

The Theme of Alienation in D'Arcy McNickle's "The Surrounded"**Abida BENKHODJA**

Université Abderrahmane Mira Béjaia, benkhodja.abida@yahoo.fr

Soumis le: 06/01/2018

Révisé le: 28/08/2018

Accepté le: 06/09/2018

Abstract

Alienation is one of the major studied themes in Modern Native American Indian Literature. The clash of cultures is the determining force that alienates the American Indian from the white and Indian worlds. In D'Arcy McNickle's first novel The Surrounded, published in 1936, the main characters are victimized by the white society; they are caught between two different cultures and are often unable to resolve this conflict. This paper analyzes D'Arcy McNickle's novel and throws light on alienation in a context specific approach. The dynamics of specific situations will be captured in order to determine alienation in the novel

Key words: Alienation, culture, native american indian literature, surrounded.

موضوع التهميش في رواية "المحاصرون" للكاتب دارسي مكنيكل

ملخص

التهميش هو من أهم المواضيع المدروسة في الآداب المعاصرة لهنود أمريكا الأصليين. المواجهة والخلاف بين الثقافات هي العامل الحاسم الذي يعزل السكان الأصليين الأمريكيين من عالمهم الأصلي وعالم المستعمر الدخيل. في الرواية الأولى للكاتب دارسي مكنيكل، تحت عنوان المحاصرون، والتي نشرت في سنة 1936، الشخصيات الرئيسية تقع ضحية المجتمع الأمريكي، إنها محاصرة بين ثقافتين مختلفتين وتحاول عبثاً أن تحل هذا الإشكال. هذا المقال يسلط الضوء على أسباب تهميش الشخصيات الرئيسية في الرواية في سياق مقارنة محددة. لهذا الغرض القوى الأساسية لمواقف معينة ستأخذ بعين الاعتبار لدراسة موضوع التهميش في الرواية.

الكلمات المفتاحية: تهميش، ثقافة، أدب السكان الأصليين في أمريكا، محاصرون.

Le Thème de l'Alienation dans l'œuvre de D'Arcy McNickle "Les Assiégés"**Résumé**

L'aliénation est l'un des thèmes les plus étudiés dans la littérature native Amérindienne moderne. Le choc des cultures est le facteur déterminant qui éloigne l'Amérindien de son monde et du monde de l'intrus. Dans le roman de D'Arcy McNickle intitulé Les Assiégés, publié en 1936, les personnages principaux sont les victimes de la société Américaine. Ils sont piégés entre deux cultures différentes et sont souvent incapables de résoudre ce conflit. Cet article étudie le roman de McNickle et explique le thème de l'aliénation dans une approche contextuelle spécifique. La dynamique de situations spécifiques sera analysée dans le but de clarifier le thème.

Mots-clés: Aliénation, culture, littérature native amérindienne, assiégés.

Corresponding author: Abida BENKHODJA, benkhodja.abida@yahoo.fr

Introduction :

Different sociological approaches have been undertaken to explain alienation, Eldon L. Wegner for example suggests that a greater success may be achieved when alienation is studied in a context specific approach. If the characteristics of a person including his values and goals are not compatible with the social role he is given, a negative response is produced by this individual. This discontent could be explained in specific social contexts. According to Wegner, studying alienation “such as student alienation, worker alienation, alienation from parents, and so forth, should be more fruitful than approaching alienation as an orientation toward the total society”⁽¹⁾. Thus, alienation is a response to a specific social context.

