

**T. C.
VAN YÜZÜNCÜ YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCE
ENGLISH LANGUAGE AND LITERATURE PROGRAM**

**THE CRITICISM OF GERALD VIZENOR ON NATIVE AMERICAN
IDENTITY**


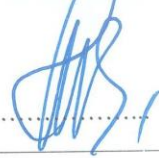
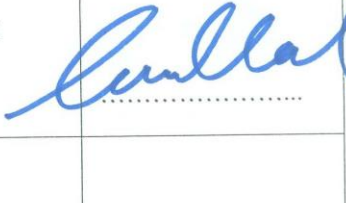

M. A. THESIS

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KABUL VE ONAY

Dilshad Muhammed Salih SABGHA tarafından hazırlanan "THE CRITICISM OF GERALD VIZENOR ON NATIVE AMERICAN IDENTITY " adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ ile Van Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.	
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Hereby I declare that all information presented in the thesis entitled **“The Criticism of Gerald Vizenor on Native American Identity”** obtained in the frame of ethical behavior and academic rules. Besides, all kinds of information that does not belong to me have been cited appropriately in the thesis prepared by the thesis writing rules.

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Gerald Vizenör’ün Yerli Amerikan Kimliğine Eleştirisi

ÖZET

Bu çalışmanın amacı, Gerald Vizenor’ın Kuzey Amerika tarihinin sömürge döneminde Kızılderili kimliği eleştirisini incelemektir. Vizenor, eserlerinde Amerikan Yerlilerinin kimliklerine işaret eder ve yerli kimliklerini tartışmak için birçok terim kullanır. Örneğin, “hayatta kalma” terimini, modern dönemde dünyanın değişmesinden hiçbir şey bilmeden bir yerde kaldıklarını eleştirmek için kullanır, çünkü bu terim ayakta kalma ve direniş arasındaki duruşlarını sergiler. Böylece, modernitenin şu anki yaşamını özümsemek zorunda olduklarını ima eder. Yazar ayrıca, çalışmalarında alay konusu olarak zor bir yöntem kullanır ve bir takım eleştirilerde bulunur. Bu arada, Yerli Amerikalılar sömürgeci tarihçiler tarafından ana akım olarak gösteriliyorlardı. Bununla birlikte, Yerli Amerikan kimliğinin edebi olarak yeniden yapılandırılmasına postmodern eleştirel yaklaşımlar yeni bir değerlendirme alanını yeniden tasarlamaya başlamıştı. Yani, geleneksel ile çağdaş deneyim arasındaki ilişkileri keşfetmeyi sürdüren gelenekçi olmayan, antropolojik olmayan, postyapısalcı eleştiriler dikkat çekmeye başladı. Amerikan Yerli yazar ve edebiyat eleştirmeni Gerald Vizenor tarafından yazılan bir terim olan “survivance” bu durumu ifade etmek için kullanıldı. Ayrıca, Yerli Amerikalıların yerli kimliğini tanıtmaya çalışırken dünyanın zorluklarıyla karşılaştıkları hayatta kalma ve direnç göstermeye çalışmaları Vizenor’un da eselerine yansıdığı görülür. Ancak, Vizenor’un postindian kimlik müzakeresi tartışmalara yol açar ve diğer eleştirmenlerin onayını almaktan uzak olduğu görülür.

Anahtar Kelimeler: Gerald Vizenor, Yerli Amerikalılar, Sözlü Edebiyat, Kabilecilik, Sömürgecilik.

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The Criticism of Gerald Vizenor on Native American Identity

ABSTRACT

The purpose of this study was to examine *the criticism of Gerald Vizenor on Native American identity* during the colonial period of North American history. Vizenor, in his works, showed the Native American Indians identities, and he used many terms to discuss their Indian-ness. For instance, the term "survivance" was used to criticize that they stayed in a place without knowing anything from the changing of the world in the modern period because that term displayed their stances between "survival" and "resistance." Thus, he confirmed that they have assimilated into the current lives of the modernity. The author also, used a tricky method in his works as a mockery to make critics about them. However, Native Americans were well on their way to being mainstreamed by colonial historians. Whereas, the postmodern critical approach to the literal restructuring of Native American identity in the period of renewal that followed Native America has begun to redesign a new field of assessment. Nontraditional, non-anthropological, poststructuralist critiques continued to explore the relationship between traditional and contemporary experience. "Survivance", a term coined by Native American writer and literary critic Gerald Vizenor, was used to express this situation. In addition, Vizenor's reflection on the survival and resistance of Native Americans as they face the challenges of the world while trying to promote their indigenous identity is reflected in their works. However, Vizenor's postindian identity negotiation is controversial and seems to be far from getting the approval of other critics.

Keywords : Gerald Vizenor, Native Americans, Oral Literature, Tribalism, Oral Tradition, Colonialism.

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DEDICATION

I honored to dedicate this master thesis study to my beloved parents, who educated and enabled me to reach this level, so your life teachings and continuous sustenance always respected. I also dedicated to the sprite of Muhammed Salih and Mrs. Hamdya Rasool. However, I honored to dedicate this study to my siblings and friends, my family and other dear friends you are the supports that I will continuously lean on, thanks for your beautiful and lovely presence, thanks for giving meaning to life. Further, I dedicated to Orphanage Institution students, in particular, my darling Ms. Hadar Ahmad.



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Dilshad Muhammed Salih SABGHA

INTRODUCTION

The ultimate goal of this master thesis study is to explore the criticism of Gerald Vizenor on Native American Identity. In this study, one will plunge into a severe investigation of the Native American code of ethics. So, the Native Americans term is used in many sources and websites to focus on describing the early settlers in the New World. However, the Indian term also used to give the same meaning; most scholars support to use Native Americans in their writings and publishing effort. Occasionally, Indian's term is further convenient. Likewise, Native Americans have ever used these two expressions to describe themselves.

Nevertheless, Indian officials or Indian schools' terms use due to two reasons: first, that is the language of the people, which used at that time, both whites and Native Americans. Second, those two terms are also titles or proper names, especially in the case of the Bureau of Indian School or Holy Childhood Indian School. Native American people are a word wholly stratified to a person that belongs to early American original inhabitants. Christopher Columbus, who was a Spanish world voyager, discovered the "New World" and declared his new exploration in 1492 "because America has become a great dream by the Europeans." He named the people "Indians" who saw there because he thought that he had arrived in India State. Columbus had made a mistake. The name he used for Native Americans kept being used by scholars and other people, respectively yet. So, this voyager used Indians' terms with hubris and arrogance to call the Caribbean Natives-Indio. Native Americans, unfortunately, are called Indians and misused Injun. Since that word comes from the Greek language used for a river that nowadays flows into the northwestern territory in Pakistan of the Indian sub-land. In the Sanskrit language, that river is known by Sindhu. Besides, this study proceeds as follows. As revealed, Vizenor, like rather than many Native American authors, worked on the Identities. So, due to his Indian originality, as a writer, he criticized Native American people and their nation from being backward. In this regard, Vizenor used various terms to criticize the Native peoples. For instance, "survivance" term had been used to show their attitudes in a location, far from the world changes in modernity. However, Vizenor portrays "Indians" Concerning illustration "simulations for an absence"

Vizenor also presented the term "absence," which means that the Indians had not prepared for a new phase to adjust their ways of life in the whole of aspects.

Vizenor also criticized the Natives that live in a tribal system, and they demanded them to leave this system to have a decent society with all associations, and made a modern identity in the broader community to connect with outside of their nation. In his short stories, poems, novels, and dramas, the identity and criticism became the device to discuss the culture, traditions, and society of the Indians. Besides, in all his works, many terms were used to display his critics about the Natives; for instance, trickster was the method that Vizenor coined to criticize the authentic people of the United States. Moreover, many scholars in his works, like Vizenor, worked on Indian Identities. However, Vizenor has considered the top of them worked on the aspect, which was criticism towards the original people of the New World.

Further, this master thesis consists of an introduction and four chapters. Chapter one comprises two sections, first address an overview of Native Americans, traditional Native American values, and behaviors, and cultural background of the Native Americans, as well as astronomy and mythology in Native American Culture. However, wisdom and experience in Native Americans dealt. The second section highlights Native American lifestyles, Native American creation stories, such as Salinan Indian Creation Story, and the history of the world.

In chapter two, address the Native American Literature, so Indian or Native American literature on the plains comprise literary expressions from different cultures such as biography composed of Memorate, legends, myths, and folktales. The first section also addressed Indian oral literature and its impact on American literature. Although, during the late nineteenth and early twentieth centuries, academics and most anthropologists and historians took up the idea that Indian testimonies or stories of life need to be preserved. Thus, written and American Indian literature as a reflection of culture is also covered in the second section.

Chapter three includes Gerald Vizenor's life and career as a poet, writer, and critic. Chapter four reveals Gerald Vezinor's critique of Indian identity, which includes Gerald Vizenor and Indian identity, Native American identity, Native American Ethnocriticism, Appropriating "Indian-ness," and from Indian-ness to post

Indianness. However, this chapter addressed Identification and Identity in Postindianness by Vizenor.



CHAPTER I

1. THE HISTORICAL BACKGROUND OF THE NATIVE AMERICANS

This chapter purposes of offering an outline of Native Americans, address traditional Native American values, and behaviors, besides the cultural background of the Native Americans. Then it describes astronomy and mythology in Native American culture. However, the chapter also deals with wisdom and experience in Native Americans. While, the second section highlights Native American lifestyles, Native American making stories, such as Salinan Indian Creation Story, and the history of the world.

1.1. An Overview of Native Americans

The Indians moved to America, like all Europeans who started to invade a new land and took "Indian's Land" for their interests. Archaeologists, Historians, and anthropologists argued: when and how early Indians reached there, and most investigators thought that Native Americans moved across from the Bering Land Bridge (Beringia), which is the Bering Sea nowadays, nearly from 20,000 and 10,000 BC years ago. While addressing that the first immigration to America was between 30,000 and 15,000 years ago (Le Roy, 2018: 5). Therefore, it is not clear how the people migrated and how many humans went there and to whom tribes do they belong. Then it is known that when they reached there, first Americans settled across from North, to Central and then to South America, "starting to live in tribes and the clannish system appeared in the Indians Society." Early Americans developed socially, culturally, politically, and economic aspects when they arrived in a new land. Anthropologists, Historians, and archaeologists commonly parted the early history of the first Native Americans in five-time durations in Ohio. However, these two durations are focused on due to reach Columbus there (Gray, 2011: 1).

