riddled with meaning and metaphors that reveal aspects of his narrative bias and provoke reflection for the reader. This should not lessen the purpose of these chapters, instead, it encourages reader reflection about how to interpret insight from a trickster and what kind of doubt or skepticism might be necessary.

Thomas King compares the difference between Indigenous and Christian creation stories and discusses the role of the narrator’s voice and authority (*The Truth About Stories: A Native Narrative*). For example, King uses humour and dialogue between characters to describe the steps taken to create the world in the Indigenous creation story. At the same time, a single perspective tells the Christian creation story with a “rhetorical distance,” which emphasizes seriousness in its meaning (22). King concludes that modern interpretation of these stories compare them by marking how “the conversational voice tends to highlight the exuberance of the [Indigenous creation] story but diminishes its authority, while the sober voice in the Christian

story makes for a formal recitation but creates a sense of veracity" (22-23). In terms of the *Trickster Trilogy*, the narrative voice in the trickster chapters uses humour and a conversational tone to build a connection with the reader. But the second-person narration also establishes an authoritative or "all-knowing" perspective with the reader. This trust is embedded into how second-person narration functions within texts. When the identity of Wee'git as the second-person narrator is confirmed, the stories in these chapters should be investigated in terms of bias. The authority or veracity may diminish slightly, but Wee'git's perspective remains valuable; it simply requires a more skeptical reflection by the reader. Should the reader have been skeptical the entire time, and how does the revelation of this trickster narrator serve as a lesson of caution and doubt?

King states that creation stories that see the world through one perspective attempt to create a singular dominant truth. This is different from the storytelling methodology used for Indigenous creation stories where it is common to include multiple perspectives. Seeing "the world through Adam's eyes, we are necessarily blind to the world that Charm and the Twins and the animals help to create. If we believe one story to be sacred, we must see the other as secular" (25). King suggests that Christian creation stories establish a dichotomy that promotes binary thinking of "sacred" versus "secular" or "truth" versus "fiction." This infers that the Christian-based story holds more importance than other creation stories because the authoritative voice causes the reader or listener to interpret the meaning as a universal "truth." King uses these examples to explain that a singular message or perspective is not the only way to understand existence, ideologies, and belief systems. Instead, the meaning and power of a story is based on how it is understood, interpreted, and retold which speaks to the essential connection between the story, the narrator, and the participating listeners.

Leanne Betasamosake Simpson mentions a similar sentiment regarding repetition as an Indigenous creative aesthetic in *As We Have Always Done*: "We hear variations of the same creation story for our entire lives, and we are expected to find meaning in it at every stage of life, whether that meaning is literal (when we are kids), metaphorical, conceptual, or within the constellation of our collective oral traditions or that meaning comes from lived experience (201)." Simpson, like King, states that the power and meaning of a story occur through multiple perspectives and insight. It occurs through the subjective narration of a story and through the retelling of a story by different people over time. It is not necessary for a story to be retold exactly the same each time. Instead, the differences in subjective narration allow these stories to layer meaning and these versions converse with one another like a dialogue. It also refers to how growth, age, and lived experiences will cause the listener or reader to find new meaning in these stories, rejuvenating the story's relevance. This possibility of repetition occurs when the trickster chapters reveal the second-person narrator. Once the reader recognizes that the narrator's voice belongs to the trickster, it is integral to return to these liminal spaces to understand why Wee'git is sharing these stories directly with the reader. How does the reader learn different details and insight in these chapters upon a rereading of their narrative components? How does that correspond to the reader's changed position now that the subjecthood and bias of the narrator is known?

The inclination to believe a singular narrative regarding Indigenous Nations, histories, and cultures necessitate a cautious approach. Vizenor discusses a similar concern about the *tragic monologue*, a term that describes how a trickster story that becomes a singular or static narrative does not live up to its meaning (*Trickster Descriptor* 2). In *Narrative Chance*, Vizenor references Mikhail Bakhtin's theory regarding dialogism, in that "'the human utterance' is an

interaction and the context 'belongs to history'...there is no utterance without relation to other utterances, and that is essential" (190). Therefore, dialogism connects to history but must always be in conversation with other discourses. Dialogism creates connections rather than a discourse that silos itself as a singular mode of thought. Vizenor relies on this concept when describing the comic holotrope of trickster stories and the impact it has on "the author, narrator, characters and audience" (191):

> 'Discourse lives, as it were, beyond itself, in a living impulse towards the object,' which in this instance is the trickster; 'if we detach ourselves completely from this impulse,' as social science has done in the translations of oral narratives and the comic trickster, 'all we have left is the naked corpse of the word, from which we can learn nothing at all about the social situation or the fate of a given word in life" (191).

This perspective is relevant to the *Trickster Trilogy* for several reasons. Firstly, the meaning of Jared's trickster story cannot fulfill its function in a world that is isolated from contemporary society. The second-person narrative supports this by constructing direct engagement with the reader and the strength of this narrative form, and the meaning of these trickster chapters develops further when the voice behind the narrator is discovered to be Wee'git. Repetition occurs when readers return to these chapters "to find meaning in it" by rereading the information shared to place them within the context of the story (Simpson *As We Have Always Done* 201). It is crucial for both Wee'git and Jared to connect with their surrounding community and family because as Vizenor has stated, when a trickster is "in isolation, he's almost always in trouble, in a life-threatening situation he has to get out of through ritual or symbolic acts" (Archibald 6). The meaning of this trickster story is reliant on how these narratives connect to a broader understanding that surpasses the world created by Robinson in the *Trickster Trilogy*.

As stated earlier, Jared's connection with his father, Wee'git, and other evidence of his trickster ancestry is initially dismissed as "false" or "not real." This results in Jared rationalizing the presence of otherworldly beings and his Indigenous connections as hallucinatory illusions (*Son of a Trickster* 33, 215). It is worth reflecting on how these brief trickster chapters create a parallel experience with the reader. The narrator repeatedly implores the reader to imagine a world beyond present-day reality believed to be "true." Wee'git shares stories about cycles of creation and destruction, thriving populations that eventually face extinction and genocide. Like Jared, the reader must let go of dominant settler-colonial frameworks to accept how Indigenous ideologies transform their understanding of present-day Indigenous lifeways. This causes the trickster chapters to operate in dialogue with the reader, a participating audience member, and listener, with meaning that may apply both internally in the world of the *Trickster Trilogy* but also to the external one, that of the reader's life that persists beyond the pages of these books. Does the reader still perceive this text as "fiction," or are there lessons and truths that may apply beyond the world of the *Trickster Trilogy*?