The sociological study of alienation considers the aspects of ‘powerlessness’, ‘social alienation’ and ‘self-estrangement’. The Feelings of discontent toward a specific social context define alienation as a negative orientation. As some persons may develop a commitment to their role in society, others find difficulties when a specific situation violates their values and undermines their social image. “Alienation, then”, Wegner claims, “is a problem of the relationship between social structure and personality”⁽²⁾. We cannot approach alienation as a concept which derives from psychic dysfunction and disregard the role of the nature of society. “Clearly the determination of alienation requires capturing the dynamics of a situation more than a simple measure of discontent”⁽³⁾. This definition of alienation constitutes one of the major aims of this study. The measure of the characters’ discontent in a literary work may not at first define the concept of alienation except if we analyze a situation that affects this reaction. The social context in which alienation occurs includes specific situations that explain its emergence. When the traits of the character diverge from the social norms, alienation could be determined. In this light, I would like to discuss D’Arcy McNickle’s best-known novel *The Surrounded* ⁽⁴⁾ to illuminate his fiction through an understanding of the above definition of alienation. To achieve this aim, this novel should be studied in the scope of the literature that defines it and then be related to alienation as a major theme that pervades the author’s world as a Native American Author.

1-Emerging Voices in Native American Literature

Native American Literature became effective in the beginning of the twentieth century. By the 1930s, Native American novelists emerged and produced major literary works. This renaissance in Native American culture and literature paralleled the Harlem renaissance and the emergence of distinct black narrative voices. Ethnic awareness and development surfaced at that period to give voice to the marginalized ethnic groups, the Native Americans and African Americans. The twentieth century witnessed the birth of notable productive American Indian authors as John Joseph Mathews (Osage), James Paytiamo (Acoma), John Milton Oskison (Cherokee), and D’Arcy McNickle (Flathead). Because of the Depression, a growing concern with the American Indians’ beliefs became apparent. The new conditions of life in the Depression era urged the reading public to search for new life styles. Authors gave the Indian’s spirituality importance and propelled the quality of his physical endurance. “Not only were the Indians seen as” the guardians of the western wilderness, “but they were admired for having been able to survive both physically and culturally”⁽⁵⁾. They were heroic for their capacity to adapt to nature and face the drought or the Dust Bowl that greatly damaged the agriculture of the American prairies in the 1930s

Native American writers face difficulties in presenting the native perspective in their writings because of their inculcated education that is closer to the white world. American Indian children were forced to attend boarding schools run by the Bureau of Indian Affairs, where they were obliged to cut their hair and not use their native language. This is how Native American writers became fluent in English and familiar with American literary forms. The major concern of Native American authors then is to bridge two worlds, the white and the Indian. The theme of this struggle for identity is featured in many of their novels; it reflects their inner confusion at being educated in two worlds, the white and the Indian. The boarding school experience united these writers who used the English language against the colonizer.

Alicia A.Kent quotes Simon Ortiz affirming that “the indigenous peoples of the Americas have taken the languages of the colonialists and used them for their own purposes”⁽⁶⁾.

American Indians have never been mute as they were portrayed in early film and literature. Their voice emerged in the 1960s as a protest against the injustices that Indian people had been forced to endure⁽⁷⁾. Literary voices are also heard as American Indian writers use their creative imagination and the oral traditions of their people. “The emergence of a Native voice, should probably be dated from the publication of Navarre Scott Momaday's novel *House Made of Dawn*”⁽⁸⁾. In his novel, Momaday traces the resistance of the Indian in order to describe the Indian world and defines the Indian resistance and the qualities of Indian life in its strength and continuance⁽⁹⁾. The early books that were published before, were mainly dealing with Indian culture as part of the past or as a dying culture.

Susanne Evertsen Lundquist notes that

Native writers share a common approach to: (1) the power of words and storytelling as instruments of survival-including Trickster discourse; (2) the inseparable connection between identity and a sense of place-including the natural environment; (3) the importance of bloodlines (ancestry and posterity)-mixed or pure; (4) the perpetuation of powerful, often traditional, gender identities; (5) sexual expression used either to pervert (as a metaphor for cultural degradation) or enhance human relatedness; and (6) the possibility of healing through reconciliation.”⁽¹⁰⁾