The late prehistoric period of Native Americans noticed a piecemeal decline of earth job-building tribes. Roughly most Native Americans who live in Ohio kept on hunting and gathering with working in agriculture fields. Beans, squash, and maize were the most significant crops which were planted by the Natives. Besides, Europeans began moving with the Natives. At first, Europeans and the Native Americans engaged in an aspect of fur trading. Therefore, that exchange-traded was

reasoned to receive some tools by the Indians such as cookware, irons, guns, and other beneficial articles appliances from the British and the French invaders. In return, the Indians gave them the animal's fur, which was the new traveler's goal. There Europeans were introduced every secret of life by the Natives. The Indians were also like any other tiny minorities, recently became one of the first small components of the American population (Canby, 2014: 16).

1.1.1. Traditional Native American Values and Behaviors

These brief paragraphs show a contrast between choosing Native American essence values, cultural and non-Native American values that connected conducts and attitudes. Anyhow, those summarized descriptions are slightly idealized. They could not reflect broad differences in Native American communities that secured results from various cultural assimilation levels among all individuals nor the variations among different Native American cultures in the Northern American continent. However, those values may know, are common, and readers might encounter them before. For instance, one of the traditional Native American values is personal differences in which Native Americans have dignified the differences of unique individuals among the people. Joint Indian utterances of that value include speaking out others' affairs and verbalizing personal views and ideas solitary when they required. Therefore, many Native Americans return to that courtesy as mutual respect. Also, silence or quietness is a value that has many purposes for serving in Indians' daily routine life. Historically, cultivation has a vital role to be survival. In social circumstances, while they get sad, uncomfortable, or angry, the Indians will be quiet or silent. In Indians habit, patience morality based on some beliefs that everything reveals in a specific time. Previously patience as the silence had been a high survival standard of moral behavior. Patience was necessary to show respect and regard for individuals or reach collection censuses.

Moreover, in a traditional lifetime, work, or action in Native American society has always meant featured purpose, and when it is necessary, it needs to do. For many Indians, the non-materialistic direction is one result of that value. Only what is required, is accumulated during work. On the other hand, value and attitude of mutualism pervade all things in traditional Native American social fabric. Mutualism rises to have solidarity and belonging within their group members to gain

group consensus and security. In the American educational system, there has been a tendency to stress tournaments and try to work for individual gains rather than over cooperation. However, while dealing with Indian students, that tendency should be changed by having cooperative actions to make an equal collaborative movement in the education environment (Rose, 2014: 6).

The historians say that most Indians have traditionally used to accept listening more than speaking during the interaction. Talking is for just killing time and say something very rarely does. However, on the other hand, talk at work has more essential purposes. Less talk and a lively discussion, has especially valued except among much-closed relatives or acquaintances. In Indian tradition, every word has a specific first power. Therefore, when there is a reasonable reason to utter, Indians doubtlessly articulate them carefully between each other. In social interaction, useful is more affirmed rather than verbal communication. For example, while preparing or displaying lessons, it is better not to press a class conversation, nor try to make a long series of rapid questions. This distinctive generic shows why many students in Indian communities feel more much comfortable and happy in demonstrations and lectures at learning institutions. Therefore, formerly observing, memorizing, and hearing have been essential skills when all sides of Indian culture practically transmit. Through example or orally, and "storytelling among Native Americans was too long according to contemporary standards." (Caldwell, Kaye & Mitten, 2007:4). Experiential, storytelling, observational education, and oratory had all enormously evolved in Indian culture. In the educational setting, the use of demonstrations and lessons or lectures, changed storytelling, case study, and empirical may all be exceedingly effective.

Another behavior in traditional Native American is time orientation, in their world, while things are willing to happen, they happen. So, time is comparatively elastic and broadly not arranged into parts as it has been in modern society. Because organizing and measuring into actual units are a general sign in public schools in the United States of America. Lack of harmony or agreement can grow between the imitation-directed Native American learner and the material presents. So, flexible conversations within solid frames may solve that aspect. Most of them have traditionally directed themselves to new tasks in hand. That direction stems from the

profound affirmation of being rather than becoming. Current desires and necessities tend to take priority over indefinite future rewarding. Though that direction has considerably modified over the past forty years, residues are clear till now in many Indian personages. However, they are inclined to be workable minded. At least, many of them have some difficulty in understanding educational materials and those programs which are experimental and concrete rather than theoretical and abstract.

Given that characteristic, learning and teaching should start with many activities and actual samples to be pursued by abstraction debate. On the other hand, like many primitive traditional cultures, Indian cultures have a very long-standing well-emerged direction entirely. Besides, this is very clear in many different aspects of Indians culture, which stretch from healing to social organization in a modern holistic view; educational material is a fundamental strategy to teach Native American people.

1.1.2. Cultural Background of The Native Americans

Native American culture is very different, and it has a fascinating history. Besides, they had some historical terms used in their culture at that time. For instance, buffalo soldiers was a nickname which was used by the Indians for African-American soldiers during the Indian wars pursued the Civil War. Also, they had a ceremony called Ghost Dance, the participants of this ceremony dressed ghost shirts, which were a type of clothes. For instance, the Sioux who believed if anyone participated in that ritual, the shirts would not be holed by a white-man firing shot. On 1st January 1899, Wovoka's experiences led him to urge all Indians to modify and reform their lives and go to partake in the Ghost Dance ceremony. Orders prepared for the next age in peace and prosperity extremity. "The Ghost Dance faith debated under both entries of the Sioux and Paiute in detail. However, most of its songs which were recorded by historians were from the Arapaho public people." Here is an example:

Hey, my children, here are another pipe!
Now, I am going to holler on this earth.
Everything is in motion! (Waldman, 2006: 14)

Moreover, Homesteaders was another term used to small farmers who migrated to the west in the 19th century, and most of them owned public land due to government plan according to the 1862 Homestead Act. The Cherokee, under the

term the Light horse Patrols, arranged a police legion to apply the laws on clannish lands. That phenomenon became a significant step in building the national process and Cherokee efforts to broaden their national semi-autonomous. Pan Indian was another term in which Indian affiliation and identification exceeded clannish political affiliation, which was similar to supraorbital.

Native Americans also set States' Rights, as many groups affirmed some special powers under the Constitution to the States. Most states' rights theorists argued that the Constitution expressly defined the federal government's power. Then national lawmakers and officials should restrain themselves to a narrow and literal interpretation of federal authorities. Between the 1950s and 1960s, the American central government was planning to search to "terminate" the aspect of treating Indians as a member of sovereignty. Policy proponents discussed that clannish lands needed to be removed entirely from group ownership and divided for many individual Indians who were ready to apply all state laws in a place which they lived. Indian organizations such as American Indian National Congress resisted all these potentials, and by 1973 President Richard Nixon refused a termination policy previously (Piehler, 2013: 1616).

1.1.3. Astronomy and Mythology in Native American Culture

Both Ceremonies and rituals have played an essential and fundamental role in the Indians culture, which often refers to religion. However, the Indians do not look at their ceremony, rituals, and spirits as a "religion to compare with that the Chants have been doing. Like all the original people, their beliefs have affected by their methods of getting food-from hunting to agriculture. These ceremonies and rituals, events, and milestones, such as marriage, puberty, and death, have given them the power to overcome difficulties in life. So, step by step, those practices had changed according to the needs of tribes. In the following years, when the Europeans reach there, Native Americans' spirits were converted by Missionaries of the new invasion into Christianity. So, religious ideas and work emerge in the aspect of combining social and cultural factors in traditional Indian life. Spirit is considered to be a natural constituent of everything. For presenting modern concepts, teachers needed to know and keep them in their minds that every aspect of Native Americans will be touched by it. Arguing on public sides of religion and spirituality is a significant section of

the curriculum, precautions should be considered to respect, regard, sacred inherent, and integrity of each Indian's clan religious practice. Ideally, every argumentation of Indian religion has to be kept in general. Roughly all Indians had a spiritual expression of the natural globe. Every object, if it is living or non-living, has a meaningful soul (Danzer, 2012: 30).

However, dance has a significant role in many Native American groups to continue their old spirituals. Also, hops were significant in their daily life because most Indians were singing and dancing, which were religions and supernatural sources — these dances associated with some events which are tribal and regionally-specific that happened at that time. The singers usually began singing in their mother tongue, and the ceremonies will apply according to their ritual of beliefs, except public dances. Some semi-dances do for curing, hunting, storytelling, magic games, courting, playing games, etc. The recent Indians affirm those dances, songs, and ceremonies that had performed previously to be a living culture. Trailers also wear ties to traditional dance to show their ancient habits and to be more fascinated by the viewers. They also use some additional decorative elements such as feathers, metal fringe, and beads — these things considered to set as the dance performer moves.

Indians had the Ceremony of Death, and they began celebrating whenever someone died because they believed that it was an end of life and started a new life in the soul globe. It meant to start living in the Spirit World. Many tribes saw the dead were on a long journey, and therefore, they honored the event by giving him/her some gifts, food, and herbs to make sure a quiet life there. On the other hand, the Hopi Indians think that if someone was good, his soul moves quickly in the sky, but if someone not, his ones get suffered from travel. To have a quiet life, they should wash their dead by using Yucca suds and get them dressed according to traditional clothing. Prayer feathers put some death's possessions, such as prayer sticks and herbs inside the graveyard. While, the Navajo believed that reach an old age was a sign of a good life.

Consequently, they are sure that the soul would bear again after dying. They also felt that if a member of a tribe died of sudden, violence, illness, and suicide, that ghost caused many troubles for the deceased family. Many tribes converted into Christianity celebrated a day called All Souls' Day every 1st November. Several

tribes believed that the soul returns and visits his friends and family, and some tribes would get ready to cook some foods and decorate their houses with ears of corn as blessings for the dead.

Therefore, the Indians historically used many various types of herbs and plants as a remedy in their religious celebrations, and they connected their beliefs with life after death. Therefore, the Natives used some of these types of herbs in their religious rituals such as Tobacco, Sweet Grass, Red Cedar, sage, Bear Berry, and others. Using the process of medicine among the Natives was very different, according to the recent system. Because in the Indian's healing system, practice combined with many rituals of beliefs, herbal medicine, a spirituality that all used for both emotional and medical circumstances (Settar, 1989: 27).

1.1.4. Wisdom and Experience in Native American

Elders have many vital roles in Indian families and communities because they have much wise and experience in their long life. Therefore, in the Indians, each young should respect their old people even if they connect to relatives or not because older adults are like fathers, and women are like mothers for them. That point shows the importance of Elders' role in society for new generations to know how they deal with troubles while encountering. Tecumseh – Shawnee, who is one of the Native American wiser, asks other people to beautify their life and says that not to worry about the fear of death, live a life that death does not touch your heart. Not to be worried about other religious differences. You have to respect his view. In return, he does the same thing. Tecumseh also informs youngsters to thank a new day in the morning to recognize foods and joying of living. Even if someone does not do anything, it means that the faults with himself because they are not ready to regard that life who has. Hehaka Sapa (Black Elk) - Oglala Lakota, who is another wiser and an experienced elder personality, advises the teenagers and his nation that they have to notice everything moves in circle and world, Earth, seasons, and birds all move in circles. So Indian life is also in a ring for all of them, especially teenagers have to know that objects continue with the running without waiting for them. Moreover, youngsters should try bright and encounter life bravely (Tucker, 2020: 9).

