

Natives' Naivety vis-à-vis Settler's Skepticism and Bible's Belief: Restoring, 're-storying' the Native Ceremony in Silko's *Ceremony*

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Abstract

Missionaries were an important part of the colonizing mission. While the colonial armies committed massacres and subdued the militarily inferior Natives, the missionaries did a long lasting damage to the Native societies by obliterating their cultures. They not only converted the people, but also changed their worldview that was so important to them and the lands they lived in. The de-culturation of Natives is not only responsible for environmental problems, but also social problems like domestic violence and drinking. Recent studies have indicated that de-culturation of Natives is also responsible for endemic psycho-somatic problems of the Natives. The Native writers have understood that improvement in mental health of the Natives is directly associated with the resuscitation and restoration of Native culture. The literature written by the Natives works like an antidote against the atrocities committed by the whites. Leslie Marmon Silko's novel *Ceremony* is an important work of literature that tries to resuscitate the native culture. The current paper is a study of Leslie Marmon Silko's *Ceremony*.

Keywords: Ceremony, Native, culture, Christianity.

Native American literature got recognition when N. Scott Momaday was awarded Pulitzer Prize for his novel *House Made of Dawn* in 1969. In the subsequent years Native American literature has gone from strength to strength. It has successfully voiced the concerns of the Native population who are outnumbered by a "settler" mainstream majority. The Native American literature not only voices its concerns about the problems that are faced by the Natives, but also tries to retrieve and reconstruct their culture and identity (Pal, 2014, p.66). The Native American literature emanates as a strategy to resuscitate the Native's ways of seeing and interacting with the world. The process of retrieving indigenous knowledge and culture has been compared with the process of decolonization. Angela Wilson (2004) asserts:

The recovery of Indigenous knowledge is deeply intertwined with the process of decolonization because for many of us it is only through a consciously critical assessment of how historical process of colonization has systematically devalued our Indigenous ways that we can begin to reverse the damage wrought from those assaults.(p. 72)

In fact, the Native American literature operates at many levels. At one level it aims at retrieving the culture, history and identity of the Natives, at another level it aims at de-

conditioning the mainstream population of the fallacious and biased images of the Natives that are imprinted on their minds. In other words, the Native literature is an exercise in “unwriting and rewriting Indianness” (Wong, 2008, p. XV). While ‘unwriting Indianness’ the Native literary works aim at shattering the stereotypes that have been nurtured by colonizers over the centuries and the process of rewriting Indianness aims at telling their side of story; delivering the truth about their social structures which has been buried under the heaps of colonial lies. Once the readers receives the truth about the Native communities, s/he becomes “the architect of great social transformation” (Maracle, 1990, p. 3) and develops a new understanding about “vanishing redmen” (Edmunds, 2001, p. 1). This is quite opposite to the stand taken by the anthropologists and other so-called students of Native Indian society who believe that Indians “must be redefined in terms that white men will accept even if that means re-Indianizing them according to a white man’s idea of what they were like in the past and should logically become in future” (Vine Deloria, 1969, p. 81).

Native Indians both in Canada and the United States have written literary works that celebrate survival, and transmit culture to the younger generation of the Natives who are oblivious to their culture. These works resist de-culturation and promote acculturation by the dominant white governments and its institutions. Writers like Thomas King, Louise Erdrich, James Welch, Momaday and Leslie Marmon Silko have come up with literary monuments that try to restore their history and culture by the process of what Achebe calls “re-storying” (2000). These works are monuments in the real sense because they will remain in memory long after the authors are gone and continue to conserve and preserve knowledge and culture for the generations to come.

In the realm of Native American literature Leslie Marmon Silko has earned a reputation of one of the most “qualified wordsmiths” (Langton, 1998, p. 1) to tell their side of story. For Silko the only way to seek justice was through the “power of the stories” (1997, p. 20). For her, stories are not only a way to retrieve their culture, but they are also weapons to “fight off illness and death” (Wong, 2008, p. XIV). In her works stories are of prime importance and her works exhibit if the stories are “faithfully kept and honored, the people will survive and perhaps in time recover their primal strength” (McMurtry, 2006, p. XXII). Her novel *Ceremony* (1977) testifies her belief in the stories. Tayo, the protagonist of the novel, turns to his people’s life-saving stories in order to restore his sanity.