Some of these precepts could be easily identified in D'Arcy McNickle's creation of an authentic Native American voice and theme in *The Surrounded*. In order to familiarize the reader with the Native American culture, McNickle uses the oral tradition. He inserts some Native American stories into his narrative that Bill Brown calls inset stories. These include “Big Paul” and “Welcoming the Blackrobes”. Through these stories, McNickle offers a perspective of the Native American lives as governed by storytelling. Big Paul's story, for instance, suggests the inability of the two cultures to “hear one another's story, truly”⁽¹¹⁾, and this story foreshadows the dilemma that Archilde Leon, the mixed-blood protagonist, will face in the course of the novel. Father Grepilloux explains through this story how miscommunication engenders violence. Big Paul, the son of a killed judge, refuses to join his brothers to avenge the murder of their father. According to the Indian custom, his family has to avenge the murder, however, Big Paul's reaction is not the same. Father Grepilloux recounts that “the old boys were far from dull, but they lacked Big Paul's clear head”⁽¹²⁾ who did not want to take part in the affair. Big Paul offered himself as a hostage to the Irvings, the white killers of his father and oldest brother Jerome. “If his brother [Martin] were not found and brought to trial, they could try him instead”, he thinks to himself,⁽¹³⁾ but as Martin is killed, Big Paul's friends desert him. Then, his youngest brother “Slem-Hak-Kah” leads a party to pursue his brother. As he and his followers reach the mining camp, they murder Big Paul without having an idea of what he did. In this inset story, Big Paul chooses a more peaceful reconciliation with the whites, but he becomes a victim of his belief in the importance of communication between cultures.

Archilde appreciates the oral stories of his old people progressively, he tests their validity and meaning throughout the novel. The first story that was told by an old Indian woman made everybody laugh. “It was a very old story, the kind grandmothers told to grand-children, and it always made people laugh. Archilde had not intended to listen, yet he had heard every word. The story had amused him in spite of himself. It left a spark of gay remembrance in his mind.”⁽¹⁴⁾

Hellen May Dennis explains the difference between oral storytelling and literary production techniques, the events of the oral story are told in the order they occur whereas the events of a literary production are not necessarily presented in that order. Oral stories exist in time, whereas literary texts exist in space. “Any sense of time in narrative is imagined, created in the reader's mind through the devices of narration”⁽¹⁵⁾. The narrative strategies used in Native American writings are hybrid, they combine the tribal oral traditions with the

techniques of narrative discourse. The teller of the oral story may mould it to suit the expectations of the audience though the modifications might be minor and accidental. "Oral stories traditionally assume shared value systems and worldviews, so that the audience will understand how to interpret the story to extract its moral message. Thus the form of the story is not 'set in stone' or typeface, but there is an assumed underlying social stability that allows the meaning to circulate"⁽¹⁶⁾. The teller has a certain control over the value system and the worldviews of the readership, while the literary text can be subject to different misreadings.

To read any novel presupposes preparedness on the part of the reader to enter into the 'imaginative universe' of the author's text. Thus the adoption of the novelist genre by Amerindian authors utilizes the potential of fiction to inform the reader's imagination, to evoke with a frisson of recognition people and places we cannot know. That fictive initiation into spaces unknown to us is surely preferable to ignorance and indifference.⁽¹⁷⁾

An understanding of the imaginative universe McNickle creates in *The Surrounded* is of great relevance to the study of alienation. His novel, though fictional, reflects a real conflict and leads the reader towards defining the situation that creates alienation. The victims of alienation in *The Surrounded* are caught between two cultures, they are often unable to resolve this conflict. The next sections clarify the conflictual relationship that relate the whites and Indians and that populates McNickle's fiction and creates alienation in a cultural context.