4.2 Trust, Skepticism, and Trickster Persuasion

Wee'git does not use an aggressive strategy to convince the reader of his perspective. Instead, these chapters function as a slow persuasion. Thomas King states that deities in Native stories are "generally figures of limited power and persuasion, and the act of creation and decisions that affect the world are shared with other characters in the drama" (24). If the reader is open to Wee'git's teachings, these chapters serve as stories and lessons regarding Indigenous perspectives of history, culture, genocide. If a trickster can teach the reader to understand stories

outside of settler-colonial narratives, then it is worth wondering how this knowledge may apply to the reader's world beyond the story's context.

Leading into the italicized trickster chapters, Jared frequently encounters something supernatural or eerie that contradicts his understanding of normalcy as a teenager living in settler-colonial society. In *Son of a Trickster*, Jared experiences his first encounter with the antagonist Georgina/Jwasins.[13] He is offered a ride by a smiling, older Native woman appearing "perfectly respectable in a flowered dress, work jacket, and square orthotic shoes" (148). However, over the course of their conversation he sees "something in her that was as dark as cedar bark, with large yellowed fangs and knobby, twisted knuckles" (148). Eventually, he exits the car to escape "the thing underneath the Grandma-skin," which begins snarling at him (149). The trickster chapter that follows this encounter shares a message that one should be cautious and skeptical about living beings who assume human forms.

As a second-person narrator, Wee'git challenges the reader that he "would bet you dollars to doughnuts that you still trust a human face to be a human" (159). This message is in response to what Jared sees beneath the surface of Georgina/Jwasins' human façade, and this chapter encourages the reader to reconsider how they trust figures based on their physical appearance. However, the final sentence in this chapter suggests something further: "But come closer and let me speak to the creatures that swim in your ancient oceans, the old ones that sing to you in your dreams. Encoded memories so frayed you think they're extinct, but they wait, coiled and unblinking, in your blood and bones" (159). The narrator casts doubt on how the reader

---

[13] In human form, Georgina/Jwasins is named Georgina. In her true physical state, she is known as Jwasins. In this thesis, I refer to this entity as Georgina/Jwasins when she is in her human state. When she appears as her monstrous self, I will refer to her as Jwasins.

perceives themselves. Is Wee'git asking the reader to consider what histories and cultural ties exist within us? For an Indigenous reader, this serves as a vital reminder of the distinct ancestry that informs one's connection to their community in the present. Or, is this a warning that everyone has monstrous capabilities, such as Jwasins, an ogress who lives to devour tricksters to accumulate power and control? As a subject living within colonial systems, this is a cautionary message for those who do not address their position and privilege in relation to Indigenous lives facing colonial oppression.

Analyzing Jwasins as a metaphor for greed, oppression, and dominance requires an examination of how Jwasins' familiar and non-threatening appearance prevents immediate confrontation by Jared. It describes how the malleable nature of a "skin" or "façade" can elude identification. Jared must disregard colonial logic in order to accept the reality of a monster swirling beneath Jwasins' human face. This chapter asks the reader to doubt the settler-colonial façade, it acknowledges that older creatures belonging to Indigenous histories co-exist in society but are not immediately visible. It is irrelevant to classify these entities and creatures as "good" or "evil". Instead, Wee'git asks the reader to pause and consider what *could* be, beyond the settler-colonial logic of the façade. It questions why we tether ourselves to certain histories and questions how do we make sense of additional realities and worlds that co-exist against the dominant settler narrative

In the chapter "The Universe is a Lonely Hunter," the narrator references the Indigenous creation story of Turtle Island, which is told primarily by Indigenous Nations from Eastern North America. The reader or listener may presume this story to be metaphorical, to which Wee'git states: "Some cultures imagine our world is on the back of a turtle, which, you would think, is not literal. But our universe rides a creature so strange, we don't have the senses to detect it or

the math to explain it. Maybe we do live in a layer of mud on the back of a giant, multi-dimensional turtle" (*Son of a Trickster* 221). The narrator supports the validity of this creation story and implies that this story should not be diminished or belittled by the dominance of Christian-based stories.

This chapter also references gods and goddesses when describing a black hole: "Our Kali, our Odin-eating wolf at the end of days, this massive black hole shapes our galaxy into a maypole of stars pinwheeling around its gravity well" (221). Kali is the name of the Hindu goddess of destruction whose fate and meaning are multifaceted and who, despite Western misrepresentations, does not conform to the dichotomy of good and evil. Her story has shifted over the years from one based in wrath to possessing motherly attributes, which describes an entity that is capable of both *destruction* and *creation* (Padma 7). Her powers and abilities are not paradoxical; instead, Kali's transformative abilities shift depending on her role and purpose in a story. Like Wee'git, Kali plays a role in destruction and change, but her presence is tied to stories that respond to endings and creation. Kali represents a trickster in the broader, global spectrum of trickster stories. Robinson's reference to this alludes to ideologies and stories that exist beyond North America that grapple with complex entities that hold meaning to diverse cultures across the world.

In addition to Kali, Wee'git references an "Odin-eating wolf" known in Norse mythology as Fenrir, the son of Loki — a trickster, shape-shifting god. This subtle reference foreshadows Jared's role as the son of Wee'git. The comparison to a black hole infers that the narrative trajectory potentially leads to a destructive and catastrophic end. However, the inclusion of Kali in this reference alludes to the connection that destruction has with (re-)creation (221). Ultimately, the mention of these characters suggests how Indigenous trickster stories relate to

figures from non-settler ideologies. From an international perspective, these figures depict storytelling methodologies and values that do not rely on binary lessons of "good" versus "evil". Leanne Betasamosake Simpson describes the concept of "constellations of coexistence" to describe a form of mobilization that instigates cultural resurgence amidst communities (*As We Have Always Done* 218). When constellations or communities work together, "movements are built, particularly if constellations of coresistance create mechanisms for communication, strategic movement, accountability to each other, and shared decision making practices" (218). Robinson's brief reference to trickster figures such as Kali, Loki and Fenrir question how tricksters function in culture and history that is de-centred from the reliance on settler-based ideologies.