1.2. Native American Lifestyles

These Indian principles of life had initially issued in the Inter-Tribal Times, which is probably one of the most critical best codes of behavior for constructing personalities. Those codes cause us to teach everyone to live better, whether they were Indians or not. The Indians believe that each one should get up early in the morning before sunrise to pray alone, and the gods listened to them at that time. Everyone should treat guests to behave and hospitality. Do not take anything that you do not deserve through the means of force - be it from another person, another tribe, another culture, or nature around you. Display your kindness for everything, such as humans and even animals. If the opinions of others are against you, you should respect them. Forget and forgive human mistakes. According to their beliefs, optimistic is the primary step of bearing new hopes, which makes the world more beautiful and better. Nature has a special meaning among Native Americans, so it was a part of their universe, and destroying the world becomes the end of life. Children were another positive aspect of the Indian's life; they thought that each child should be taken care of properly by their parents because they will become leaders to lead their tribes when they grow. The Natives felt that each one needs to avoid hurting other peoples' feelings, which relates to each differently. The lie is also one of the worst rituals that cause not telling the truth; therefore, they thought that lie is terrible for every member of tribes and families. In Indian beliefs, each person should be a useful factor.

Further, they believe that a healthy individual in part of physically, emotionally, and mentally, produces an influential person in every aspect of life. The Indians accept responsibility in their actions in daily life due to a superstition that it was good to think before acting. Privacy is also another point among the Natives to be maintained. Initially, the Indians believe their own themselves, and they follow their principles in the form of tribal and spiritual beliefs. The Natives focus on religious freedom, and they let people to support their beliefs, not to oblige to practice their religion alone. The Native Americans believe in sharing the luck with others, and in return, others share their wealth with you. Speak in a soft voice, especially when you are in the presence of Elders, strangers, or others to whom particular respect is due. These above rules caused the Native American tribe to live

in peace and harmony with each other. Therefore, every nation or person must try to apply their ritual of regulations to live all countries together in harmony without any crisis in the world and continue to keep that universe for humanity from now on (McNeese, 2002: 40).

1.3. Native American Creation Stories

There are many types of creation stories, but the most important ones should be discussed:

1.3.1. Salinan Indian Creation Story

When the world got finished, no one was alive, the exception of the Bald Eagle, which was chief of other animals. This bird thought that the globe is incomplete without humans. Therefore, The Eagle took some clay and figured out a man and then put him on the ground. After that, the clay grew day by day in a regular size until it became the man. However, this man had no life and asleep. So the Bald Eagle said that it is impossible for him without a mate. Next, that bird pulled the feather out and put it beside the man for a while. Following that, a woman formed from the feather, but the man had slept and did not what happened. Thus the Eagle awoke the man by his wings. The man opened his eyes and asked, "what does it mean?" and said that he was alone!" Then the eagle returned and said: "I think you have a friend! However, have you done intercourse with her or not? The man replied: No. because both of them did not know anything about each other. So the eagle called Coyote and asked him: Did you see her? Try her first! The Coyote had done it willingly, but after a while got death. Then the eagle returned and revived him. "How did it work?" asked the eagle. "Very beautiful, but she will kill a man!" replied Coyote. "Do you try it again," asked the eagle. Coyote agreed and did it again, but alive. After that, the Bald Eagle went and informed the man that the woman is right now, and they could live together (Leeming, 2009: 239).

CHAPTER II

2. NATIVE AMERICAN LITERATURE

This chapter, addresses the Native American literature; thus, it defines Indian or Native American oral literature in plains includes literary expressions from cultures different as autobiographies comprise the Memorate, legends, myths, and folktales. The first section also addressed Indian oral literature and its influence on American literature. While, throughout the late nineteenth and early twentieth centuries, academics, most anthropologists and historians—took up the idea that Indian testimony or life stories needed to be preserved. Accordingly, Indian American written literature and literature as an echo of culture also addressed in the second section.

2.1. Native American Oral Literature

A remarkable characteristic of Indigenous peoples or Aboriginal is their imitation oral literature that has been transferred over the centuries. But as 'Literature is written down, there is something that we read, the term 'oral literature' seems to be an opposition in the terms. Therefore, the term 'oral tradition' is considered an obvious alternative, till now, it could not be denied that the family stories telling and retelling are too formal in the countryside before or after dinner, and in plays put on by those that are not perfect actresses/actors. Nevertheless, in being so used, the term itself appears to be restricted in range and sense, because this includes much more than plays, stories or songs, encompasses much more than narratives or songs or plays. It adopts the complete range of living ways which are preserved in and by the word.

In many societies, Oral tradition is significant, despite a few cultures on written records and accounts. Those traditions are the ways of things that they should be, and it became an assist people to educate the younger members and teach the significant pieces of advice or lessons about life in the past. The attempt works of Maria Campbell, Jeannette Armstrong, Beatrice Culleton, and Lee Maracle reflect their heritage and oral tradition.

Because many oral traditions have been kept and retold truly without change, these traditions can be dependable as no-oral recordings. Oral traditions vary from a

teller to another teller. However, the oral traditions might continue among the generations with a few changes in the telling. Due to this, Oral traditions, which belong past happens and have lost by the time, cannot be ignored as 'myth' artlessly in the feeling that western societies polarize. The variations between 'myth' and 'science' or fact 'The ideas about causality, truth, logic, rationality, and the ways of how to know the world was contextualized in all societies. They are all true in the frame of their cultural contexts.' The most exciting thing is that oral traditions integrate useful information with verbal instruction laying heavy emphasis on demonstration as well as the 'word.'

The voice of human beings leaves a permanent imprint on human being's feelings and memory because so the spirit and the heart can be transferred through the voice. It does not require any other medium. Verily, the continuous references to the effectiveness of the oral tradition imbibed their formative years by the novelist under study is a testimony to the effectiveness of this medium over others. For instance, Maria Campbell brings traditional storytelling, which is combined with the native oral tradition, as she says:

Our parents spent a great deal of time with us and not just our parents, but the other parents in our settlement. They taught us to dance and to make music on the guitars and the fiddles. They played cards with us, and they would take us on long walks and teach us how to use the different herbs, roots, and barks. We were taught to weave baskets from the red willow, and while we did these things together, we told the stories of our people- who they were, where they came from, and what they had done. (Campbell, 1985: 81)

There can only be a little uncertain that ancestor's culture and native history are carried through fore through the oral tradition. In Armstrong's *Slash*, Joe, who is Tom's uncle, is a family raconteur, and then Tom becomes the storyteller, and this style continues on the same traditional ways to Joise's son-kelly, who was Tom's sister. The heritage of running on culture through tales is inverted when Tom by himself admitted, took his nephew Kelly up the hills and, 'told him stuff that Uncle Joe had talked to me about. I showed him how to kill grouse with a sling and kill a rabbit. Pops was the same way. He sang songs for Kelly while he showed him how to sweat and talked to him about all important things.'

This portrait shows real attention as in Tom's as well as his nephew's circumstance, that situation is like a maternal uncle who is ' the exporter story

raconteur' to the new younger offspring's. This notice displays the possibility of investigating the significance of the 'maternal' frontage in imparting education in the oral tradition and ascertaining the relative importance of oral literature in the presently patrilineal Canadian Native society (Campbell, 1985: 33).

When oral literature is compared with written literature, many of its distinct features can be cleared for the readers. While the written literature is the consequence of the cultivated susceptibility of artists, oral literature is a spontaneous outburst of the innermost feelings that appears the deepness of the unconscious mind of the community. It has a depth root in imitation and is maintained in a place like memory. It is like the fresh, which moves mildly.

Therefore, it is observed that one while, ' All literature, written or oral, has rooted from life,[while] oral literature is surpassing in that it is not worked upon and is more faithful to the context of the social and cultural life of a society, its traditions, customs, habits, behavior, rites, etc.' [emphasis mine] 2 And it is this spontaneity and faithfulness to the socio-cultural context of a people that makes the study of oral literature significant (Swann, 1983: 18).

2.1.1. Memorate

Memorate is a consideration of an individual experiment or face with supernatural, like a ghost narrative or any other spiritual expression to the humans. So, when it comes to folk views or beliefs, anthropologically and sociologically oriented investigators of nascent religion and folklorists examining folk narratives become involved with the same material.

2.1.2. Legends

Legends or oral traditions associated with particular locations and predominatingly embrace ghosts, heroes, culture, witches, or other several events that belong to that place. They all can involve neoteric or far past, but the most significant are linking people and the land together. The "Legend of Sleepy Hollow" truly is such an account happening that occurred in a particular place.

2.1.3. Myths

Myths, which are the accounts, show the possible primitive time, including creation stories. However, the other myths are the account for the world and society organization; for example, how women and men were existed or created and why they are various from one another. Due to their power to order how things could be, myths can be more much stable and influential in forming and carrying on traditions in society (Brenan, 1989: 8).

2.1.4. Folktales

Folktales, which are a contrast of sorts, of oral traditions, are considered as things that did not occur genuinely, but are beneficial tales for supplying moral or social lessons, or for amusement. 'Once upon a time' tales encompass fictional figures such as Hansel and Gretel are folktales. In oral traditions, a culture hero is like a superman who forms prominently traditions and customs of that society whose life, deeds, and adventures are significant in forming the way things are. In many Native American societies, the culture hero was the predominating exporter of good things in life (who brought agriculture, taught hunting, etc.) moreover, a fool or hustler who delighted in displaying individuals that they are not significant or beautiful as they think that they are. Thus, it is clear that Oral literature has a deeply embedded part of the spirit of Indian cultures (Haase, 2007: 399-408).

2.2. Limitations and Strengths of Oral Literature

It is said that vulnerability is one of the oral literature limitations. In the oral culture, it was noted that most of the tales are discussed and retold through narration from lineages to another one, and narrations are related to a particular group or tribe. So those tales are lost, making it risqué to be kept for all future generations of people. Hartmut Lutz indicates, 'in literate cultures, words are reproducible, tales could be saved for ages, wasted myths might overwhelmingly be restored. In the oral tradition, the procedure of documenting, retrieving, or authenticating texts is only,' and he quotes Basil Johnson here 'one offspring removed from extinction.'