2-The Alienation of the Mixed-Blood Protagonist in The Surrounded:

McNickle aspired to become part of the circle of modernist writers. As a young man, he travelled to Europe, met the American expatriates or "the lost generation", and began work on his first novel⁽¹⁸⁾. The first title of his novel "The Hungry Generations" alludes to "the Lost Generation". But McNickle's understanding of the modern world the Native American lives in is different from the view of the "Lost Generation" authors. As Kent argues,

Drawing upon but also critiquing modernist concerns, The Surrounded illustrates that while many Native Americans experienced the despair that modernists expressed, its cause was the federal policies to rid the modern world of Indian cultures, not the ontological uncertainty of the period, as it was for many modernists. The Surrounded insists that Native American experiences of forced dislocation from homelands and the attempted eradication of tribal cultures be considered in understanding the modern experience.⁽¹⁹⁾

The American expatriates chose to leave the US voluntarily while the Native peoples were dispossessed of their lands and cultures and were forced to this cultural exile or alienation. It was impossible for the Natives to return home because of this forced dislocation. The expatriates denied their allegiance to the United States, but even this fact was not applicable to Native Americans who "were not recognized as citizens of the United States until 1924 and thus could not be expatriates to a country that did not even see them as patriots"⁽²⁰⁾.

As McNickle reestablished contact with his mother in Montana in 1933, and after the first version of *The Surrounded* was rejected repeatedly, he went through a significant personal transformation. This may explain the shift in the novel's events and the new mature vision that McNickle acquired in his homeland, far from Europe and the influence of the modernist expatriates. "This significant plot change allows McNickle to highlight the gap between the modernists' chosen exile from home and Native Americans' forced dislocation from homelands, the discrepancy between those choosing homelessness and those forced into it"⁽²¹⁾. In *The Surrounded*, Native Americans are homeless in their own home, they do not have to go abroad to be homeless.

The Surrounded is described by Priscilla Oaks as "a history of alienation"⁽²²⁾. This tragic story shows how both white and Indian cultures become separated and how the acculturation of the protagonist is almost impossible in this novel. Archilde Leon is the half-breed hero who returns to the Reservation from white school. His parents' relationship represents the conflicting relation between whites and Indians. The father, Max Leon, a Spaniard, lives in a separate house from the Indian mother, old Catherine. Oaks explains that Max Leon stands for

the white man who moves westward to find “his valley”, and the Indian woman for the land that he longed for.⁽²³⁾

The Surrounded is largely autobiographical. Archilde, as McNickle, is of mixed race, he attended the local mission school and boarding school. When writing *The Surrounded*, McNickle was becoming aware of some serious questions related to the values of American society and his own culture. He questioned the alienation of the ‘half-breed’, his own alienation from his father in his childhood and from the community he lived in.

A comparison between *The Hungry Generations* and *The Surrounded* reveals the evolution of McNickle’s self-awareness. In *The Hungry Generations*⁽²⁴⁾, the early unpublished version of *The Surrounded*, truth and justice are served. Archilde returns to Montana at the end of the novel, harvests a beautiful crop on the ranch his father left him and waits for Claudia, the attractive young girl he met in Paris to share his life. In this first version, there are different elements that clearly show the autobiographical side of this story. For example, Paris as well as the streets and cafés nearby indicate the rich content of McNickle’s journals. In *The Surrounded*, Archilde does not flee Montana or Siénel-emen after the game warden’s murder. He finds himself drawn to his mother’s people, the Salish Indian people. As he becomes implicated in the murder his mother has committed, he does not run away. He ends “surrounded” by all the white man’s institutions. Dorothy R. Parker claims, “In his fiction as elsewhere, McNickle recognized how difficult it was for two people with diametrically opposing values to live together in dignity and peace with mutual respect”⁽²⁵⁾. In the earlier version of the novel, *The Hungry Generations*, the end is different. The Indian and the White worlds come together and merge. Chanting a Salish song that links man and rain, Archilde awaits for the arrival of his love Claudia. We are led to assume that they will live happily ever after and at last Archilde will embrace his European father’s attitude of dominion over the land. Louis Owens affirms that “The choice for the Indian in the American imagination has always been a choice between marriage with the white culture or inexorable death. It is at that point that the road divides”⁽²⁶⁾. This clash of cultures is the determining factor that alienates the mixed-blood hero from both worlds, the white and the Indian.