In the chapter **"**When Furry Aquatic Rodents Ruled Across Turtle Island," Robinson reveals the second-person narrator as Wee'git which occurs through characters that respond to their narrative. Wee'git explains that colonial fur hunting led to the near extinction of beavers and that despite their "ability to transform, they have no interest in shape-shifting to exact guerrilla retribution" (289). This contentment in physical form and survival practice refers to the story shared in "Requiem for the Trilobites" from *Son of a Trickster* (91).[14] The trilobites did not evolve or adapt to life on land, and Wee'git infers that refusal to change resulted in their extinction (92). He compares the beavers and otters by stating, "other fur-bearers like the otters generally loathe humans for the genocide they perpetrated," insinuating that Wee'git sees the beavers' simple way of living and refusal to shapeshift as a form of passivity (288-289).

[14] "We'll stay here in the ocean doing exactly what we've been doing for the last 2 million years, thank you very much" (*Son of a Trickster* 91).

Wee'git cannot make sense of species who do not demonstrate a form of generative "refusal" to colonial genocide and invasion (Simpson *Mohawk Interruptus* 105). However, the beaver's decision to reject conflict and continue their way of life is not a retreat; they are not running away from the oppressor. Instead, the beavers enact a form of grounded normativity, a decision to stay upon their land and continue to live in a way they determine is best for them (Simpson *As We Have Always Done* 44; Coulthard 13). Wee'git mistakes the beavers' decision to maintain their lifeways as a sign of weakness and inferior intellect and ability. He does not recognize the persistence and power in maintaining a physical presence in their homelands, continuing their traditions and practices. In terms of grounded normativity, Corntassel reminds us that "everyday acts of resurgence aren't glamorous or expedient"; instead, they rely on the consistency and networking support of community responsibilities that protect traditional homelands and food systems (98). The beaver's determination to continue their lifeways lacks the chaotic resistance preferred by Wee'git.

This chapter is the first time a subject responds to the narrative told by Wee'git to oppose his perspective, which emphasizes a form of agency for one of the characters within the trickster chapters: "The Creator bid us build, so we build" while his companion warns, "Don't encourage the damn Trickster...Just ignore him until he goes away." (289). It is also the first time that Wee'git is formally referred to as the narrator. Despite Wee'git's authority as the storyteller, the beaver corrects him, which challenges the "truth" in Wee'git's narration. This moment is amusing and reflects how a narrator can be corrected when orally telling a story to an audience of listeners, specifically an audience of *familiar* listeners. This interruption may be the first moment in which the reader doubts the narrator's veracity or authority, causing a re-read of these chapters with a greater sense of skepticism or caution.

Thomas King and Leanne Betasamosake Simpson speak about the importance of retelling stories, specifically creation stories. The meaning in these stories deepens through repetition and the engagement of multiple perspectives. This "conversation" in storytelling reflects what Vizenor relates as a form of dialogism, which is a communal practice that ensures stories generate renewed meaning over time (*Narrative Change* 190). Wee'git has an attentive reader audience in the italicized chapters, but this particular chapter is the first time the reader may need to take a moment to consider their subjective participation in this trickster story. How does this shift encourage the reader to be more vigilant about accepting the information shared in these chapters and does the reader return to these stories to gain a greater understanding of their meaning? The questions that arise due to skepticism of a narrator's authority are not synonymous with dismissal or disbelief; the trickster chapters retain meaning even if they require further reflection, and re-reading. A strategy with this form of storytelling is that it requires a type of present engagement to ensure the audience is *actually* listening. Therefore, this chapter reminds the reader that they must be active in their role as listeners — the story's meaning is not singular, and there is always more than one voice or perspective to consider.

4.3 End of the World(s): Destruction and Re-Creation

Wee'git continuously refers to stories that allude to extinction and worlds ending throughout the *Trickster Trilogy*, but it is important to consider the worlds and species that *endure* despite the reference to catastrophic or apocalyptic endings (Justice 167). The last italicized trickster chapter of *Trickster Drift* is titled "The Rupture," and describes a fight between a Thunderbird and a whale that resulted in a 9.0 magnitude earthquake and obliterated villages along the Northwest Coast (338). Wee'git states that Thunderbird pulled the whale out

of the water and the result of dropping it back into the ocean created a force so tremendous that it obliterated trees and villages along the coasts. This story emphasizes details about the earth being physically destroyed and transformed from its original state, but it is also worth noting that the actions of Thunderbird are not presented as a story or mythology. Wee'git does not separate Thunderbird fighting the whale from the occurrence of the earthquake. These circumstances co-exist without criticism of one reality considered "correct" or "true" versus the other reality as "fiction". In the first sentence of the fourth paragraph, Wee'git states this history is affirmed by "eyewitness accounts," which assures the reader that the information can be considered trustworthy. However, Wee'git does explain who these "eyewitnesses" are and how they may validate his claims.

The chapter closes with the line, "The ghost forests witness this new age and these new people who don't understand what a thunderbird can do" (341). There is a distinct positioning of an old-world witnessing the emergence of a new world and the shifting nature of a new future. The phrasing of what a thunderbird *can do* versus what a thunderbird *could do* describes how tricksters and the impact of Indigenous entities, stories and ideologies retain relevance and activity in the new world. These knowledge systems persist regardless of their visibility amongst contemporary society. This is referenced by ghost forests who await a new age but also "these new people." Is this alluding to Jared's family and urban-based kin, or are "these new people" in reference to contemporary Indigenous peoples? Despite Jared's lack of connection with these old stories, his trickster heritage, and his community, the ghost forests await his readiness and impending change.

A message of legacy is encoded into these chapters for Indigenous youth who read the series, for they also possess Indigenous cultural ancestry awaiting activation for a new era. This

sentiment recalls the passage, “memories so frayed you think they’re extinct, but they wait, coiled and unblinking, in your blood and bones” (*Trickster Drift* 159). In a 2018 Maclean’s interview by Brian Bethune, Robinson states that she wrote the *Trickster Trilogy* for Indigenous youth who are disconnected from their home territories and did not grow up with their traditional stories: “There are a lot of teenagers who don’t know the Heiltsuk supernatural creatures, because the kids were adopted or their families decided not to go into the traditional culture. I wanted to create a modern telling for them, to ease them into the world my dad, my aunts, my uncles and my grandparents all passed on to me.”