Therefore the spoken word, the literal rendering of imitation tales of shared past, deserves utmost significance. Verily many recent native Canadian writers put

themselves and their tasks as the continuous imitation of telling stories. Lee Maracle's *Bobbi Lee: Indian Rebel*, is an enrollment of her life history. The 80 hours of the recorded matter was later edited and printed into a form book. The glance of the impact of the oral tradition on Maracle is unmistakable in her taped narration. In the Epilogue book essay, titled "*Discover Libraries*," Maracle recalled the narratives that her mother retold her told to her by her mother:

She recounted what stories she knew about people that would help us get through life; stories of courage and humanism, stories of sharing and collective thinking, stories of strong-spirited people surmounting great obstacles, stories that taught us about our philosophy. We needed that more than we needed to know about libraries. (Maracle, 2017: 155)

As such, it is very significant to ensure the oral component authenticity while seeing the challenge of recasting it into contemporary forms demanded by written work. Maria Campbell discusses Grannie Dubuque, her maternal grandmother, who was the combination of more much rigorous catholic and a superstitious Indian; Campbell became the most excellent storyteller in the world by her grandmother.

Every evening, after the work is done, she made each of us a cup of cocoa and some popcorn, and then gathered us around her and told stories of the northern lights (ghost dancers), of Almighty Voice, Poundmaker, and other famous Indians. (Campbell, 1982: 80)

As it was noted before, in the oral literature, through narratives, most of the tales were handed down. Fortunately, the visual and descriptive component is strong points of oral tradition; these stories become alive for the listeners through storytelling. As a storyteller from the Ojibwa nation, Gilbert Okskaboos remarks, 'the anthropologists are fond of pointing out 'ours is an oral tradition.' Verbal imagery- word pictures- is the thing of the Indian Country. To appreciate Indian stories, you have to be able to "see" them.'

Interestingly, the authors beneath the study also appear to have internalized that preference of the narrated over visual. That is very clear in Culleton's *In Search of April Raintree*, where the rape scenery in the thoroughbred of the text was more graphically narrated. A single sees non-attendance of any reluctance on the part of the Character April. She even describes fierce against human beings that damaged the woman's autonomy and human's lordliness. Though, that does not mean that Culleton's illustrative courage is confined to the portrayal of such repelling

experiences alone.

2.3. Native American Written Literature

Many authors are confirming that the Indians written works started between the 18th and 19th centuries. Moreover, they also said written literature is considered of a transmission between the oral tradition that bloomed before the European invaders reached on their continent and the commencement of the 1960s when the Indians Renaissance started. In the nineteenth century, the authored literature was text-based and written in the English language by the Native Americans, due to teaching English primarily in missionary schools. Most of the writers in the 18th and 19th centuries used the combined literary genres like a novel and autobiography, until now integrating the stories with traditional oral myth or story making a hybrid literary shape.

Early Native American writing displayed the strife they experienced by the writers to find their role voice in American culture. However, in the 1960s, their writing started to show the abasement felt by the Indian people about their "less than human" treatment by the dominant white society. Those beginning authors are driven by the consciousness of the strength of writing as a device in their stances.

The first Native American novel was written by John Rollin Ridge (Yello Bird) in (1827–1867) *The Life and Adventures of Joaquín Murieta*, which published in 1854, tells the of a notorious Mexican bandit in California. Murieta was a public hero, and that story became famous through Mexican carriods and oral legends. Ridge was the son of the highly respected Cherokee leader John Ridge. Ridge began to deal indirectly with the injustices against the Indians that faced by the white invaders (Bruchac, 1996: 157).

2.4. The Important Books about The Native American Indians

Fascinating as the accounts of battles and journeys are, the formidable force of Black Elk's belief in nature and celestial globe are even so much more impressive. His explication of the globe hoop and the central situation of the man in the world show a nice and a similar concept of what life could be for the man on that continent. The disastrous subject in the book was his characterization about the Wounded knee Battle:

I did not know then how much was ended. When I look back now from this high hill of my old age, I can still see the butchered women and children lying heaped and scattered all along the crooked gulch as plain as when I saw them with eyes still young. Moreover, I can see that something else died there in the bloody mud and was buried in the blizzard. A people's dream died there. It was a beautiful dream. Also, I, to whom so great a vision was given in my youth - you see me now a pitiful older man who has done nothing, for the nation's hoop is broken and scattered. There is no center any longer, and the sacred tree is dead. (Neihardt, 1961: 276)

Because Neihardt was a talented poet, and his language seizes the cadence and the Sioux illustration. The literary quality of Neihardt's work was quickly clear if it was compared to *The Sacred Pipe* by Joseph Epes Brown. Brown had *Black Elk* and these written works, which were on the same side, but the methods were very various. Neihardt's novel depicts the metaphor and soul of the Lakota utterer. Although Brown's book, was very exhaustive and delicate, had not the natural voice of the Native speaker (Brown, 1964: 159).

A far various sort of book, but a more interesting one, was *Little Big Man*, authored by Thomas Berger by 1964. That work might be considered as "It was not as bad as you may believe" class. The work was authored in a picaresque convention. It was considered as accurate instead of narration (Berger, 1964: 160). The writer had made not only a fanciful teller, Jack Crab, but also an imaginary writer, Ralph Fielding Snell (the Fielding is no suspicion completely purposed)

During eighty years, our brave man was coming and returning among the Native Americans and the border of the small towns. The work was full of importable events, bizarre personalities, mistaken identities, and final-second salvages. Berger derides the Old West and Will Bill Hickok mythical personalities, Wyatt Earp and particularly General George Armstrong Custer. The Native Americans also, are displayed in several ridiculous situations.

They attempted of tying a locomotive when riding their foals and tended with each other when they were drinking. Alias Jack Crabb, *Little Big Man*, was the appeared character, as the Cheyenne combatant group seized an adult. He was brought up by Old Lodge Skins, a Cheyenne chieftain that taught him the "humans." approaches Although Old Lodge Skins realizes the number of whites is more than the Cheyennes, he was not ready to confess that the white peoples come anywhere nearby gaining the high-rise quality of life drove by the Cheyennes. *Little Big Man*

attempted to persuade Eledrly Lodge Skins to protect his tribes to be stayed away from the white peoples, but somehow, they ended up on the Little Big Horn River on June 25, 1876.

Many readers understood that the book, though ridiculous on many sides, was so much accurate culturally and historically. Some parts, like the Cavalry group playing "Gerry Owen" when the troops were slaying the Native Americans and kids, was, indeed, true. Berger had done his duty on the Cheyenne. That novel was one of the rare types in the literature of America.

The Ugly domination, which was reserved for Hanto Yo! by Ruth Beebe Hill, however, might readily accommodate The Chieftain Red Fox Memoirs and other deceptions. What made Hanto! Primarily accountable was the marketing mechanism "hype," which outrun its volume. Billed as the "authentic story of three Dakota-Lakota families" during 1750 and 1835, that publication awakened a big deal of fire in the Native American's land, especially, between the Rosebud Lakota and the Pine Ridge reservations in South Dakota.

Such as Berger, Hill concocted raconteur. As it became vivid for the readers that Little Big Man was not an accurate figure in Jack Crabbe, Hill attempted to adduce her claims for authenticity in the character of a person named Chunksa Yuha. When Berger used overstatement for ridicule and humor, the exaggerations and inventions of Hill were for tacky sensationalism.

The publicity besetment of the releasing of Hanta Yo! is spectacular. The writer said that he researched her book for thirty years. She confirmed that she stayed sixteen years in order to learn the "Dakota-Lakotah" language from Chunksa Yuha, "who was the final survivor of the eight boys of Dakota that were learned the songs, ritual and the language by the clan's old figures." They worked altogether, and two of them stated that they translated her draft with a volume of 2,000-page into Dakota-Lakotah and later came back to utilize the Website Dictionary of English language in 1805.

From the whole of the country, Lakota scholars are discontented, not only by the book itself, But the haughtiness of the writer. In the review of twenty-three pages, Lakota Researches Parts, Victor Douville, Sinte Gleska College, Rosebud Reservation, demolished Hill's announcements for reality. (Hill, 1980: 160). Douville

and other Lakota might haughtiness think that hardly believe that such a great trick might be imposed upon the Indian people (Douville, 1980: 159).

In the 1st location, Hill was able to understand a little dialect of Lakota. As William K. Powers, who was an anthropologist claimed and had so many studies on the Pine Ridge reservation for so many ages; Hill had not got the correct title.

Whenever native sentences are employed, they are ungrammatical or uncolloquial, as if they were pieced together from a dictionary rather than falling trippingly from a native speaker's tongue (...) Even the title, which means "Clear the way," is inappropriate in the context of the book: it is employed as a philosophical statement which underscores for the author the fact that in archaic Indian society every individual was entitled to 'walk a straight path,' presumably meaning something like filling one's existential shell. In this context, the term "Hanto Yo" sounds absurd. If a person is in danger, one might warn him, "Hanta Yo - Get out of the way!" If more than one person were addressed, one would say, "Hanta Po! (Powers, 1979: 68-71)

Then, Hill stated that she might not mention the whole Lakota written work, but written many the most significant phrases and concepts into Lakota, studied the root mean in each of Lakota terms. Moreover, later, she focused again on the English version in order to be fitted. (Hill, 1980: 98). The "research" sounds doubtfully like what Powers stated regarding parting the words altogether from a lexicon – Perhaps Father Buechel at the St. Francis mission on the Rosebud reservation complied with the Lakota dictionary.

As for her informant, the authentic name was Lorenzo Blacksmith, who was the male boy of a pontifical beadle. From five till eighteen age, Blacksmith existed in BIA schools, the duration that he reported, and was being stated the clannish vagueness affairs. Hill could meet him in California through the Natives contact – most of them were dancers at Disneyland.

What was especially disturbing regarding the novel was Hill did, very did the same study, or maybe made the plagiarism of the terms. Although Hill was able to stick to her tale of the Native teller of tales, the scholars of Lakota readily recognized her sources: *the Sun Dance* from James Walker, "dreaming pairs" from Clark Wissler, and so on (Powers, 1979: 68-71). Unluckily, the author transferred those characterizations over time and space to make them suitable according to his aims. In working her resources repeatedly to fit her philosophy, Hill could surely indeed march right alongside Cooper, et al., Longfellow. The philosophy of Hill of rugged,

existentialism, and individualism was about as staying away as one could take from caring Lakota ideals for one's kin and raising the tribal well-being.

The most crucial point about these non-Indians works had written, were that they displayed themselves to do the works that Indians could not do for themselves. As Vine Deloria showed in *Custer Died for Your Sins*, even it was clear yet that the Indians were not able to author anything, but if they did, it might be preconceived in favor of the Native Americans. That picture was displayed again by the film producer, who determined Robby Benson to depict Bill Mills; perhaps it was thought the Indians could not act. Those novels shared something of the "revelation" syndrome. It was as though, quoting Vine Deloria again, each individual was waiting and sitting for the white peoples to stick their head into the tipi so the Native peoples could detect to him the whole clannish vagueness affairs.