Ceremony has been applauded as the “one of the most realized works of fiction devoted to Indian life” (Frank McShane, 1977, p. 15) and Silko “the most accomplished Indian writer of her generation” (Frank McShane, 1977, p. 15). Without any doubt *Ceremony* is one of the most important works by a Native Indian writer because it deals with the problem that is so common among the Natives: despair.

Allan Chavik (2002) rightly comments:

The novel implies that if one is to understand properly Tayo’s problem one must see it in its historical context, that is, one must see it against the background of the tragic story of Native Americans after the arrival of the Europeans. Whole tribes became extinct without any natural resistance to the diseases of whites, and millions of American Indians perished. But *Ceremony* implies that no matter how terrible the deaths from disease and other causes associated with European colonization were, the most destructive disease the Native Americans suffered as a consequence of European arrival on American shore was despair. (p.5)

Tayo also suffers from despair. Silko has woven a novel around the post-war psychosomatic problems of Tayo after fighting in the World War II. In fact, in the novel Silko anticipates the official acknowledgment of Post-Traumatic Stress Disorder. PTSD included “the symptoms of what had previously been called shell-shock, combat stress, delayed stress syndrome, and traumatic neurosis” (Caruth, 1995, p. 3). However, it must be pointed out that PTSD is an inadequate model to explain the condition of Tayo. A better model has been developed by Maria Yellow Horse Brave Heart, an American Native social worker. The model has been developed by Dr. Brave Heart to explain the suffering among the Natives; the model known as ‘Historical Trauma’ can be used to explain the problems of Tayo. Historical Trauma refers to a “cumulative emotional and psychological wounding over the life span and across generations, emanating from massive group trauma” (Cited in Pal, 2012, p.139). While reading the novel readers realize that Tayo’s problems are not due to war only; rather they are the off-shoots of colonial policies like unculturing of the Native children in white schools; land theft and genocide.

The greatest mistake that can be committed by a reader while reading *Ceremony* is to take *Ceremony* as a story of Tayo alone. *Ceremony* is not just the story of Tayo; rather it is a story of all the Natives who suffer from psychosomatic problems and become alcoholics. The novel focuses on the veterans of World War II, but at the same time Silko makes it clear that alcoholism and other psycho-somatic problems of the Natives are not due to the war only. The whole history of colonialism is responsible for the problems of the Natives. Trauma after trauma was inflicted on them without giving them any chance of recovery. The current psychosomatic problems of the Natives are the spill-over effect of those traumas.

In addition to showing the impact of colonial policies on the Native minds, Silko also shows the readers the difference between the Natives and the Whites. The novel has many full-blooded Indian characters but the novel centres on the healing ceremony of a “half breed” Tayo. In other words, the novel covers the story of Tayo from a novice to a person who becomes an Indian in true spirit of the word.

One of the important themes of the novel has been to show the impact of Christianity on the Natives. Many Native works of literature show the conflict between the Natives and the Christians and the Native beliefs are always shown to be superior and humane. However, in *Ceremony* Silko shows how Christianity has degraded the Indians and changed their characteristics. Indians have always been critical of “anthromorphic God” of Christianity (Horn, 2003, p. 66). Silko herself is critical of Christianity. She writes:

But from the start, I had no use for Christianity because the Christians made up such terrible lies about Indian people that it was clear to me they would lie about other matters also. My beloved grandma A’mooh was a devout Presbyterian, but I can remember, even as a little girl, listening to her read from Bible and thinking. I love her with all my heart, but I don’t believe in the Bible. I spent time with Aunt Susie and with Grandpa Hank, who was not a Christian. The mesas and hills loved me, the Bible meant punishment. (1996, p. 17)

The Native intellectuals from African and American continents have developed a critique of Christianity. Achebe calls it a “totalitarian religion” (Bonneti, 1989, p. 77). Roxanne Dunbar Ortiz goes a step further and blames “Christianization” (2016, p. 9) for a dramatic reduction in the Native population. According to Dunbar Ortiz Christianity “took away people’s names, languages, and even their clothing and hair” (p. 9). The influences on the outer appearances are visible to everybody; but in *Ceremony* Silko shows the internal impact of Christianity on the Natives. In *Ceremony*, readers observe how Christianity has changed the character of the Indian people. Most

of the times words 'Church' and 'Bible' are associated in the novel (Silko, 1977, p.27, 61, 67, 71, 81, 82, 201) with Tayo's auntie. Every time Silko refers to her, the word 'Church' or 'the Bible' comes up to accentuate her Christian beliefs. Silko writes about her:

She had gone to church alone, for as long as Tayo could remember; although she told him that she prayed they would be baptized, she never asked any of them, not even Rocky, to go with her. Later on, Tayo wondered if she liked it that way, going to church by herself, where she could show the people that she was a devout Christian and not immoral or pagan like the rest of the family. When it came to saving her own soul, she wanted to be careful that there were no mistakes. (71)

The readers observe that Tayo's auntie has the most un-Indian character in the house. By showing that she is a devout Christian, Silko wants the readers to associate her un-Indian character with her devout Christian beliefs.

Most of the Native American literature shows that nobody was allowed to remain an orphan in the society:

Orphans and aged are invariably cared for, not only by the next of kin, by the whole clan. It is the loving parent's pride to have his daughters visit the unfortunate and the helpless, carry them food, comb their hair and mend, their garments. (Eastman, 2003, p. 27)

Tayo's auntie shows none of these characteristics. Tayo is her real sister's son; but she does not leave any chance to torment him. For her, Tayo was a source of "shame" and "humiliation" (Silko, 1977, p.63). She had not accepted Tayo because he was the son of her sister; rather she took him to "conceal the shame of her younger sister" (Silko, 1977, p.27). She was careful that her son Rocky ever referred to Tayo as his brother (Silko, 1977, p.60). The bias against Tayo was too deep rooted in her mind:

When she was alone with the boys she kept Rocky close to her; while she kneads the bread, she gave Rocky, little pieces of dough to play with; while she darned socks, she gave him scraps of cloth and a needle and thread to play with. She was careful that Rocky did not share these things with Tayo, that they kept a distance between themselves and him. But she would not let Tayo go outside or play in another room alone. She wanted him close enough to feel excluded, to be aware of the distance between them. (Silko, 1977, p.61-2)

Silko informs the readers that she behaves like this only when other members of the family are not there (Silko, 1977, p.61). When other members of the family are there "she pretended to treat him the same as she treated Rocky" (Silko, 1977, p.61). Her changed behavior in front of other members makes it clear that all the other members do not approve of her biased behavior, they still retain their Indian ethos. John Purdy (2002) comments on her behavior:

Auntie periodically draws Tayo aside to tell him stories about Laura, that, at first seem to be delivered with the sole, malicious intent of tormenting and humbling the boy by emphasizing his isolation and his inferiority to her son, Rocky. (p. 65)

Silko again and again stresses that the only difference between her and other family members is her frequent visits to church. It is the influence of church that has made her self-centered. Silko is not satisfied providing just hints to the readers that the un-Indian behavior of Auntie is due to the influence exerted by Christianity on her, she underlines the observation. Proclaiming rather than putting it down subtly, in case the readers have missed the connection between the self-centered behavior exhibited by the Native Aunt and her Christianity, Silko puts

it bluntly:

Christianity separated the people from themselves; it tried to crush the single clan name, encouraging each person to stand alone, because Jesus Christ would save only the individual soul; Jesus Christ was not like the Mother who loved and cared for them as her Children, as her family. (Silko, 1977, p.62-3)

The words are strong enough and clear enough to establish relation between her biased behavior towards Tayo and her Christian beliefs.

Christianity and Native schools were two institutions that were used to un-condition the Indians, to breed indifference for their way of life and de-culture them. The Native schools were “an important colonial project to break Indian society and erase the cultural identity of the native people” (Pal, 2017, p. 201). Native schools were run by Christian priests and Nuns who used the schools to inculcate Christian beliefs among the Native children and conditioning them to develop an abhorrence for their own religious beliefs. Education and civilizing missions were pretexts to induce cultural slavery. In the Native Schools, the students were conditioned to believe that the ways of Indians were “deplorable” and the holy missionary white people wanted only good for the Indians, white people had dedicated their lives to help the Indians (Silko, 1977, p.63). Tayo’s auntie is probably the best example of a transformed Native, Christianity has changed her outlook as well as her soul, that she is such a dismal example of humanity is another matter- she acts as a counterfoil and alter-ego to the Native spirit.