There are several ways that the *Trickster Trilogy* responds to the passing of stories and legacies to new generations. Within the text, it occurs through Wee’git’s legacy to his son, Jared. It is the recognition that there will be a new trickster era and that Jared has different strengths and abilities that differentiate him from his father. Jared must accept his growing strengths as a trickster — this includes a crucial reflection on navigating his new cultural and ancestral identity while remaining accountable to his family and community. Outside of the literary text, it occurs through Robinson’s creation of a trickster story for Indigenous youth who have had little connection to cultural stories. It is especially relevant for youth who have struggled to see how trickster stories apply meaning within contemporary contexts, not simply metaphors for past circumstances. Finally, it occurs through the second-person narrative, which asks the reader to “listen” to the stories shared by Wee’git. This storytelling methodology prevents the reader from consuming this story as a voyeur because the narrative shift requires participation through active listening.

The returning theme of creation and destruction of worlds speaks to how the reader must understand that their individualized existence is connected to a history belonging to humanity

and the universe: “We look up at the night sky and see the same stars, the same moon. Breathe and sleep and pray and work and daydream and sing and cry and fight and love, but in the end our bodies are meat…Our bodies are transitory vessels built from recycled carbon like every other living being on this planet” (*Son of a Trickster* 158-159). This perspective oscillates between descriptions of grandeur and humility, suggesting that the significance of life is based on how individuals understand themselves in relation to a historical schematic that extends beyond their present existence. Indigenous existence requires the connection to Indigenous “kinscapes,” a form of relationality that spans “across expansive distances and identity beyond reductive notions of blood” but also, I believe, across our ancestors, which means across histories, stories, and time (Justice 262).

Chapter 5: Conclusion

Throughout the *Trickster Trilogy*, Robinson resists the creation of a heroic protagonist. Frequently, in a fictional series that portrays a protagonist with magical or supernatural heritage — or youth that are destined to seek justice — there is anticipation for the protagonist's life story to emerge from mundanity, oppression, and unremarkable teenage experiences resulting in an adventure story that causes them to leave their home environment. However, Robinson denies this trope in the *Trickster Trilogy*, especially in the first novel *Son of a Trickster*. We do not see a young woman sacrificing herself as a tribute for her district to battle for systemic justice and freedom like Katniss in *The Hunger Games* Trilogy. We do not see a young girl journey into a fantastical world through the time-shifting portal of a tesseract like Meg's journey in a *Wrinkle in Time*. The reader does not see a boy with a lightning bolt scar escape his closet bedroom and disappear into a magical Wizarding school that will teach him of his destiny (Rowling). Indigenous people have already experienced the "mystique" of being sent to "boarding schools" far away from home to be assimilated into colonial subjects. This experience was neither magical nor empowering and ultimately a devastating practice of colonial violence.

Instead, Jared stays home — he refuses the weight and power of his ancestral claim. The mystique of travelling to a new and different land is a well-utilized trope to kick-start a changing identity and environment for stories about youth characters that have magical or supernatural abilities or heritage. But this is not offered to the protagonist in the first novel of the *Trickster Trilogy*. Instead, the reader is a guest in Jared's homelands and must make sense of his life and relationships, the complexity of which is not resolved by Jared's escape. This method prevents the relief of settler-colonial guilt or tension and the hardship of Jared's situation is described in

detail. What happens when the protagonist is not *sent away* or removed from their homelands and instead *stays put* and decides their journey on their own terms?

For Indigenous stories based on asserting ancestral strengths and powers that emerge from their culture and territories, it is not entirely logical to relocate the characters from their homelands. There is no need for a fantastical land that will lead them to answers because there is already a settler nation-state occupying Indigenous territories, and that unto itself is disorienting and requires investigation. In *Son of a Trickster*, Robinson has the reader follow Jared throughout his day-to-day experiences in Kitimat as he seeks an everyday teenage life amidst the chaotic interpersonal experiences he has with his mother while dismissing magical experiences as delusions. Many of these initial scenes with Jared depict emotionally abusive situations, aggressive verbal exchanges, and a sense of loneliness. The protagonist is not 'saved' from their present circumstances, but neither is the reader. As a listener and observer, they also witness the events and realities that Jared faces.

Yes, addiction, trauma, and the presence of residential schools exist in these stories but interpreting the *Trickster Trilogy* from a lens that focuses on damage and trauma is problematic. In "Suspending Damage: A Letter to Communities," Eve Tuck asks the reader to "identify the persistent trend" of "damage-centred research" and the "long-term repercussions of thinking of ourselves as broken" (409). The introduction of this article is written in a letter format that directly addresses the reader, a similar stylistic format to the trickster chapters. Tuck suggests an "epistemological shift" of research to focus on desire-based frameworks that "are concerned with understanding complexity, contradiction, and the self-determination of lived lives" (419, 416). The spirit of this request is something I have reflected on throughout my reading of Eden Robinson's work. The "antidote" to trauma-centred research and narratives regarding Indigenous

peoples is not a method that should reduce meaning or complexity. For instance, the purpose of this thesis is not to construct a 'happy ending' that resolves the loose ends of the settler-colonial façade and the continued impact colonial oppression has on Indigenous futures. Nor is it the goal of Eden Robinson's writing; her works intentionally shirk away from tidy conclusions that speak of peace and happiness. Similarly, Indigenous resurgence does not result in an Indigenous utopia. Instead, Jared's reconnection to his culture is a necessary step to his connected identity, and the meaning of this message should resonate beyond the perimeters of this story.