2.4.1. Native Americans and The Well-Known Native American Scholars

The literature of the Native Americans is coming to mean, it was clear to many people, the works of literature written in English by Native American authors. The books, which were written by the Indian writers, were various in some ways. Because every novel depicts an exceptional view of a very specified site, cultural and physical settings were very significant in grasping the tale. Even though there were unmistakably unique features, and resemblances, some of the famous books were written by the Indians authors about the combined theme of cultural tension and alienation. These types of novels had the "initiation tale" characteristics.

The fundamental belief of the "initiation" topic is that sometimes, young males should face up to the resolution to what they believe and how they wish to live. In those tales, facing up to cultural strife, is an inevitable phase in growing as an adolescent. It could be put off, but it might never avert together.

In many situations, the youthful brave man was both repelled and enticed by his authentic culture. For some reason, it belonged to blended parentage – a fringe figure living on the edge of his native culture. He was not a centric person in ceremonial and traditional beliefs. He usually made a fine connection with an older one whom he liked and trusted, and he knew completely that the old life process is passing. He had many tensions with the whites.

For the most part, these types of the novel were more depressing, humorless, and offer a bit to the solution. Once the trap was set, the hero nearly seemed doomed to start his role with a tiny redemption opportunity. The cultural tussle was appeared and characterized, but rarely solved. Therefore, at best, the hero learned to accept his destiny at worst, he lost a life.

One of the earliest, that had stood the examine of duration more than well, was *The Surrounded* by D'Arcy McNickle. Firstable, in 1936 it was published; this book showed us the young male tale, Archilde Leon, was mixed blood between the Spanish Dad and the Native American mother who returned Montana Flathead Reservation after he had studied in boarding school. He had not intended to remain on the reservations, but he was captured at events and could not escape. McNickle, who belonged to the Confederated Salish Kootenai tribe, was a very renowned individual for his work as a politician, historian, and scholar. His book was very authentic, and real historically and culturally. It was fascinating that the story happened 50 years ago. It was the tale of alienation and cultural tension was retold by contemporaneous authors.

Probably the utmost significant and well-known Native American writer nowadays is A Kiowa Native person spent the whole duration of his boyhood life on a Native American Reservation in the Southwest, Momaday could get his Ph.D. at Stanford University. At the present time, he became a teacher at Arizona University of Tucson. He received the Pulitzer Prize of 1969, for his famous written work, *House Made of Dawn*.

Momaday depicts youthful life of, Abel, who lived between 1949 and 1952. He went restlessly from the Indian land to Los Angeles City. He had experience in both worlds, but he did not feel at home. His attempt was in a sense of belonging and personal identity. His family and situations alienated him from his Native American identity. They said, "his father was a Navaho, or an Isleta or a Sia, a foreigner anyhow, which caused him and his mother become foreigner and peculiar" (Momaday, 1969: 15). He was in an adolescent phase while his passing away, and his grandfather, Francisco, adopted him. After associating the army, he stayed away at home for the first time. While returning, he was not the same figure. In the village festival, he participated with an albino who lived with Navaho Indians. After

murdering the man, not due to what he had done to Abel, but due to believing him to bad evil. He was captured, then came out there, and went to live in Los Angeles. He was an inefficient in the two locations. Ultimately, Abel found the peace that he was looking for by helping a medicine man.

Momaday effectively utilized numerous literary instruments. The story involved flashbacks to Abel's boyhood that enriched the reader's grasp of the cultural fabric of his life. He used many tellers to display various points of view. Symbols of both environments intermixed and flowed in the whole book. The Native American environment was displayed by the release flight of the golden vultures. The Indian kingdom spoke as the Sun Priest told the old tales taught to him by his grandmom and as Benally chanted the "*House Made of Dawn*." A literary author and skilled scholar, Momaday effectively used the Indian experiment in a non-Indian shape (Momaday, 1969: 162).

In the ceremony of the *Leslie Silko's* book, the major personality, Tayo, was of intermingling pedigree. After World War II, he returned to his home, Laguana Reservation. Tayo, had to go via the rejection phases, alienation, and eventually reconciliation with his cultural heritage.

Different from the past books where personalities found some value culture, Jim Loney of James Welch's novel *The Death of Jim Loney* refused the things of both cultures. It was as although the facing had previously happened before starting the novel, and Loney had quitted. Neither family nor his lover efforts could protect him. He was already dead (Welch, 1979: 163).

In other denomination concerning books, we had a wider notion of the significance of the culture and families. These written books tended to offer sight of the Indian experience as reported via family relations. Love was a fundamental feeling. Though the books included a grade of alienation, these novels were some more self-centered. By self-centered, I meant the tensions appeared in the personalities themselves and were not the consequence of Native American and non-Native American tensions, the tales were so many personal and individualistic, and there was a big deal more comedy.

In *winter in the Blood*, James Welch had still depicted a youthful figure with apparent purposeless existence. The reciter, whom name was not mentioned in the

book, was listless and helpless – not due to what the alienate white people had done a thing against him because he missed two persons; he liked more in the globe who was a dad and his bro. As his grandfather was also dying, he became more aimless in the universe. His early emotion was one of distance. Because his memory was full of grief, so he attempted to be far away from every person and everything. Despite the earnest theme, this book was ridiculous in so many scenes. The story portrayed an elder hermit who lived on the place which was near the farm of his granddad. At this time, he knew his real forebears and the like about the older person for his granddad. His elderly steed Bird let go a fart. Welch was completely conscious of mockery in human being's existence – especially the farcical ridicule.

The information as related to the older person appeared to help him feel that there was a valid cause and aim to live after all, and he almost murdered himself, not due to being desperation. However, to protect the cow to be lived, the cow was also caused to kill his brother. He came to agree the strength of the attempted to unreel and have made his conciliation.

As it was inquired why didn't his book contain so many festive and conventional beliefs, Welch stated, "For the people who lived in the part of Montana reservation, that is all there was. A few old figures which recalled a few events. That is all there was." He was then inquired if it was enough and answered, "Yes" (Welch, 1986: 163).

Louise Erdrich, who was a youthful figure of the Chippewa tribe, portrays the experiments relations of a heterogeneous blood kindred in the book of *Love Medicine*. The story included some children of duo families, who were the Lamartine's and the Kashpaws on the reservation of Turtle Mountain within North Dakota. There were many disastrous and overawing, but there was also ironic. The characters were bound with others by incorporating kin relations. Due to loving each other more, Erdrich's characters were bound with others by a combination of kindred relationships. Because of preferring each other more, the torments became more painful for everyone. The alienation theme was experienced by many characters first in family, and then in reconciliation.

Perhaps the most complex and exciting of the Indian work was N. Scott Momaday's *The Way to Rainy Mountain*. The individuals were not assertion, that it

was an authentic novel. It had been differently classified as Folk-lore, anthropology and history. However, it was considered as a story of the family tribe. Telling the stories of moving Kiowas people in the mountains to the lowlands in the 1700s was, rather than a physical trip; it was a soul trip as well. It was not the cold, impersonal sound of the anthropologist or historian that talked to us. However, it was the people's living sound that lived the experience in those later works; the writers had discussed on alienation and cultural tensions and glanced themselves as humans. The facetiousness and mockery, as well as the juxtaposition of happen via space and time, depicted a holistic seeing of the Indian experience (Momaday, 1969: 164).

In this piece of work, we focused on authentic characters that caught up in several hopeless, but it was yet humorous, those characters were readily defeated. Different from *The Surrounded* of Leon, who uprightly held out his hands to take manacles, Gerry Nanapush in *Love Medicine* led the police forces in many clashes in Pine Ridge to Canada then back again. Although he had arrested many years, he still became the father of numerous children from different mothers, with traveling through the Native American country.

Winter in the Blood, *Love Medicine*, and *The Way to Rainy Mountain* were not cultural conflict narrations. The conflicts between Native people and non-Native people were there surely. However, the characters were also living humans accountable for their activities, in some situations, and became the victims of their foolishness. Both Momaday and Erdrich used many stories, and it was said that no one could know all facts, and looking for the truth was earnest and clear in the whole three written works.

The literature of the Native American writers had appeared and grown predominantly in the past fifty years. This aspect of Native American literature was not a natural attempt. It was not an easy struggle. The task of the writer only not mentioned the continuous stereotypes of the "noble savage" of the preceding century. However, he/she had to discuss the "cultural tensions" and the "social misfit" of recent times. He should obtain a comprehensive knowledge of non-Indian techniques and literary forms and, simultaneously, maintain his / her Indian vision and voice (Welch & Momady, 1975 & 1969: 164).

CHAPTER III

3. GERALD VIZENOR AND HIS CAREER LIFE

This chapter aims to address Gerald Vizenor's life and career as a poet, writer, and critic. Vizenor, is a Native American writer of poetry, fiction, and criticism. So, Vizenor started his writing profession in the mid-twentieth century by publication in his collections of the English haiku. Literary scholars have previously studied the responsiveness of Vizenor's poems, writing, and critics to Native Americans and their life, and traditions.

Gerald Vizenor was born (in 1934), and his mother is Swedish, then his father related to the American Anishinaabe tribe; when he was two years old, his father was murdered without knowing its reason. Therefore, he was brought up by his poor mother and his Anishinaabe grandmother, in Minneapolis and on the White Earth Reservation, Gerald's mother's boyfriend showed himself as his stepfather and his caregiver. But this man died in 1950, and Vizenor claimed his age wrongly and lied about his age, so at 15 years old, he joined the National Guard of Minnesota.

Then he went alone to Korea, and two years later joined the American army in Japan to serve with them, due to the massive destruction of the country by using Chemical attacks. There, he tried to learn more about the Japanese poetic form of haiku. After that, he wrote Hiroshima Bugi (2004), entitled "Kabuki novel."

After returning to America in 1953, Vizenor could benefit from the G.I. Bill funding to complete his bachelor's degree at the University of New York. Next, he completed postgraduate at Harvard and Minnesota Universities, where he became the instructor. After coming back from Minnesota, he got married, and he had a son.

In the beginning, he worked full-time as an instructor at Lake Forest College, Illinois, Vizenor also was assigned a job to run the studies of Native American programs at Bemidji State University. Then he became the professor of the Indian studies at Minnesota University in Minneapolis between 1978 and 1985. After that, he derided and criticized through the satire of the academic world in several of his fiction. During this period, as a professor, he visited Tianjin University, China.

Vizenor worked for four years at the California University, Santa Cruz, where he became Head of Department at Kresge College, he also had an endowed chair for one year at Oklahoma University. Next, Vizenor was pointed as a professor at

California University, Berkeley. Then he became a professor in the field of American Studies at New Mexico University. Vizenor was also affected by French intellectuals of post-modernism, especially particularly Jean Baudrillard and Jacques Derrida.

Vizenor started his work as a staff reporter on the Minneapolis Tribune, and then he quickly became an editorial contributor. He started to inspect Thomas James White Hawk's case, convicted of murder. Vizenor's perspective made him try to raise some hard questions about the justice nature of the society of colonized whites to deal with them. His work was appreciated that at least White Hawk's sentence was death (Hanif, 2014: 144).