Tayo was also educated in the white school and Silko tells the readers that his brainwash by the white colonial institute had begun. The first stage of his transformation was successfully accomplished by the teachers at the school where he started believing that the stories of the Indians were mere superstitions, arcane bundle of beliefs:

He knew what white people thought about the stories. In school the science teacher had explained what superstition was, and then held the science textbook up for the class to see the true source of explanations. He had studied these books and he had no reasons to believe to stories any more. (Silko, 1977, p.87)

Once a person starts believing that one portion of his cultural heritage is a bundle of lies, he starts questioning all other portions and in the end becomes the tool of the colonial institutions. Such a person himself becomes a weapon of the colonisers because he starts questioning everything in the Native culture while living among them and often such conditioned Natives are able to win many converts in the society.

Ironically, full blooded Rocky is more ready to believe the things told by the whites in the school, on the other hand “half breed” Tayo is more ready to believe the Native stories. Tayo believes the things told by his teachers in the school, but he also believes in what his uncle Josiah tells him about the Native stories. Teachers in the school teach Tayo that “flies are bad and carry sickness” (Silko, 1977, p.93). Josiah tells Tayo that it was a fly who went to bring the rain for their people (Silko, 1977, p.93).

In fact, the choice made by Silko is very important. It is important that Tayo lives after war and Rocky dies. If Rocky would have lived after the war then the action in the novel would not have taken place because a de-cultured Rocky would have opted for western medicine instead of the traditional ‘ceremony.’ On the other hand, Tayo is more receptive to the traditional culture, so he goes for the ceremony. Through the conscious choice of Tayo who happens to be a half-breed Silko makes clear that the ceremonies of the Indians are universal, they work on anybody who is

ready to believe.

In Native American society “mother’s spiritual influence counted for most” (Eastman, 2003, p. 7) and grandparents used to acquaint “the youth with national traditions and beliefs” (Eastman, 2003, p. 9). But in Tayo’s case, his auntie’s attitude towards him is apathetic. She excludes him from her inner circle and does not teach him anything. Moreover, the problems are compounded because she is herself an outsider to the Indian beliefs. She has been conditioned to believe that the Indian beliefs are “superstitions” (Silko, 1977, p.47). She associates inferiority and shame with the Indian system that is why she does not want to take help of traditional Medicine man:

Oh, I don’t know Mama. You know how they are. You know what people will say if we ask for a medicine man to help him. Someone will say it’s not right. They’ll say, “Don’t do it. He so not a full blood anyway.” (Silko, 1977, p.30)

The Native American literature shows that Native societies always accepted the “half breeds” or even the destitute whites. In *The Porcupine Year*, Louise Erdrich shows how a Native family is ready to adopt orphaned children John and Susan in their family (2008, p.79). On the other hand, whites sire children with the Native women and run away. In *Medicine River*, Thomas King tell about “many Indian families in the building, mostly mother and children” (1989, p.44).

Tayo’s problems are complicated because he has nobody to initiate him into Native culture. His only connection with the Laguna culture is his uncle Josiah whose role is restricted to that of a corrector. He educates Tayo only when he commits a mistake. One of the most important things about Native culture is that everything is sacred:

Survival depended upon harmony and cooperation not only among human beings, but also among all things-the animate and the less animate since rocks and mountains were known on occasion to move. (Silko 1997, 29)

This message is driven home to Tayo by his uncle Josiah who tells him:

This sand, this stone, these trees, the vines, all the wildflowers. This earth keeps us going. These dry years you hear some people complaining, you know, about the dust and the wind, and how dry it is. But the wind and dust, they are part of life too, like the sun and the sky. (Silko, 1977, p.42)

On the whole Tayo remains uninitiated to this world view. He remains oscillating between the things taught at his school and the bits of Laguna culture he was taught about by his uncle Josiah.

However, it must be understood that Tayo is not the only one to suffer from this incompleteness. All the full blooded Indians in the novel remain incomplete: Tayo’s auntie, Rocky, Emo, Pinkie and most of the other characters remain incomplete. These full-blooded Indian characters have lost their culture and identity. They have become pseudo whites under the influence of the colonial institutions and due to psychological stress. Auntie has become un-Indian and has lost her Indian qualities like love and affection, Pinkie has become dishonest (Silko, 1977, p.84). Emo has become violent (Silko, 1977, p.234) with all the people becoming like this, the Native way of life is in danger and the whole of the world is in danger.