A transformative scene occurs with Jared at the beginning of *Return of the Trickster*. Jared has teleported from a brutal confrontation with Georgia/Jwasins to his home in Kitimat (*Trickster Drift* 370). Jared wakes up in a hospital bed to learn he is physically struggling to hold himself together —his organs have escaped from his body (1-3). In a moment that is both grotesque and darkly comical, Jared must gather his organs and bring them back into his flesh: "The organs, naked, shiny and slick, continued to roll across the industrial-grey floor, while two of them splashed in the toilet like children in a kiddie pool" (3). While Jared is in disbelief of this possibility, he tries to tell himself he is dreaming to overcome the horror of his body falling apart. The initial reaction to this scene might be one of abjection. Julia Kristeva defines *abjection* as a disturbance of identity, system, and order and centres focus on how the abject is situated outside borders, positions, and rules – the abject is the in-between, the ambiguous, the composite (1-5). While transforming and ambiguity of identity may sound vaguely trickster-ish, a key difference is that abjection fails "to recognize its kin; nothing is familiar, not even the shadow of a memory" (5). Jared's pinnacle moment in this situation is *self-recognition* which occurs through the admission that, "The part of him that didn't want to admit he was something other than a regular human fought the part of him that wanted to live at any cost....He wanted to be

whole" (Robinson 3). This scene contains aspects of horror, the use of abjection and the uncanny are apparent, but the outcome does not result in Jared's demise. Warren Cairou reminds us that Indigenous stories frequently use the uncanny as "an aesthetic of action rather than one of fear" and, in some cases, as a site for "repatriation" (Cairou 733). In this scene with Jared, the focus on repatriation is specific to his own body and how Jared understands his connection to his ancestry as a trickster.

David Gaertner discusses repatriation as a means for creating "wholeness" in "'Something in Between': *Monkey Beach* and the Haisla Return of the Return of the Repressed." He argues that "the return of the repressed" is a North American literary trope used by Indigenous storytellers and authors to explore how "repressed subjects (Indigenous peoples) return to haunt the repressor (Settlers)" and that the implications of a return that *"comes back into itself"* can be considered a site of resurgence (51). In the *Trickster Trilogy*, Jared denies his ancestral ties to the trickster Wee'git, but this does not prevent various entities from following him, haunting him, and in some cases, hunting him. Throughout the three novels, Jared realizes that by denying his true heritage, he cannot survive. The cultural powers must be recognized and accepted to call his organs back and reconstitute his physical form. When Jared finally embraces his identity, he begins to "constellate" meaning and connection with his family and members of his community which will aid his ability to grow into his trickster strengths (Simpson *As We Have Always Done* 211-215).

Leanne Betasamosake Simpson speaks extensively about constellations to understand relationships between the individual and their community: "Constellations exist only in the context of relationships; otherwise they are just individual stars" (215). Individual stars forge connections through "the grounded normativity of particular Indigenous nations," which includes

links with the physical world and the spiritual world (217). Simpson states that the strength in "constellations of co-resistance" is how constellations work in relationship with one other, which amplifies "the renewal of Indigenous place-based practices" (217-218). Jared's constellation is activated when he embraces who he is. He gains knowledge and teachings from grandmother Anita and nana Sophie, his mother Maggie Moody, his father Wee'git, Charles the wild man of the woods, Neeka, the descendent of sea otters, his community in Vancouver including Mave, Kota and Eliza, spectral figures like Dent and Shu and Jared's ghostly encounter with Phil as well as the monstrous characters like Jwasins and the coy wolves.[15] The epilogue in *Return of the Trickster* indicates Jared's relationship to these people and speaks to how constellations shift over time, "serving as signposts" that indicate time passing. Simpson states, "When we look at stars, we are actually looking from the present back into time and space" and how stars guide us offer "knowledge and flight paths out of settler-colonialism" (212-213).

When reflecting on this focus on constellations and connection, it becomes critical to note that Robinson's depiction of Jared as an antihero is a frequent occurrence in Indigenous stories that respond to apocalyptic endings (and re-creation). There is no need for a destined individual who will "save" the world. In fact, it is counterintuitive for Indigenous stories to restore a state of

---

[15] A thread worth further exploration is Jared's connection with ghosts and the dead. Leanne Betasamosake Simpson's discussion of constellated connections include a spiritual aspect, which relates to relatives and family members who have passed on (215-217). What does it mean to constellate meaning with loved ones who are no longer physically with us and how do we affirm the connections we have with ancestors we have never met, lives just out of reach determined by time? As Daniel Heath Justice states, "Without care for the dead and those who have gone before, there is nothing to transmit to those who come after; it's why we look to our literary traditions, after all, to connect us to an ongoing heritage, to make meaning of our contemporary contexts, and to anchor our imaginations in a deeper set of significant relations" (124). In many ways, Robinson intentionally keeps the spirits of ancestors and relatives present within her stories to indicate the liminal overlap of Indigenous existence amidst Indigenous histories and knowledge systems.

existence that maintains the status quo of settler-colonial and capitalist paradigms. Instead, these catastrophic disruptions result in transforming environments, realities, and ideologies that allow Indigenous stories to imagine worlds beyond settler-colonial systems.[16]

An aspect of Indigenous resurgence theory speaks to how crucial it is for Indigenous people to "rebel against the permanence of settler-colonial reality and not just 'dream alternative realities' but to create them, on the ground in the physical world, in spite of being occupied" (Simpson *Land as Pedagogy* 8). Therefore, Indigenous people should not feel confined to an ongoing loop of refusal against settler-colonial systems; this requires an infinite form of resistance, and the endurance needed for this activity is not sustainable nor desirable. Eventually, there is the need to take leave from the friction-based dynamic that defines Indigenous/settler relations as a method to reconstitute oneself and to embody grounded normativity.

This dynamic occurs in *Trickster Drift* when Jared is caught in an eternal loop while battling Jwasins; her hunger for more power results in the repeated resurrection of Jared so she can continually devour him (367). While Jared has the power to endure this consumption, it is not a place that offers resolution or forward movement. Ironically, Jwasins is also stuck in this cycle with little means to change the circumstance; they are caught in a stalemate: "She was hungry, endlessly hungry." (368). Jared relies on the support of "intradimensional" fireflies to teleport away and return to his home to Kitimat, leaving Jwasins behind (369-370). The decision to return home illustrates how Indigenous existence cannot, nor should not, be expected to maintain a cycle of deconstruction and re-creation in response to settler-colonial logic; it is not

---

[16] I credit Dr. Daniel Heath Justice for his discussions regarding the concept "Imagine Otherwise." The sentiment in this teaching inspires Indigenous people to imagine futures and possibilities beyond the present state.

psychologically sustainable or productive. Eventually, Jared must return home to make himself whole again – "to come back into himself" — and to figure out a new strategy and approach to his life (Gaertner "Something In-Between" 51). The action taken by Jared is not a retreat; it is made possible by believing in his trickster strength, and the constellated support of the fireflies. Jared's decision to take leave of this situation is similar to how Audra Simpson clarifies Indigenous "refusal" as a generative signal to stop (*Mohawk Interruptus* 113). Refusal indicates the need for reflection, an acknowledgement of present limitations of understanding, and that different perspectives and approaches must be imagined (113). Jared redefines his relationship with Jwasins through his refusal, he recognizes that her power-hungry desire spans years and lifetimes beyond Jared's young existence and that he cannot survive her wrath and greed alone.