3.1. Vizenor as a Writer

Vizenor had published many works of short stories, screenplays, translation of traditional clannish tales, and so many novels. He was selected as a member of the literary movement that Kenneth Lincoln dubbed the Indian Renaissance, and growth of both art and literature starting in the mid of the 20th century.

He was rewarded in 1988 by American Book Award for his appeared novel *Griever: An American Monkey King in China*; Vizenor was a revolutionary, radical, and voice of the most visible author among Native American contemporary authors. Deborah L. Madsen displayed a comprehensive general view of Gerald Vizenor's work in the whole literary genres, which contained drama, poetry, fiction, and non-fiction. So, when she took a look at the images, themes, and stylistic tools that explained Vizenor's challenging and essential body of work.

In his subsequent novels, he utilized a moving and interfering cast of trickster persons in setting raging between China to White Earth Reservation to Kent University. He repeatedly derived works from European philosophers, for example, Roland Barthes Umberto Eco, and Jean Baudrillard, Vizenor had produced a fiction which was ridiculous, allusive, and cheerful. However, deeply earnest in shaping Native America State, he had rejected to romanticize the personality of the Indians and disagreed with continued oppression. The central theme for Vizenor was the idea of "Indian" as a unified nation, which was an "invention" of White colonizers. Before arriving in Columbus, no one identified Indian as another; there were only the

original people of different clans such as Dakota or Anishinaabe, where they had known each other by languages and different cultures.

Besides teaching at universities from 1964 to 1968, Vizenor was continuing to work as a community defense lawyer. At that time, he was working as an executive director of the American Indian Employment and Guidance Center in Minneapolis, Minnesota, which made Vizenor nearer for most of the Indians from reservations. So, most of them saw that it was so hard to live in a city and fight with white racists and their cheap alcohol.

This period was about his short-tale collection *Word arrows: Native Americans and white peoples in the Newfangled Fur Trade*. Some of which had inspired by his experiences, his attempt, and worked with poor Indians and homeless might have been the cause for Vizenor looking suspiciously at the emerging American Indian Movement (AIM) He also saw that both radical leaders, Clyde Bellecourt and Dennis Banks, concerning more about the personal subject than the "real" issues, took Indians collar (Madsen, 2009: 216).

3.2. Vizenor as a Poet

Despite working as a writer and critic, Vizenor also had focused on another significant aspect of writing, which was poetry. As a poet, he wrote many poetries, and the below, seeing some of his appeared works about poetry: Vizenor's poetry collections include *the Old Park Sleeper* (1961) *Empty Swings* (1967), *Matsushima: Pine Islands collected haiku* (1984), and *Almost Ashore: Selected Poems* (2006) *Almost Ashore* is a selection of new and nurtured poems, the portrays feelings of survivance, a nature tease in original poems of haiku. The majestic views and associations were comparable to visual portray in Chippewa, or Anishinaabe, the songs of a traditional dream, mythical by nature, and associated by portraying natural cause. In *Almost Ashore*, Vizenor tried to show survivance term, which was between "survival" and "resistance." This term was used as a critic by the author to inform all the Native peoples that they did not move to change their lives in the whole aspects. So, they told them that they had stopped at a place not move towards the modern world, like many Europeans who changed their views about the world when they departed into the New World at the beginning of traveling there from Columbus

period (Madsen D. L., 2009: 12).

3.3. Vizenor as a Critic

Vizenor, like any other Native American authors, criticized the Native Peoples in their daily life. He used some terms in his writings in order to inform them that their way was not like that. Besides, Indian life assimilated to the White peoples or American colonized. They have to live in a modern way in all aspects of life. He also did many studies about the Native American Indians in order to understand them and have information to work or deal with them. The essential critical term was "Indian-ness" or "Indian identity" as a critic in his works, and in the following chapter, this subject is discussed in detail. Vizenor had written many critical work studies about the Native Americans field, including both *Fugitive Poses* and *Manifest Manners* novels. He also had done some academic work relating to the same subject writing. He was also the founder and editor of the American Indian Literature and Critical Studies series at Oklahoma University Press, which gave a significant field of critical work on by the Indian writers.

In Vizenor's critical views, it was cleared for us that he tried to dissolve the semiotics of Indian-ness, *Fugitive Poses* title was derived from Vizenor's assurance. The term Indian was a social-science construction that superseded Indian individuals, who became silent or "fugitive." Similarly, the term "manifest manners, indicated to the continued Manifest Destiny legacy, he also wrote that Native peoples had been bound yet by "narratives of ascendancy" that superseded them with "Indians." In place of a unified "Indian" signifier, he proposed that Indians should be referred by specifying clannish identities. To be correctly put in their special clannish context, for example, most American Indians were different among all English, Poles, French, and Germans.

In order to focus Native studies more generally, Vizenor called for utilizing the term, "post-Indian," as a critic to transfer that the uneven, heterogeneous clannish cultures were "unified." Besides might be handled and could be addressed all together by Europeans and Americans stances and activities towards them, He also took care more about the neologism of "survivance," which was a critical term between "survival" and "resistance the words" he utilized it to supersede "survival"

in terms of clannish individuals. He had coined the term to imply a process more than the end, as the ways of clannish individuals go on to convert (as do the ways of others), he further noted that the survival of clannish individuals as featured from majority cultures, was based on resistance.

To dissolve the thought of "Indian-ness," Vizenor utilized both strategies, which were Barthesian jouissance and irony. For example, in the lead-up to Columbus Day by 1992, he was publishing his work, entitled, *The Heirs of Columbus*, in which Columbus was shaped like a Mayan Native person attempting to come back to Central America. In *Hotline Healers*, he claimed that the president of the United States, Richard Nixon, gave Indians more rights in self-determination and sovereign rights. He also kept on criticizing Indian nationalism and Euro-American colonial stances (Vizenor, 1997: 32-5).

CHAPTER IV

4. VEZINOR'S CRITICISM OF INDIAN IDENTITY

The main purpose of five chapter was to deal with Gerald Vezinor's critique of Indian identity, which comprises Gerald Vizenor and Indian identity, Native American identity, Native American Ethnoscriticism, Appropriating "Indian-ness," and from Indian-ness to post Indianness. However, this chapter addressed Identification and Identity in Postindianness by Vizenor.

4.1. Gerald Vizenor and Native American Identity

Gerald Vizenor (Chippewa / Anishinaabe) will be a standout amongst the practically productive local critics and journalists. Vizenor's basic fill in is connected with poststructuralism, which needs to impact a wide variety of controls (feminist criticism, postcolonial theory, novel into film theory, queer theory, for example) Poststructuralism breaks down traditional oppositions, testing double pairs, for instance, such that writing / orality, nature / culture, male / female, straight / gay, purity / contamination, civilization / savagery, or white / black. Vizenor's fill-in gives devices that permit local individuals to try past fixed, terminal definitions, giving them controls to (re) articulate personalities concerning illustrates a long way concerning illustration their creative ability permits. "My pen was raised to terminal creeds, is a line from Interior Landscapes (1990: 235).

That characterizes as much task for claiming to deconstruct ruinous stereotypes from claiming local Americans constructed not best the Euramerican creative ability as well as by Indians themselves. Drawing starting with postmodernist and poststructuralist theories, Vizenor conceives about dialect as trickery. After meeting at Elvira Pulitano, he mostly reproduced on Pulitano's *A Native American Critical Theory*, he says:

Deception is one ethical, ironic theory on the origin of language; that is, the prompt and inspired, primary purpose of language was to deceive by directions and metaphors the listener, who was a stranger [...]. Why else would humans need to create a language?

Similarly, and in the context of language theory, trickster stories are openly deceptive, but the difference, of course, is that everyone is aware of the pleasures of delusion, transformation, and deception in hulster narrations. (Pulitano, 2003: 148)

In *Manifest Manners: Postindian Warriors about Survivance* (1994), Vizenor's focal thought is that of the "invented Indian" deconstructions of the bone-choker Indians. The term he employs with portraying well-known route activists need to be posed similarly as simulations about Indian-ness, starts on the disguise of the book, which characteristics an Andvari silk-screen representation for Russell methods marked "This is not an Indian." Vizenor spells, Indian has done lowercase.

Italicized, over an acceptable showing that the issue about the character is focal as much considering. He says: "You see, Indians are simulations of the discoverable other, and only posers or the naïve dare stand with an ironic name [...]. The Indian was simulated to be an absence, to be without a place" (Lee, 1999: 85). Vizenor's decimation of the perspectives of the static Indian will be relentless. Ultimate expressions about this article would make the beginning ones additionally and go crazy for Vizenor's mouth:

About Indian identity, I have a revolutionary fervor. The hardest part of it is I believe we are all invented as Indians [...]. So what I am pursuing now in much of my writing is this idea of the invented Indian. The inventions have become disguises [...]. There is another idea I have worked in the stories about terminal creeds [...]. It occurs, obviously, in written literature and totalitarian systems. It is a contradiction, again, to balance because it is out of balance if one is in the terminal condition. So, this occurs in inventing Indians because we invent, and we are invented from traditional static standards [...]. Some upsetting is necessary. (Vizenor, 1989: 146)

The Indian cultural and individual identities have always been the most important strategic maneuvers. In this notion sense, modernist, names and singularity that arise from, and are created by communal nominations, collective memories, and by the distinct individual, visionary experiences. Consider the analogies of native visionary, totemic images, and the photographic representations of postindian identities, or those ontic, imagic moments that follow the invention and occidental simulations of the Indian in the Americas.

Native American Indians no longer turn eager, romantic boys into loyal scouts, or fantastic warriors by special merit badges or with obscure metaphors turn tourists wobbly over the wise tease of animals, birds, and nature in tricky stories.

The Native myths and simulations that once connected tourists to the obscure, and the diversions of the racial and cultural other, are now best overturned by liberal

irony, a romantic liberation in native modernist literature. Bourgeois tourists, the new bohemians of cultural adventures and discoveries, wobble more over the mundane chance of becoming a winner at a reservation casino and helping the native poor at the same time. Besides, there are hundreds of native casinos dedicated to that collective transmutation of retired, loyal scout mothers and leaders into romantic, lazy gamblers. Native myths and simulations are much more vibrant by the tease of stories, by the natural, tricky associations of humans and animals, than by any combination of casino numbers or turn of cards. That sense of natural chance may be seen in creative art, photographic images, and heard in tricky stories, but hardly in the click and whirl of a machine, or the crash of coins. Native stories, in this sense, are modernist by chance, totemic associations, and by analogy, casinos are mundane, monotheistic dissimulations of native stories and collective memory (Vizenor, 2009: 159-160).

