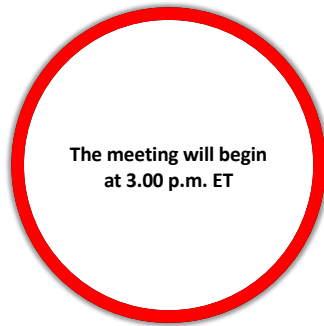


ENGL 215 Live Chat 4c



- Zoom Meeting Information**
- Zoom Meetings are about 60 minutes in length.
 - Zoom Meetings are recorded.
 - Recordings and PowerPoint presentations are posted on onQ (under “Activities” > “Zoom Meetings”).
 - Participate in the discussion by using the “Chat” window or by raising your hand in “Reactions.”
 - Your camera may be on or off.

ENGL 215 Zoom Meetings

Weeks 1-3	Live Chat 1a Confederation Poets	Live Chat 1b Duncan Campbell Scott	Live Chat 1c Stephen Leacock
Weeks 4-6	Live Chat 2a Modernist Poets	Live Chat 2b Mordecai Richler	Live Chat 2c Margaret Atwood
Weeks 7-9	Live Chat 3a Basil Johnston	Live Chat 3b Contemporary Poets	Live Chat 3c Ann-Marie MacDonald
Weeks 10-12	Live Chat 4a Tomson Highway	Live Chat 4b Brad Fraser	Live Chat 4c Thomas King

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- Appendix D1**
- **Humour:** How does Thomas King use humour in *Green Grass, Running Water* to emphasize the larger themes and preoccupations of the novel?

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[Thomas King’s] ultimate aim [in his use of humour in *Green Grass, Running Water*] is to undercut some of the most prevalent and injurious discursive practices deployed by Western civilization.... King manages to subsume important passages of Euro-American religious, intellectual, and historical doctrine in an overall Native framework that reveals their nonsense and ill will. This is done by introducing such widely used techniques among American Indian storytellers as the inclusion of a trickster figure, anachronistic elements, subversive intertextual references, plays on words, or the satiric treatment of stereotypes. All these comic resources are brought into the text with a foremost aim in mind: to undo the Western performance of epistemological and spiritual domination. (Ibarrola-Armendariz 68-70)

Aitor Ibarrola-Armendariz. “Native-American Humour as Resistance: Breaking Identity Moulds in Thomas King’s *Green Grass, Running Water*.” *Miscelánea*, no. 42, Jan. 2010, pp. 67-90.

Aitor Ibarrola-Armendariz

Thesis: King uses humour to deconstruct Western master narratives (68-70)		
"trickster" characters	Noah (72-73)	"Are you ... Christian rules" (145-46)
	The Lone Ranger (73-74)	"It looks ... to kill" (70-71)
	Captain Ahab (74-75)	"We're looking ... Black Whale" (196)
	Nathaniel Bumppo (75)	"Indians have ... Nasty Bumppo" (392-93)
"realistic" characters	Clifford Sifton (76-77)	"Hell, Eli ... the nineteenth" (141)
	Latisha (80)	"The food ... for appetizers" (108-09)
	various (84)	"Clifford Sifton ... falling apart" (414)
	Eli Stands Alone (86)	"The old ... to dance" (408-09)
Conclusion: King's humour is an act of resistance against colonization (86)		

Thomas King, *Green Grass, Running Water*

"trickster" character: Noah

King's novel manages to transmit the dialogical matrix of Native oral discourse while ... undermin[ing] some of the foundations of Western myths. One of the most successful instances of this "deconstructive" intertextuality is found in the indictment that Judeo-Christian anthropocentrism and sexism receives when biblical narratives are seen in the light of Native creation stories.... Noah becomes a laughing stock during this lively conversation because of his blatant misreading of a number of elements that are commonplace in Native creation stories, which ends up making him sound like a despotic male chauvinist. Nonetheless, it is more than likely that King's most corrosive criticism is being directed at the kind of attitudes that the white man exhibited towards Native spirituality when they first came into contact. (Ibarrola-Armendariz 72-73)

Thomas King, *Green Grass, Running Water*

"trickster" character: Noah

Are you all right? Changing Woman asks Old Coyote. / Pssst, says Old Coyote. / Why are you talking to animals? says the little man. This is a Christian ship. Animals don't talk. We got rules. / I fell out of the sky, says Changing Woman. I'm very sorry that I landed on Old Coyote. / The sky! shouts the little man. Hallelujah! A gift from heaven. My name's Noah, and you must be my new wife. / I doubt that, says Changing Woman. / Lemme see your breasts, says Noah. I like women with big breasts. I hope God remembered that. / Don't do it, says one of the Turtles. He'll just get excited and rock the canoe. / I have no intention of showing him my breasts, says Changing Woman. / Talking to the animals again, shouts Noah. That's almost bestiality, and it's against the rules. / What rules? / Christian rules. (King 145-46)

Thomas King, *Green Grass, Running Water*

"realistic" character: Latisha

Every day Rita cooked up the same beef stew, and every day Rita or Billy or Cynthia or Latisha thought up a name for it. It wasn't cheating. Everybody in town and on the reserve who came to the Dead Dog Café to eat knew that the special rarely changed, and all the tourists who came through never knew it didn't.... The food at the Dead Dog was good, but what drew tourists to the café was the ambience and the reputation that it had developed over the years. Latisha would like to have been able to take all the credit.... But, in fact, it had been her auntie's idea. / "Tell them it's dog meat," Norma had said. "Tourists like that kind of stuff." / That had been the inspiration. Latisha printed up menus that featured such things as Dog du Jour, Houndburgers, Puppy Potpourri, Hot Dogs, Saint Bernard Swiss Melts, with Doggie Doos and Deep-Fried Puppy Whatnots for appetizers. (King 108-09)

 **Thomas King, *Green Grass, Running Water*****“realistic” character: Latisha**

Latisha’s “Dead Dog Café” is very likely the clearest manifestation of her profound understanding of the workings of stereotypical representations. . . . [S]he is aware that what may hurt the psychological poise of her people is not so much the sweeping statements and foolish generalizations made by other groups about them but, rather, their inability to see beyond the kind of false fixity that they imply. . . . Latisha’s consciousness that racist stereotypical discourse is not merely a question of setting up a flat and inaccurate image of the Other—but, also, of how those images are projected and introjected—allows her to reverse the positionings of her power relations with the white world. This reversal is important because it reveals a great deal of the “fantasy” (always related to defense and desire) involved in the colonizer’s habitual position of mastery. (Ibarrola-Armendariz 80)

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