This moment is reminiscent of a story retold by Leanne Betasamosake Simpson in *As We Have Always Done*. She discusses how the deer, "collective, as a nation of people," withdrew from their engagement with the Nishnaabeg people (243). The Nishnaabeg and the Waawaashkeshiwag "live and interact in the spiritual world, and they interact with the physical world by spending time here in bodies – deer bodies or human bodies" (243). Simpson explains that a series of negotiations and systems determine how deer pass from the physical to the spiritual world. The conflict occurred when the Nishnaabeg continued to hunt the deer, which was "in direct violation of our grounded normativity" (244). They withdrew through an act of generative refusal and constituted their own identity, clan, and nationhood without negotiating or involving the Nishnaabeg people.

The lesson in this story is that the deer did not appeal to the Nishnaabeg for recognition or accountability for their actions. Their lifeways did not rely on negotiating with the Nishnaabeg: "In their refusal and flight out of violence, they liberated themselves into a physical

reality that was entirely consistent with the one they deserved and wanted for themselves. In their flight, they turned inward" (245). This story aligns with Simpson's definition of *Indigenous resurgence*, wherein Indigenous sovereignty, understanding, culture revitalization, and kinship cannot be sustained within frameworks that do not value their existence. Simpson uses this story to describe how she believes that the energy and actions that motivate Indigenous resistance and political movements should not solely focus on opposing settler-colonial environments and systems. Instead, cultural resurgence is a means to redirect this energy toward specific work that should occur amongst community and Nation building. Jared must also *turn inward* to improve his understanding of himself and his trickster heritage. His survival and desire to become "whole" are dependent on his connection to community and family to support the teaching of his trickster abilities.

Identifying the harm and violence caused by the settler-colonial façade requires Jared to accept his heritage and role as a trickster. It is important to emphasize that accepting his identity does not make his life easier; it will undoubtedly reveal new emerging challenges. Jared must humbly accept help and teachings from his community to survive as a new trickster. This emphasizes that Jared must not live in isolation but must remain connected to his community. He requires time to hone his powers and appropriately use them, and he must rely on his community to support him through this journey.

At the end of *Return of the Trickster*, Jared is met by his community and family. He did not single-handedly destroy Jwasins. This feat was accomplished by the combined effort of the tricksters who have reanimated themselves from their grave, finally freed of their hexes by the sacrifice of Anita Moody and Wee'git (288-289). It was made possible by his urban community and family who come to Jared's aid. Ultimately, it takes a community of support to destroy the

reckless and power-hungry Jwasins (300). Robinson refuses a triumphant and congratulatory moment where Jared recognizes his abilities and the power it took to arrive at this ending. Instead, the closing lines centre on Jared's focus on his loved ones and his connections with them.

The endings of Indigenous fiction that centre on storylines relating to dystopian futures and apocalyptic endings tend to wrap the plot's conclusion in a scene or reflection that feels like an ellipsis. Endings occur like a sentence that has trailed off, inviting completion by the reader based on what they learned and reflected on throughout the narrative. These trails lead into unexplored areas, and conclusions depend on the reader's positionality to the story. These endings ask the reader to consider and imagine the next steps. The dot-dot-dot of an ellipses carries a paradoxical meaning because a single period indicates the end of a sentence, culminating at the end of a thought, concept or idea. However, several periods strung together do not determine a decisive ending. Instead, it alludes to something new to follow; it is a pause, a time to gather one's breath and, at times, it invites interruption or additions to help carry an idea or reflection forward. It is not presumptuous but instead *conversational*.

In the 2018 novel *Moon of the Crusted Snow* by Waubgeshig Rice (Wasauksing First Nation), the impacts of an apocalypse cause an Indigenous community to determine their future by returning to traditional ways, facing the questionable support or threat of newcomers who allude to the presence of a Windigo in contemporary times. The survival of this community emphasizes the possibilities of a new future that centre Anishinaabe lifeways. The last sentence of *Moon of the Crusted Snow* is "they didn't look back," indicating that the community will move forward because they no longer require settler agents, tools, systems, and ideologies to survive (213). In the 2017 novel, *The Marrow Thieves,* author Cherie Dimaline (Métis) describes

a dystopian future that relies on extracting dreams from Indigenous peoples' bone marrow; colonial systems mirror the oppression, violence, and genocide experienced through residential schools. Frenchie, the protagonist, returns to his homelands and constructs a found family based on their collective will to survive. He gains a deeper understanding of his territories, which were unfamiliar to him due to growing up in the city. At the end of this novel, Frenchie reflects on his life with his newfound community. The tone is earnest and hopeful because his community's future is now considered endless in possibility: "I understood just what we would do for each other, just what we would do for the ebb and pull of the dream, the bigger dream that held us all. Anything. Everything" (231). These stories refuse to state an ending that resolves the complexity of characters and environments in an idealized final state. Instead, the protagonists share a sense of self-assuredness and confidence in determining the future, whatever that may be.

When Indigenous figures who have initially felt stuck or bound within an oppressive reality are finally released to imagine infinite futures and possibilities, it seems counter-intuitive to prescribe an ending that determines a static resolution. In all of these stories, the authors imagine what kind of community-based framework is needed after the world "ends." These networks offer sustenance and support that feed a collective ability to thrive (Vowel and Swain). These endings refuse a tragic monologue; instead, they refer to the potential of multiple and diverse futures (Vizenor *Trickster Descriptor* 2). These ellipses endings refuse closure to Indigenous futures because the imagination of thriving communities must remain open and not 'resolved' or 'completed.' In this sense, the endings are not static or singular in meaning; the endings are written so that the reader is free to dream.