4.1.1. Native American Identity

The reality that the Native Americans had assumed to take over Alcatraz by 1969, took the BIA building in Washington by 1972, and started to siege at Wounded Knee by 1973, pulled them jump from the books of history, where they assumed to rest for the whole eternity, to contemporaneousness. Before 1973, the Native Americans had published something which included songs, tales, and chants translating from the Indian languages into English. However, after 1973, a book was published under the name of the Indian Literature, which contained plays, short tales, poems, anthologies from novels. This period became a gate for the Native writers to consider themselves as modern artists in their community.

Simon Ortiz, in his essay entitled "Towards a National Indian Literature: Cultural Authenticity in Nationalism" in 1981, (MELUS 8.2 Summer 1981: 7-12), set the foundations on which numerous of the Indian critics that pursued would set up their theoretical frame. From the starting of colonization, Ortiz said, "Both the Native American storytellers and song makers, had created a framework of oral literature which discussed colonization experience importantly" (Ortiz, 1981: 10). During this period, they utilized the languages of white invaders and used these language terms for their purpose in singing and retelling the stories" (Ortiz, 1981: 10). Ortiz confirmed that the North American Indian peoples were able to use both

English and French languages as their Indian language. For instance, the Native peoples in Meso and South America had done the same with Spanish and Portuguese. By doing this, they were sure for the survival of their generations, and at the same time, they tried to act of resistance. Ortiz also affirmed that Indians and their languages became the victim of the English language, and had been forced to “forsake their native selves”:

Along with their native languages, Indian women and men have carried on their lives and their expression through the use of the newer languages, particularly Spanish, French, and English, and they have used these languages on their terms. So, this is the essential item that has to be understood that people can regain and maintain their lives through the use of any language. There is not a question of authenticity here; instead, it is the way that Indian people have creatively responded to forced colonization. Moreover, this response has been one of resistance; there is no more precise word for it than resistance. (Ortiz, 1981 :10)

Ortiz's celebration of the thorough Indianness of English language challenged two thoughts to assure critics: that there was an unbridgeable gorge between numerous Indian languages and English. Then, therefore, "When the Native peoples wrote plays, poems, stories, and novels, they acted as hybridity due to European's original language and literary endeavors".(Weaver et al., 2006: 18). For Ortiz, there was nothing significant about the un-Indians in using "the traditional" western literary genres. He created his point utilizing a religious debate (talking about Acoma feast days):

There is an overton; this is a Catholic Christian ritual celebration because of the significance of the saints' names and days on the Catholic calendar. However, just as, when the ceremony held within the Acumeh community, it is an Acumeh ceremony. It is Acumeh and Indian [...] in the most perfect and most authentic sense. So, this is so because this celebration speaks of the creative ability of Indian people to gather in many forms of the socio-political colonizing force which beset them and to make these forms meaningful in their terms. It is a celebration of the human spirit and the Indian struggle for liberation. (Robinson, 2003 :9)

To make English suitable as a native language, Ortiz confirmed the transmutation of Catholic religious beliefs into Indian life. In his introduction to Robert Warrior, Jace Weaver, and Craig Womack's *American Indian Literary Nationalism*, Ortiz another time affirmed the experience of knowledge and the Native people oral traditions, it conveyed [...] as the fundamental our human cultural

Existence” (Ortiz, 2006: 8). The implications of these words were obvious: As an Indian was writing, s/he was also talking at the same time. This cultural experience that Ortiz spoke about being suitable when the Native peoples attained consciousness of themselves as cultural beings in writing-speaking, “since writing-speaking expressed our ongoing Existence as Indigenous people” (Ortiz, 2006: 9). And then cultural consciousness was the beginning gate for cultural sovereign through the dynamic process of cultural identity:

The dynamic of cultural identity is not wholly dependent upon spoken language [...]. Indigenous identity is more than what is provided by oral tradition; Indigenous identity cannot be dependent only upon Indigenous languages no matter how intact the languages are. Because identity has to do with a way of life that has its particularities, patterns, uniqueness, structures, and energy. Because Indigenous identity cannot solely be attributed to only one quality, aspect, or function of culture. Because identity has to be relevant and pertinent to other elements and factors having to do with land, culture, and community. (Jace Weaver, 2006 :11)

In comparing the vision, Indians with a large number of Euro-American society, were no more, and their real number was much less. Even their native culture disappeared, and it looked different from the other cultures. How could they be the Indians if they did not use their language anymore? Nevertheless, Ortiz answered that point officially and said, despite assimilating them, in both cultural and physical visions, "Indians were still Indians and felt Indians themselves" “This means the Indians people had wholly relied on their Indignity to express their situation for sovereign in cultural and self-governance matters (Ortiz, 2006: 12).

Though there was a non-conceptual concern about the process of losing Indigenous in the entire hemisphere, even the Indians had an excellent chance to take white languages, which caused them oppression. However, at the same time, this aspect became useful to use foreign languages for their "own purpose in writing," as Ortiz reaffirmed in his essay in 1981. Where English is concerned, he also stated that, “when should explain to ourselves how the English language became a part of our lives culturally, politically, and socially” (Ortiz, 2006: 14). Many critics work in analyzing aspect was influenced by Ortiz’s thoughts on nationalism, cultural consciousness/continuity, indigeneity, and sovereign (political and cultural)

Some European critics had rocked the theoretical idea in the 1970s. During

the 1970s, some critical European works rocked the theoretical thought. Mikhail Bakhtin's *The Dialogic Imagination*, Jacques Derrida's *Of Grammatology*, and Michel Foucault's *The History of Sexuality* were some famous phenomena examples. This book publication was nearly the period of publishing of the first book-length critical works by the Indian literary critics – some of them were novelists and poets –, and with some deep changing in federal Indian policy, and literature department in the United States universities. However, one might ask how these events disparate did apparently? However, one might ask, how did these disparate events interrelate?

Let us look and take the Bakhtin's book as an example of *the Dialogic Imagination*, which was issued in the same year. In 1975, the American congress voted positively on the Self-Determination Act about the Native American community rights, The act caused them to back to tribes, and gave them some as an autonomous that lost some of their right-side the Termination and Relocations between the 1940s and 195s. In the last four essays of *The Dialogic Imagination*, Bakhtin criticized the formalist view of the texts like autonomous objects – as stylistic objects – separating them in external context and the living fact of language:

More often than not, stylistics defines itself as stylistics of "private craftsmanship" and ignores the social life of discourse outside the artist's study, discourse in the open spaces of public squares, streets, cities, and villages, of social groups, generations, and epochs. Stylistics is concerned not with living discourse but with a histological specimen made from it, with abstract linguistic discourse in the service of an artist's creative powers. However, these individual and tendentious overtones of style, cut off from the fundamentally social modes in which discourse lives, inevitably come across as flat and abstract in such a formulation and cannot, therefore, be studied in organic unity with a work's semantic component. (Hale, 2005 :482)

For Bakhtin, the novel" in general was a phenomenon multiform in aspect of method and polymorphous in both voice and speech sides" and "could be defined as a varied group of social speech kinds (sometimes even variety of languages) and a variety of personal voices, artistically arranged" (Bakhtin, 1984: 261-62). Bakhtin utilized the "heteroglossia," term for which the appeared novel had to be celebrated:

The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, utilizing the social diversity of speech types [...] and by the differing individual voices that flourish under such conditions. Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely fundamental compositional unities with whose help heteroglossia [...] can enter the novel; each of them permits a

multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized). (Wells, 2010 :79)

In Craig Womack's vision, perhaps it was this Bakhtin's "communal orientation" that displayed why many Native American scholars had attracted to his work and writing at the begging of the 1990s (Womack et al., 2008: 4). Anthologies had an essential role in drawing the published collections of contemporary Indian authors, particularly the poets. By 1969, the South Dakota Review published a particular book under the name "*The American Indian Speaks*."

Consequently, a non-Indian John Milton, who was the magazine's editor, started to recognize the work of contemporary Native American works and published them when the other publications neglected the Native American authors in all aspects of publishing. This particular issue published repeatedly in the same year, and according to Joseph Bruhach, that was the first actual published collections of contemporary Indian writing. Such significant authors and writers as Simon Ortiz, Janet Campbell Hale, James Welch, and Bea Medicine were the most appeared include (Bruhach, 1996: 317).

From the 1970s and 1980s, many contemporary Native American works had published, and most of them were small publications by the major publishers. Simon Ortiz's 1983 *Earth Power Coming: Short Fiction in Native American Literature* was a particular visibly field about the short fiction and was published by a clannish college (Navajo Community College Press) Rayna Green's work *That is What She Said* (Indiana University Press) in 1984, was a publication of Native women in the field of fiction and poetry. Then Beth Brant's work *A Gathering of the Spirit*, was published in 1984 as a particular publication of *Sinister Wisdom* magazine, containing a big impersonation of female prisoners and lesbian writers, showed the power of female voices in contemporary Native American works, Craig Womack wrote about the last anthology and stated:

More than anything that had published to that point, it broke with established notions of literary merit, the makeup of the canon, and modernist aesthetics. Also, this was before cultural studies were beginning to take hold. By its very existence, it demonstrated the hegemonic nature of literary inclusion in mainstream society. (Janice Acoose, 2008 :14)

These beginning anthologies affected the Indians to create an Indian writer's community. They knew the work with each other, and this period affected them to

raise their awareness of the critics. These new anthologies had the effect of creating a community of Indian writers who knew each other's work, which, in turn, raised awareness about it in the critical realm. In the Native American Literature, the early publications edited by some non-Indian authors, included Abraham Chapman's *Literature of the American Indians* (1975) Karl Kroeber's *Traditional American Indian Literatures* (1981), Brian Swann's *Smoothing the Ground* (1983), Andrew Wiget's *Critical Essays on Native American Literature* (1985), and Brian Swann and Arnold Krupat are *Recovering the Word* (1987)

While talking about a single author whose works were very long, Alan Velie's *Four American Indian Literary Masters* (1982), Kenneth Lincoln's *Native American Renaissance* (1983), and Andrew Wiget's *Native American Literature* (1985) deserve particular mention. But with some exception part of Andrew, for those beginning non-Indian critics, Native American Literature appeared to have a starting point with the publication of Momaday's *House Made of Dawn*, in 1968. In Kenneth Lincoln's words, "here the Indian renaissance was targeted, less than two several years of publishing Native American literature, was a written renewal of oral traditions that translated into White literary frameworks and forms" (Wiget, 1985: 8). How was the literature in a two-hundred-year before it was revived?

The most obvious answer to the first non-Indian scholarship was the famous five literary works, which all of them were novels: Momaday's *House Made of Dawn* (1968), Welch's *Winter in the Blood* (1974) Silko's *Ceremony* (1977), Vizenor's *Darkness in Saint Louis Bearheart* (1978), and Erdrich's *Love Medicine* (1984) Till now, these writers had become the fiction authors with Louis Owens and some Sherman Alexie that got the illumination of critical attention. The great modern techniques of writing utilized by the authors, reaffirmed by non-Indian critics and writers, who accepted their writing as literary texts. Something which denied to a massive corpus of Native American writing, which, from an aesthetic point of view, was still considered as relied on "oral tradition" and "ceremony," deleting the literary history of and the modifies in oral tradition over time.