McNickle opens his novel with a note about the title which is a translation of the setting ‘Sniél-emen’, the Mountains of the Surrounded. He explains in the epigraph: “they called that place (Sniél-emen) because they had been set upon and destroyed”. The significance of the title tells much about the destructiveness and alienation of the Salish people that are treated by the author in this novel. Alienation is connected to the lives of the writers and their communities, not only to the characters they created. According to Paula Gunn Allen “Alienation is more than the experience of the single individual; it is a primary experience of all bicultural American Indians in the United States- and, to one extent or another, this includes virtually every American Indian here”⁽²⁷⁾. As most American Indian writers are mixed-bloods, they articulate their personal experience and show their preoccupation with this theme in “its classic dimensions of isolation, powerlessness, meaninglessness, normlessness, lowered self-esteem, and self-estrangement, accompanied by a pervasive anxiety, a kind of hopelessness, and a sense of victimization”⁽²⁸⁾. This view is the very essence of McNickle’s *The Surrounded*. The author’s own feeling of estrangement from his double society creates this sense of alienation. Likewise, the hybrid character is lost in the two worlds, he tries to identify himself with both cultures and in his search to explain his “double-consciousness”, he is viewed as an alien in both worlds.

3-Cultural Conflict in The Surrounded:

The Surrounded recounts the story of a mix-breed family’s exclusion from both the red and the white worlds. McNickle dramatizes in this novel the Indian acculturation, he “blamed cultural misunderstandings, hatred, and ignorance for the failure of Indian-white relationships”⁽²⁹⁾. This tragic story shows how both cultures become separated as the acculturation of the Indian is almost impossible. “Denigration of Indian identity inherent in the boarding school project led to self-hatred, shame, and alienation for many. Boarding

school attendees often found themselves caught between tribal and Euroamerican cultures but at home in neither, one of the central conflicts McNickle's protagonist Archilde faces"⁽³⁰⁾. Archilde's parents' relationship represents the relationship between whites and Indians. In Indian tribes, the person becomes an alien because he belongs to another group of people and not to his own tribe. "It is when the tribal person is the stranger that internal conflict and the process of alienation occurs"⁽³¹⁾.

The Native American writer, as McNickle, recognizes the reality of his existence, and this realization produces the tragic vision in *The Surrounded*. The inability to speak is one dimension of alienation. In *The Surrounded*, the Indian and the white worlds cannot communicate. Archilde Leon is not able to assume control over his destiny and determine his own life. He has to choose whether to follow the white man's road or the Indian's road. Father Grepilloux's choice for Archilde is to Europeanize him and acculturate him into the white world. "He belongs to a new time", Grepilloux argues, "He may not stay in the valley, and it makes no difference whether he does or not; it is what he makes of himself that will count. It will be felt by all"⁽³²⁾. If the characters choose the Indian road, they fall into failure and death. Owens describes the force that affects this hope for a "variable Indian world" as "mysterious and inexorable"⁽³³⁾. The character is then left without any chance to survive.

Archilde's assimilation into the white world begins after he moves to Oregon and earns a living by playing his fiddle. After he comes back home, Archilde begins to appreciate his mother's people. "There had been times in recent years when he had felt ashamed of *his mother* when he could not bear to be near her...more recently he had not taken it so seriously; he tolerated her and laughed at some of the crudeness of her ideas about the world"⁽³⁴⁾. Archilde realizes that his mother "had a kind of importance which a stranger might never understand but which he, after missing it at first, had finally glimpsed"⁽³⁵⁾. Archilde believes, in Owens' words, that the two roads "might join together in a single path toward rich self-understanding"⁽³⁶⁾, but this view proved him wrong.