Interestingly, *Return of the Trickster* has three endings to consider. The first ending is the final sentence in which Jared "turned, waiting for the moment when Sarah came through the

door" (301). Robinson chooses to end the series with a liminal moment. A door is a passage that transitions from the outside to interior space, and this description focuses on the momentum and anticipation of Sarah and Jared's reconnection. The second ending is the "Epilogue-ish," where Robinson lists the immediate futures of the main characters within the novel (302). Their futures are vague enough to consider how all of their lives may weave and intersect again in the distant future but leaves the reader with a sense of broader closure. Woven through these descriptions are the reparations Jared pays to his loved ones for any harm they have endured due to their connection to him, a new trickster. This speaks to Jared's accountability to his community and alludes to both his maturity and growth. Finally, the third ending is Eden Robinson's biography as she uses this space to reference her friendship with B'gwus. In doing so, she cheekily refuses the formality of a standard biography and imagines yet another world that occurs outside the narrative of the *Trickster Trilogy*.[17]

Her biography mentions that she phoned "the only Sasquatch she knew" and "asked if she could put her old friend in the Trickster series." She reminisces about their friendship from high school when "they'd hung out in their tree fort listening to Depeche Mode on their Sony Walkmans while crafting papier mâché replicas of the John Fluevog shoes they wanted, dreaming of a future where they were stylish and famous." The reader might laugh at the fabricated imagining that Robinson includes as her last moment with her audience due to the conclusion of this epic series. But, it also reveals that the meaning of trickster stories, and Haisla and Heiltsuk entities like the B'gwus, exist amidst living people — these stories live beyond the pages of a book. What has the reader learned about a trickster's ability to reach outward from a

[17] The biography does not have a page number.

linear narrative, and how do these stories impact peoples' lives and ideologies beyond these primary texts?

A trickster story considers how Indigenous people imagine this for themselves beyond this reading. Therefore, it seems fitting for the trilogy series to end on Robinson's suggestion of a trickster connection outside of the story. The dot-dot-dot of these three endings in the *Trickster Trilogy* infers that the story is not over. This ellipses invokes an anticipative response of a loved one responding to a text message. It is the bated breath before something more is said. It is the pause between two crows cawing at one another. Dots that pulsate like a heartbeat — a signal that someone is out there across the universe waiting to participate in this trickster conversation.

Bibliography

Ames, Michael M. *Cannibal Tours and Glass Boxes the Anthropology of Museums*. University of British Columbia Press, 1992.

Archibald, Jo-Ann. *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit*. University of British Columbia Press, 2008.

Cairou, Warren. "Haunted Prairie: Aboriginal 'Ghosts' and the Spectres of Settlement." *University of Toronto Quarterly*, vol. 75, no. 2, 2006, pp. 727–734.

Castriciano, Jodey. "Learning to Talk with Ghosts: Canadian Gothic and the Poetics of Haunting in Eden Robinson's Monkey Beach." *University of Toronto Quarterly*, vol. 75, no. 2, 2006, pp. 801–813.

Dimaline, Cherie. *The Marrow Thieves*. Toronto: Dancing Cat Books, 2017.

Iseke-Barnes, Judy. "Unsettling Fictions: Disrupting Popular Discourses and Trickster Tales in Books for Children." *Journal of the Canadian Association for Curriculum Studies*, vol. 7, no. 1, 2009, pp. 24–57.

Beriault, Janie. "The Gothic Landscape in Eden Robinson's Monkey Beach: Cultural Negotiations between Native and Non-Native Knowledge Systems." *The Canadian Journal of Native Studies*, vol. 36, no. 2, 2016, pp. 1–12.

Bethune, Brian. "In Eden Robinson's 'TRICKSTER DRIFT', Vampire Horror Meets First Nations Mythology." *Macleans.ca*, Maclean's, 9 October 2018, macleans.ca/culture/books/when-vampire-horror-meets-first-nations-mythology/. Accessed online February 2, 2022.

Bidwell, Kristina [Fagan]. "What's the Trouble with the Trickster? An Introduction." *Troubling Tricksters: Revisioning Critical Conversations*, by Linda M. Morra and Deanne Reder, Wilfrid Laurier University Press, 2010, pp. 3–20.

Collins, Suzanne. *The Hunger Games*. New York: Scholastic Press, 2008.

Corntassel, Jeff. Re-envisioning resurgence: Indigenous pathways to decolonization and sustainable self-determination. *Decolonization: Indigeneity, Education & Society*, vol. 1, no. 1, 2012, pp. 86–101.

Coulthard, Glen. *Red Skin White Masks: Rejecting the Colonial Politics of Recognition*. University of Minnesota Press, 2014.

Daigle, Michelle. "The Spectacle of Reconciliation: On (the) Unsettling Responsibilities to Indigenous Peoples in the Academy." *EPD: Society and Space*, vol. 3, no. 4, 2019, pp. 703–721.

Delconte, Matt. "Why You Can't Speak: Second-Person Narration, Voice, and a New Model for Understanding Narrative". *Penn State University Press*, vol. 37, no. 2, 2003, pp. 204–219.

Dimaline, Cherie. *The Marrow Thieves*. Toronto: Dancing Cat Books, 2017.

Gaertner, David. "'Something in Between': Monkey Beach and the Haisla Return of the Return of the Repressed." *Canadian Literature*, vol. 225, Summer 2015, pp. 47–63.

Gaertner, David. *The Theatre of Regret: Literature, Art, and the Politics of Reconciliation in Canada*. University of British Columbia Press, 2020.

Gray-Donald, David. "Unpacking the Coastal Gaslink Injunction and its Omissions." *Briarpatch Magazine*, 23 February 2020, briarpatchmagazine.com/articles/view/unpacking-the-coastal-gaslink-injunctionand-its-omissions. Accessed online February 12, 2022.

Goeman, Mishuana. "Introduction: Gendered Geographies and Narrative Markings." *Mark My Words: Native Women Mapping Our Nations.* University of Minnesota Press, 2013, pp. 1–39.

Hubbard, Taryn. "Eden Robinson: On Writing and the Gothic." *ROOM Magazine*, 24 November 2020, www.roommagazine.com/eden-robinson-on-writing-and-the-gothic. Accessed online May 1, 2021.

Fee, Margery. "The Trickster Moment, Cultural Appropriation, and the Liberal Imagination in Canada." *Troubling Tricksters: Revisioning Critical Conversations*, edited by Linda M. Morra and Deanne Reder, Wilfrid Laurier University Press, 2010, pp. 59–76.

Feige, Kevin, director. *Thor*. Paramount, 2011.