Silko makes it clear that Indians cannot afford to become like the whites because it will mean disaster for the world. Whites live irresponsible lives. They do not feel any responsibility towards environment and wild life; for them all the things were made for man.

The whites perceived the “Man as a ruler of the Natural World” (Cushner, 2006, p.14) and the rulers are accountable to nobody so the white world view can only destroy the world. This is what old Betonie tells Tayo:

You could go back to that white place. But if you are going to do that, you might as well go down there with the rest of them, sleeping in the mud, vomiting cheap women. Die that way get it over with. (Silko, 1977, p.113).

Paul Beckman Taylor rightly says that the Native American arts and literature are “effective tools for shaping the European perspective loose from tight ideological shackles to engage him in alternative realities” (1999, p. 23). European influence on Indian people like Tayo’s auntie and Emo create people who are pseudo-whites. Tayo also carries some Anglo influence on him. He can be saved solely by shattering the anglicized crust deposited on his personality that has restricted his world view in such a way that he has become a de-racinated native. At the same time the Indian part in him has to be strengthened. The novelist maintains her faith in the ancient technique of transmitting “an entire culture a world view complete with proven strategies for survival” (1997, p. 30) in case of Tayo, the earlier stories seem inadequate because the massive destruction he has seen in “monstrous” World War II was unimagined for the Indians. Old Betonie has changed the ceremonies to address the problems of the world:

At one time, the ceremonies as they had been performed were enough for the way the world was then. But after the white people came, elements in this world began to shift; and it became necessary to create new ceremonies. I have made changes in the rituals. The people mistrust this greatly, but only this growth keeps ceremonies strong. (Silko, 1977, p.116)

Through the change in ceremonies Silko shows that Native culture is not static as shown by the white narratives; rather it is dynamic and changes with changing circumstances. At the same time novel shows that the stories about Indian spirituality are not superstitions. The spiritual powers of the Indians are testified by the arrival of Tayo himself. Old Betonie’s grandfather made the prophecy that fight against evil will start “a hundred years from now” (Silko, 1977, p.139). This is a clear reference to the arrival of Tayo.

Tayo’s spiritual reformation towards achieving completeness begins early. He starts developing an understanding behind the customs of the Indians:

It was soothing to rub the dust over his hands; he rubbed it carefully across his light brown skin, the stark white gypsum dust making a spotted pattern and then he know why it was done by the dancers. It connected them to the earth. (Silko, 1977, p.96)

This insight is new for Tayo, but this is only a beginning. One of the most important aspect of Native Indian spirituality is power to dream about the future events (Erdrich, 2005, 209). Tayo also develops such power and sees “spotted cattle”, “mountain” and “a woman” (Silko, 1977, p.141). But this is only the beginning of the transformation of the boy who killed a “pile of flies” after listening to his teachers, he starts caring for the grasshoppers:

He looked down at the weeds and grass. He stepped carefully, pushing the toe of his boat into weeds first to make sure the grasshoppers were gone before he set his foot down into the crackling leathery stalks of dead sunflowers (Silko, 1977, p.143)

It becomes clear the Tayo is definitely the chosen one. He is the person who can perform a ceremony to put an end to chaos, to end the drought that has lasted for six years. To achieve all these objectives Tayo has to complete the ceremony; the ceremony that will cure not only Tayo;

but also other people, the ceremony will restore balance in the environment and help the human beings to survive against the onslaught of the evil. The *Ceremony* also confirms truth about the Indian spiritual beliefs. Tayo's dream comes true. He sees the stars and also meets the woman. The woman has "rain birds" on "each moccasin" (Silko, 1977, p.164) and "patterns of storm clouds in white and gray black lightning scattered through brown wind" (Silko, 1977, p.165) and she helps Tayo in seeing the stars (Silko, 1977, p.165). The process of dreaming continues and he dreams "about the cattle that night." After coming across all the signs told by Old Betonie he starts believing in the ceremony. He realizes:

But without Betonie he wouldn't have hoped to find the cattle at all. Until the previous night, old Betonie's vision of stars, cattle and a woman and a mountain had seemed remote. (Silko, 1977, p.173)

However, the ceremony is not easy to complete. He has to put all the doubts to rest. He has to fight with his white school nurtured 'self,' which always creates doubts in his mind. There are so many incidents when he is plagued by doubts; he thinks of quitting the ceremony:

Whatever made him think he could do this? The woman under the apricot tree meant nothing at all; it was all in his own head ... He was trapped now, tricked into trying something that could never work. (Silko, 1977, p.180)

He may have left the ceremony in between believing it to be a "superstition" (Silko, 1977, p.181); his weakness and his doubts may have overpowered him; but by now the Native spirits have been awakened. Tayo's quest has put them in action and they start supporting the ceremony. They start helping Tayo in completion of ceremony and Tayo also realizes:

The snow was covering everything, burying the mountain lion's tracks and obliterating his scent it would cover all signs of the cattle too; the wet flakes would cling to the fence wire and freeze into a white crust he smiled. (Silko, 1977, p.190-91)

Another important information that Silko shares with the readers is that the snow is sent by the woman who met Tayo earlier in the novel. Silko had dropped hints about her by telling about her "rain bird moccasins" and her blanket which had patterns of clouds. Now the novelist makes it clear that the snow was indeed sent by her. Tayo is again taken to her house by the hunter. Though Tayo takes the hunter to be the woman's husband, the writer remains silent about their relationship. The relationship between the hunter and the women remains shrouded in mystery, but the writer makes it clear that the woman had the power to make it snow. The hunter tells her, "The Tree, you better fold up the blanket before the snow breaks the branches" (Silko, 1977, p.193) after looking at the tree laden with snow. Tayo and the readers misunderstand the message and think that maybe he wants the women to shake the snow off the tree and Tayo even goes out to "shake the snow off the branches" (Silko, 1977, p.193). But the woman walks into the bedroom and Tayo observes:

The black storm-pattern blanket was spread across the gray flagstone. He watched her fold it. (Silko, 1977, p.193-4)

The miracle happens and "snowflakes" become "sparse" (194). The writer makes it clear that the woman whom Tayo met had spiritual powers. She was waiting for Tayo to arrive; and when Tayo arrived seeking his cattle she helped Tayo and also ended the storm. A reader schooled in Western notions of knowledge and episteme as Foucault would remark, tend to be skeptical yet the Native writer's narrative renders these events as natural course of things assisted by the power of the subconscious mind; dreaming about the future events make it clear that

things are possible.

Silko further makes clear that the woman indeed has some special powers. She not only saves Tayo and ends the drought, but also warns Tayo about the end:

The end of the story. They want to change it. They want it to end here, the way all their stories end encircling slowly to choke the life away. The violence of the struggle excites them and the killing soothes them. (Silko, 1977, p.215)

She forewarns him that people will try to kill him and saves his life. Due to her Tayo is able to complete the ceremony and is restored to health.

The chief object of the Native Indian literature is not to entertain but to present the American Indian in his true character (Rogers, 2003, p. IX). Of course, the Indians know about the true character of their people, so it implies that the Native Indian literature is meant for the White people. This literature is meant to change the image of Indian in the minds of whites and other readers across cultures, to purge their minds of the stereotypes created and advertised by the West. For cleansing the minds of the Whites, for shattering the stereotypes of Indians they must read the literature written by the Natives.

The Natives adopt different strategies to make the whites read the literature. In the novel, Silko adopts the strategy by shifting the blame from all the Whites. Old Betonie tells Tayo: “Nothing is that simple, you don’t write off all the White people, just like you don’t trust all the Indians” (Silko, 1977, p.118). Message of Silko is clear that she does not hold all the whites responsible for the problems of the Natives. This message is loud and clear that there are certain whites who have not done any wrong. She further writes:

That is the trickery of the witchcraft. They want us to believe all evil resides with white people. Then we look no further to see what is really happening. They want us to separate ourselves from white people, to be ignorant and helpless as we watch our own destruction. But white people are only tools that the witchery manipulates. (Silko, 1977, p.122)

The message from Silko is clear that the whites should look “beyond the lie” that the Native were savages when the whites arrived in America.

Thus Silko’s message is clear that Indians are ready to give up bitterness, but the whites also have to move forward. By recovering, restoring and re- inventing the ceremonies the Indians have found solution to their problems. The generation of Indians can find solace in the ceremony, they can find cure in the new story created by the ceremony of Tayo, but if the things have to improve then they have to improve the relations between the Whites and the Indians. The Indians are ready; but are the Whites Ready?

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