The lack of communication in this novel weaves the theme of fatal understanding. As Louis, Archilde's brother, is accused for stealing horses, he is considered as an outlaw by the whites. This act, however, has always been considered as heroic by his ancestors, he has committed no crime according to his people's hereditary values. Archilde is 'the scapegoat' in this story. He accompanies his mother on a hunting trip and meets Louis in the snowy mountains. The Game warden sees them, he accuses Louis of violating state game laws and kills him, thinking mistakenly that he was about to shoot him. As his brother is killed by the game warden, who is, in turn, murdered by old Catharine, Archilde attempts to protect his mother by burying the warden's body. He is aware that the white society will misunderstand his innocence. The female character Catharine le Loup acts forcefully in the story and is the one who attempts to control events. However, the results are disastrous; she commits murder in defense of her son Louis. As Louis was killed by the warden, "there was no accounting for what happened next. Archilde saw only the final action....The old lady had hit him in the head with a hatchet"⁽³⁷⁾. Archilde "could not explain how his mother had been able to move without being seen or heard. That was inexplicable"⁽³⁸⁾. The failure of Indian-white relationships in *The Surrounded* is mainly caused by cultural misunderstandings and hatred. As the two cultures become isolated from one another, tragedy occurs.

Catharine and Elise La Rose are the two female characters who demonstrate resistance without violence; they face the law that represents the disciplinary power over the American Indian community and challenge it. The confrontation between the two women and the law is also represented in the novel as an example of cultural misunderstanding. Dan Smith, the game warden, questions Archilde and his mother about the killing of a female deer, Archilde responds saying that Indians are free from all game laws by special treaty. "The law was a threatening symbol", McNickle notes, Archilde "would have to speak for them", "we just shot a small deer", Archilde explained to the warden⁽³⁹⁾.

The game warden fails to communicate with Archilde, Louis and Catharine; he underscores “the institutionalized racism, the legacy of law, and the disenfranchisement of American Indians in the US furthermore” ⁽⁴⁰⁾. When Catharine and Louis speak Salish, the game warden loses his temper, he tells them that they are under arrest and fires at Louis. The mother hits the warden with a hatchet as a response. In the second scene with Emile le Rose, when Archilde decides to obey the police order, as he is wanted for the murder of the game warden, Elise kills the Sheriff, “she had a rifle in her hands and was shooting-from the hip-one-two-three explosions. The Sheriff never got his gun from the holster. He was down with three shots in his chest, each one jarring him as it hit”⁽⁴¹⁾. Catharine’s action, January Lim notes, “signifies the terrifying sense of loss and long-term suffering of dislocation” ⁽⁴²⁾. Through the two acts of murder, McNickle criticizes the violence that is enacted on the Indian community in the name of human civilization and maintenance of social order. Catharine’s act stems from the Indians’ encounter with violence and the law, the latter legitimizes the oppression of the Indians. The social functions of the chiefs have been replaced by those of the government agent. “The coherent functions of law enforcement, once a common tribal responsibility, have been taken over by the vindictive and hateful Sheriff Quigley”⁽⁴³⁾.

The Native Americans as independent people could not be forced to accept change. The loss of free acts and life equals cultural death and alienation. “The vision of the mountains as an open space under surveillance hardly fulfills the notion of the U.S. as a land of freedom and democracy”⁽⁴⁴⁾. A reference to the title is relevant in this regard; it suggests this control and regulation of the space and the Indian community by the state instituted game laws. Elise’s act is also symbolical, “it serves as a response to the law and cultural alienation that she and the community encounter daily in the reservation and boarding school” ⁽⁴⁵⁾. Elise refuses to perform the submissive role that is expected of her by the law. The freedom and land of the Salish people have been disciplined by the state through the law and the dispossession of the natives, and this fact clarifies Catharine and Elise’s reactions to the law enforcement.

According to Oaks, in novels written by Native American authors,
the white characters are shown as morally inferior, whether they serve as positive or negative foils, often as stereotypes. It is not surprising that the most negative white character stereotypes in all the Indian novels of this period, whether written by Native Americans or Indianophile whites, are the Christian missionaries and their accomplices, the Eastern social service workers. ⁽⁴⁶⁾

This description is clearly shown in *The Surrounded*, the Christian missionaries are the main agents that play a great role in the Indians acculturation.