Freud, Sigmund, David McLintock, and Hugh Haughton. *The Uncanny*. New York: Penguin Books, 2003.

Hantsiz, Darlene Marie. "'You Are About to Begin Reading': The Nature and Function of Second Person Point of View in Narrative". Dissertation Louisiana State University, 1988.

Hirsch, Marianne. "Michel Butor: The Decentralized Vision." *Contemporary Literature*, vol. 22, no. 3, 1981, pp. 326–348

Justice, Daniel Heath. *Why Indigenous Literatures Matter*. Wilfred Laurier Press, 2018.

King, Thomas. *The Truth About Stories: A Native Narrative*. Minneapolis, MN : University of Minnesota Press, 2005.

Konnikova, Marie. "The Power of Once upon a Time : A Story to Tame The Wild Things." *Scientific American Blog*, 8 May 2012, blogs.scientificamerican.com/literally-psyched/the-power-of-once-upon-a-time-a-story-to-tame-the-wild-things. Accessed February 20, 2022.

Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Columbia University Press, 1982.

L'Engle, Madeleine. *A Wrinkle in Time*. New York: Farrar, Straus, and Giroux, 1962.

Manning, Adrian S.A. "The Differing Shades of REDFACE: The Evolving Image of Native Americans in Hollywood Comedies." *Studies in American Humor*, vol. 6, no. 2, 2020, pp. 301–322.

McDermott, Gerald, Warren Wallerstein, David Hough, and Lydia D'moch. *Raven: A Trickster Tale from the Pacific Northwest*. San Diego: Harcourt Brace Jovanovich, 1993. Print.

Morra, Linda M., and Deanna Reder, editors. *Troubling Tricksters: Revisioning Critical Conversations*. Waterloo, Ont: Wilfrid Laurier University Press, 2010. Print.

Nagy, Rosemary. "Settler Witnessing at the Truth and Reconciliation Commission of Canada." *Human Rights Review*, vol. 21, no. 3, 2020, pp. 219–241.

Nolan, Christopher. *The Dark Knight*. Warner Bros, 2008.

Reder, Deanna. "Preface." *Troubling Tricksters: Revisioning Critical Conversations*, edited by Linda M. Morra and Deanna Reder, Wilfrid Laurier University Press, 2010, pp. vii-ix.

Rice, Waubgeshig. *Moon of the Crusted Snow*. ECW Press, 2018.

Robinson, Eden. *Monkey Beach*. Alfred A. Knopf Canada, 2000.

---, Eden. *Return of the Trickster*. Alfred A. Knopf Canada. 2021.

---, Eden. *The Sasquatch at Home: Traditional Protocols & Modern Storytelling*. University of Alberta Press, 2011.

---, Eden. *Son of a Trickster*. Alfred A. Knopf Canada, 2017.

---, Eden. *Trickster Drift*. Alfred A. Knopf Canada, 2018.

Rowling, J. K., author. *Harry Potter and the Sorcerer's Stone*. New York: Arthur A. Levine Books, 1998.

Simpson, Audra. “On Ethnographic Refusal: Indigeneity, ‘Voice’ and Colonial Citizenship.” *Junctures: The Journal for Thematic Dialogue*, vol. 9, pp. 67–80.

---, Audra. *Mohawk Interruptus: Political Life across the Borders of Settler States*. Durham: Duke University Press, 2014.

Simpson, Leanne Betasamosake. *As We Have Always Done: Indigenous Freedom Through Radical Resistance*. University of Minnesota Press, 2017.

---, Leanne Betasamosake. *Dancing On Our Turtles' Back: Stories of Nishnaabeg Re-creation, Resurgence and a New Emergence*. Arbeiter Ring Publishing, 2011.

---, Leanne Betasamosake. “Land as Pedagogy: Nishnaabeg Intelligence and Rebellious Transformation.” *Decolonization: Indigeneity, Education & Society*, Vol 3, No. 3, 2014, pp. 1-25.

Sinclair, Niigonwedom James. “Trickster Reflections: Part I.” *Troubling Tricksters: Revisioning Critical Conversations*, edited by Linda M. Morra and Deanna Reder, Wilfrid Laurier University Press, 2010, pp. 21–58.

Sree, Padma. *Vicissitudes of the Goddess: Reconstructions of the Gramadevata in India's Religious Traditions*. New York: Oxford University Press, 2013.

Sugars, Cynthia. *Canadian Gothic: Literature, History, and the Spectre of Self Invention.* University of Wales Press, 2014.

---, Cynthia. **“**Strategic Abjection: Windigo Psychosis and the "Postindian" Subject in Eden Robinson's ‘Dogs in Winter.’” *Canadian Literature*, Vol. 181, Summer 2004, pp. 78–91.

TRC. *What We Have Learned: Principles of Truth and Reconciliation*. Truth and Reconciliation Commission of Canada, 2015, publications.gc.ca/site/eng/9.800280/publication.html.

Tuck, Eve and C. Ree. “A Glossary of Haunting.” *Handbook of Autoethnography*, edited by Stacy Holman Jones, Tony E. Adams and Carolyn Ellis, Routledge Handbooks Online, 2016, pp. 639–658.

Tuck, Eve, and K. Wayne Yang. “Decolonization is Not a Metaphor.” *Decolonization: Indigeneity, Education and Society*, vol. 1, no. 1, 2012, pp. 1–40.

Tuck, Eve. “Suspending Damage: A Letter to Communities”, *Harvard Educational Review*, vol. 79, no. 3, 2009, pp. 409–427.

Vizenor, Gerald Robert. *Narrative Chance : Postmodern Discourse on Native American Indian Literatures*. University of Oklahoma Press, 1993.

---, Gerald. "Trickster Discourse." *American Indian Quarterly*, Vol. 14, No. 3, Summer 1990, pp. 277–287. Accessed online February 18, 2021.

Vowel, Chelsea and Molly Swain. "Land Back as Science Fiction: Worlding the Indigenous Future." Equity Speaker Series 2020-*2021*. 20-21 April 2021. Zoom session.

Wilson, Jordan. "Gathered Together: Listening to Musqueam Lived Experiences." *Biography*, vol. 39, no. 3, 2016, pp. 469–494.

Wolfe, Patrick. "Settler-colonialism and the elimination of the native". *Journal of Genocide Research*, vol. 8, no. 4, 2007, pp. 387–409.