In *The Surrounded*, McNickle also questions the impact of Christianity on the values of Montana’s Salish community, “he exposes its role in undermining any substantial cultural resistance to an expanding American empire” ⁽⁴⁷⁾. Laird Christensen alludes to a theological imperialism that affected the indigenous North American communities and explores how the Native community in *The Surrounded* accepted an “alien cosmology” as the Salish urged the Jesuits to establish a mission in “Sniél-emen”. The Iroquois advised the Salish to adopt a new form of power that could make them become strong again, that is “embodied in the crucifix of the Jesuit priests” ⁽⁴⁸⁾. But the results of this interaction were not the ones they expected.

The mother Catharine is Christianized in the novel, she was the first Salish convert to the Christian religion. “Her loyalty had never been shaken. She urged her children to remember their duties and when they strayed from grace she was full of sorrow and dread” ⁽⁴⁹⁾. Catharine, however, thinks and believes in Salish, and the Christian life that she adopts is not so deep. In her death, she returns to her Salish identity and abandons the Christian faith. “She has not gone to Mass on Christmas Eve, for the first time since the Fathers came, and she had not been to Mass since. She stayed away from church completely. She spoke to no one about it, but it was a fact that she was as good as a pagan now”⁽⁵⁰⁾. In Catharine’s death, the reader sees a resurrection of her Native American spirit that was once annihilated and alienated by

the power of the Euro-American spirit. Social breakdown and chaos occurs in the novel when the characters are robbed of their identity. The displacement of the indigenous people is attributed to governmental policies, but the expansion of Christianity also weakened and alienated the native cultures.

Conclusion

Alienation is manifested in *The Surrounded* as an expression of isolation, powerlessness, meaninglessness and hopelessness. The major expressions that shape McNickle's narrative are the power of words and storytelling, the close relationship between identity and setting, and the importance of tradition and bloodlines. The forces that are acting on the alienation of the main characters in *The Surrounded* are mainly related to the acculturation of the Indians, Christianizing and educating them, and the conflictual relationship that opposed whites to Indians in the Flathead reservation.

The bi-cultural world in which both the author and Archilde live creates the alienation of the character. Archilde's feelings of discontent toward the Salish tribal way of life and traditions engender his first negative response and create his sense of isolation. The confrontation between Archilde, his mother Catharine, Elise la Rose and the law demonstrates McNickle's criticism of the Indian country criminal justice system that affected badly the Flathead reservation and created a sense of victimization among them. Archilde's second negative response is a reaction to this situation, he becomes powerless as he is victimized by the system. Christianizing the American Indian is also a major cause for the alienation of the Flathead Indian's culture in the Novel. Catharine is the major character who is affected by the loss of this tribal religious heritage, she exemplifies the Christianized American Indian who is lost in a bi-cultural world. The Indian, to white Christians, is considered as the innocent child who is not only fathered by the entire Anglo-European power structure, but also by the church. These situations create the alienation of not only one character, but of a whole Indian tribe that represents a whole Indian nation.

References:

- 1-Eldon L.Wegner "The Concept of Alienation: A Critique and Some Suggestions for a Context Specific Approach." *The Pacific Sociological Review* 18. 2 (April 1975), p 172.
- 2-Ibid, p 178.
- 3-Ibid, p 180.
- 4-D'Arcy McNickle. *The Surrounded*. University of New Mexico Press, 1936.
- 5- Priscilla Oaks. "The First Generation of Native American Novelists." *MELUS* 5.1 (Spring 1978), p58-59.
- 6-Quoted in Alicia A.Kent." "You can't run away nowadays": Redefining Modernity in D'Arcy McNickle's *The Surrounded*". *Studies in American Indian Literatures* 20.2 (Summer 2008),p 25.
- 7- Tom King and N. Scott Momaday. "A MELUS Interview: N. Scott Momaday.Literature and the Native Writer". *MELUS* 10.4 (Winter 1983), p 66.
- 8- Ibid, p 66.
- 9-Navarre Scott Momaday. *House Made of Dawn*. New York: HarperCollins,1966.
- 10- Susanne Evertsens Lundquist. *Native American Literatures: An Introduction*. New York: Continuum,2005, p 203.
- 11-Bill Brown. "Trusting Story and Reading *The Surrounded*".*Studies in American Indian Literatures* 3.2 (Summer 1991), p 26.
- 12- D'Arcy McNickle.*The Hungry Generations*.Ed. Birgit Hans.University of New Mexico Press.2007, p 54.
- 13-Ibid, p 56.
- 14-Ibid, p 66.
- 15- Hellen May Dennis. *Native American Literature:Towards a spacialized reading*. Ed. Susan Castillo. New York: Routledge, 2007, p 3.
- 16- Ibid, p 4.
- 17- Ibid, p 5.

- 18-Alicia A.Kent. " "You can't run away nowadays": Redefining Modernity in D'Arcy McNickle's *The Surrounded*". p 22.
- 19- Ibid, p 23.
- 20- Ibid, p 28.
- 21- Ibid, p 37.
- 22- Priscilla Oaks. "The First Generation of Native American Novelists". p 60.
- 23- Ibid, p 62.
- 24-D'Arcy McNickle.*The Hungry Generations*.Ed. Birgit Hans.University of New Mexico Press.2007.
- 25-Dorothy R.Parker. "D'Arcy McNickle: Native American Author, Montana Native Son." *Montana The Magazine of Western History* 45.2 (Spring 1995), p17.
- 26-Louis Owens. "The Red Road to Nowhere: D'Arcy McNickle's "The Surrounded"and "The Hungry Generations"" *American Indian Quarterly* 13.3 (Summer 1989), p 247.
- 27- Paula Gunn Allen. "A Stranger in My Own Life: Alienation in American Indian Prose and Poetry." *MELUS* 7.2 (Summer 1980), p 4.
- 28-Ibid, p 4.
- 29-Priscilla Oaks. "The First Generation of Native American Novelists".p 61.
- 30-Alicia A.Kent " "You can't run away nowadays": Redefining Modernity in D'Arcy McNickle's *The Surrounded*".p 25.
- 31- Paula Gunn Allen. "A Stranger in My Own Life: Alienation in American Indian Prose and Poetry." p 3.
- 32- D'Arcy McNickle. *The Surrounded*. p 108.
- 33- Louis Owens. "The Red Road to Nowhere: D'Arcy McNickle's "The Surrounded"and "The Hungry Generations""p 241.
- 34-D'Arcy McNickle. *The Surrounded*, Emphasis Added. p 113.
- 35-Ibid, p 182.
- 36-Louis Owens."The Red Road to Nowhere: D'Arcy McNickle's "The Surrounded"and "The Hungry Generations""p 241.
- 37- D'Arcy McNickle. *The Surrounded*. p 127.
- 38-Ibid, p 128.
- 39-Ibid, p 124.
- 40-January Lim. "End in Tears:Understanding Grief and Loss in D'Arcy McNickle's *The Surrounded*." *ESC* 35.2-3 (June/ September 2009), p 149.
- 41- D'Arcy McNickle. *The Surrounded*.p 294-295.
- 42-January Lim."End in Tears:Understanding Grief and Loss in D'Arcy McNickle's *The Surrounded*."p 151.
- 43- James Ruppert. "Politics and Culture in the Fiction of D'Arcy McNickle".*Rocky Mountain Review of Language and Literature* 42.4 (1988), p 186.
- 44- January Lim. . "End in Tears:Understanding Grief and Loss in D'Arcy McNickle's *The Surrounded*."p 155.
- 45-Ibid, p 159.
- 46- Priscilla Oaks. "The First Generation of Native American Novelists".p 60.
- 47-Laird Christensen. "Not Exactly Like Heaven": Theological Imperialism in *The Surrounded*". *Studies in American Indian Literatures* 11.1 (Spring 1999), p 2.
- 48-Ibid, p 3.
- 49-D'Arcy McNickle. *The Surrounded*.p 175.
- 50-Ibid, p 176.