In the beginning chapter, the mentioned works were white's men's texts. In the 1980s, another radical and literary world appeared, which Feminism was. Feminism caused profound changes in the field of cultural studies, psychoanalytic

studies, poststructuralism, postcolonial studies, gay, lesbian studies, and semiotics.

In the literary theory field, feminism started by assessing sociolinguistic structures tell standard method, but at the same time caused to make alternative methods of writing and reading. When the color feminists started to have a significant role, with appearing gender studies in the beginning 1980s, the studies of feminism's subject widened over the world. Gloria Anzaldúa and Cherrie Moraga's anthology *This Bridge Called My Back: Writings by Radical Women of Color* (1981) had become of the most visible contributions by women color to feminism. According to Ian Barnard,

It was the first articulation in a collective, systematic, and widely publicized form of the voices of feminists of color in the United States and their critiques of the racism and classism that had characterized much canonized feminist thinking and writing of the 1970s and 1980s. (Barnard, 2015 :50-51)

Something prominent about that anthology, affirmed Ian Bernard, was "working completely with lesbian aspects and voices, and the non-tokenistic existence of lesbian authors in the whole book sections" (Bernard, 2015: 50). Both Moraga and Anzaldúa identified themselves as Chicanas and lesbians. Before looking at Paula Gunn Allen's *The Sacred Hoop*, I considered suitable to create a short reference to Elaine Showalter's "*Towards a Feminist Poetics*" (1979) In this text, Showalter created "gynocriticism," term and referred the developmental processes in aspects of female aesthetic unique and females' literary conventions:

[...] the program of gynocritics is to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories. Gynocritics begins at the point when we free ourselves from the linear absolutes of male literary history, stop trying to fit women between the lines of the male tradition, and focus instead on the newly visible world of female culture. (Eagleton, 2010 :224)

Paula Gunn was considered as the first Indian writer who published a long work book about literary criticism. In *The Sacred Hoop. Recovering the Feminine in American Indian Traditions* (1986), Allen focused on the problems of identity (particularly "Mixed blood" experience) authenticity, Native feminism, and culture. In her introduction to the volume, she discussed seven "main themes" that published in the following essays. According to Cheryl Suzack, " Allen's analysis clarified one of the first attempts by a cultural critic to reinstate gender analysis to a consideration

of the arranging politics of social practices". In "Kochinnenako in Academe: Three methods for translating a Keres Indian Story," Allen made what he named "several notional considerations:

Analyzing tribal cultural systems from a mainstream feminist point of view allows an otherwise overlooked insight into the complex interplay of factors that have led to the systematic loosening of tribal ties, the disruption of tribal cohesion, and complexity.

Moreover, the growing disequilibrium of cultures that anciently based on a belief in balance, relationship, and the centrality of women, mainly older women, a feminist approach reveals not only the exploitation and oppression within the tribes by whites and by the white government but also areas of oppression within the tribes and the sources and nature of that oppression. To a large extent, such an analysis can provide strategies for the tribes to reclaim their ancient gynarchical, one egalitarian, and sacred traditions. (Janice Acoose, 2008 :177)

Allen's book was published in a critical aspect in feminist theory, with her recent gender studies confronting gender denominations themselves, problematizing both visible terms "female" and feminine." It might be said that the Sacred Hoop, was the early books of the theorists focused on women's literature, recovering silenced / forgotten female voices and clarified the development of the unique aesthetic of women (Womack, 2008: 22).

Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity* (1990), issued more three years after Allen's book, was maybe the most visible instance of the change in feminist theory, I had focused on above. Bulter affirmed that feminism fell most magnificently, and the "women" phrase was a group with some common characteristics, stability, interests, knowledge, and global theme, a presumption that Belter stated was "unwilling arrangement and reification of gender relations" (Butler, 1990: 5). She suggested a "genealogical critique" of gender denominations, saying that it might be time to have a radical critical for seeking the feminist theory to free due to its necessity to construct a single or abiding ground (Butler, 1990: 5).

The most visible argumentation for cultural theory and Native literary was Bulter's assurance that "[t]here was not any gender identity aim behind the gender expressions; [...] identity was performatively created by many 'expressions' that were uttered to be its outcomes (Butler, 1990: 25). Translation: the gender term is an

action and performance. It was a thing that you had done at a particular time instead of a global (essentialist) who you were.

I had already discussed the contributions of color to gender theory. They had insisted since the beginning that race and class affected females experience repression and resistance, at the same time competing for generalized feminism. In *Borderlands/La Frontera: The New Mestiza*, in the same year published as *The Sacred Hoop*, Gloria Anzaldúa "wrote about the borders between the United States and Mexico, between languages, genders, cultures, genres, and the self," stated Ian Barnard, besides, Barnard went on:

Her work insistently refuses to prioritize any one component of her identity. [...] But it is precisely Anzaldúa's multiple and enigmatic self-positioning and social relegation in and outside identities, canons, and institutions that offer the most significant challenge to queer theorists and activists, and critics of lesbian and gay literature. [...] Anzaldúa contests liberal pluralist delineations of lesbian and gay subjectivity merely in terms of identity or lifestyle, instead positing a politicized queerness that reclaims the revolutionary roots of gay liberation in its radical interconnectedness with all struggles against oppression. (Janice Acoose, 2008 :21)

Paula Gunn Allen has accused of essentialism accurately due to she dealt with an Indian identity, "and reductive declarations about what seemed to be a generalized Indian consciousness, view, and epistemology, over the world, wrote Craig Womack Gender identity and Indian identity had not corresponded necessarily. It was said that gender was not who they were, but they had done, as Butler did, was one thing, saying that the Indian was quite different from what they had done. Besides, as a performance, Indian was not a contemporary thought in Indian country.

Allen's insistence on differing from Native peoples with whites was a try to treat with the complicated issue of theorizing various. "As differing Indian with Europeans, but Allen many frequently decreasing various among the Indians to a gynocratic utopia and created other embellishing declarations about singular Native people awareness," said Womack The idea was that she did not succeed in taking into considering Native's identity across and within clans. Moreover, the way she studied feminist in the frame of traditional Keres ritual "appeared to make law shape of "clannish feminism." That, in Cheryl Suzack's expressions, privileges a self-actualizing feminist consciousness as enabling social transformation at the expense

of clarification how clannish communal estimates associated with the feminist agency. As long as there was a bodily (and demonstrable) semblance of ritual, which was one of Allen's most significant debates, sometimes her antimaterialist attitude appeared to crash into with her debate.

Ritual-based cultures are founded on the primary assumption that the universe [...] is supernaturally ordered. That is, they do not perceive economic, social, or political elements as central [...]. If they see a cause-and-effect relationship between events, they will ascribe the cause to the operation of nonmaterial energies or forces [...]. Thus ritual – an organized activity that strives to manipulate or direct nonmaterial energies toward some larger goal – forms the foundation of tribal culture. (Allen, 1992 :332)

Without talking about naming Allen, it appeared visibly that Suzack was addressing her thoughts on this problem while she posited that [a] materialist Native literary practice that determined the social impacts of cultural productions. Also, its politic imbrications in colonial periods might get beyond the apparent shape of digressive practice that's based singularly on 'informing and telling our tale' criticism (Womack, 2008: 175).

The Sacred Hoop was perhaps the most famous Indian literary-critical production. It had had a significant effect on edifications other than Indian literature – queer studies, female studies, and gender studies, to recall the most significant ones. It was also communal out the academy, especially among those so much liable to a soul-based grasping the world, something ignored in the most famous theoretical talks of the recent day. Craig Womack put it undeniably when saying that especially in minority researches “There was a fear that being among academics about talking in the field of spirituality existing became aware as a throwback, a person who put himself as an academic while listening still to his ancestors on the malicious”(Womack, 2008: 24). *The Sacred Hoop* was more relevant in its acknowledgment of how significant it was to contain religious problems in theoretical debates. On some survey, it was also significant to affirm the significance of Allen's book at once after the retribalization time in the sixties and the seventies, a direct outcome of the Native American struggles, as Indian people looked for renovating associations with the traditions that had either been discouraged or outlawed.

I had got some space that gave me a view of critics about *The Sacred Hoop* due to its innovating quality and its significance for the theoretical debates that pursued. Then I would necessarily have to make a big story short reading from the other works I considered in aspect of the Indian literary criticism. At the beginning of the 1990s, cultural studies defied the rules, predominant perspectives of literature, turning our particular views from the texts in its context, and, questioning the close-reading fundamentals of the Newfangled Critics. One of the essential sides of cultural studies was the legitimization of what utilized to be deemed “low culture,” because of its advantage in (nearly) everything, soap operas, and advertising contained. The arcane rules came down of its divine pedestal to become a creature of reflecting social and robust relations within a given historical framework.

Cultural studies had opened a gate rule for the minorities, the writers that were pushed to the margin frame or wholly forgotten; most of them were females. The idea of the writer was also challenged: “Cultural studies had caused to bring the view of social groups that might never have created so much literature. However, they had visibly partaken in cultures – slaves, women, the working classes, peasants, color people, and people with incapacities [...] (Davis, 1997: 259).

On the other hand, cultural studies also affirmed the problems of hybridity, cosmopolitanism, problematizing thoughts of perspicuous and realistic cultures, and concentrating instead on cross-cultural talks. In the meantime, cultural studies denaturalized the thought of the nation, “questioning, particularly, the gathering structures in the nation-country, which made a monolithic tale that overlooked varied interconnections within, without, across its fact and visualized frontiers” (Womack, 2008, p. 37). As long as a person believed. That the main concept in Native studies that brought closer literature from a specified clannish point of view, the query for several critics was how to bear down those seemingly paradoxical points of view, Robert Warrior addressed those issues in his *Tribal Secrets: Recovering American Indian Intellectual Traditions* (1996), as will see more.

As Greg Sarris and Louis Owens published their works, I would discuss here that cultural studies had previously given the main contribution to the repudiation of the idea that implies a lonely confrontation between both the reader and the text. The answers of the readers were irrelevant, besides this aspect was especially valid in

Sarris's work, where the response theories of the reader were of central significance. Both Owens's *Other Destinies: Understanding the American Indian Novel* (1992) and Sarris's *Keeping Slug Woman Alive: A Holistic Approach to American Indian Texts* (1993) had in Bakhtin's written works their most significant theoretical impact. Owens and Sarris applied the concepts and connotations of heteroglossia and dialogism to the thought of reading in the aspects of cultural identity, arguing, said Elvira Pulitano, "for a hybridized, multidirectional, and multi genetic digressive mode".

In his written works, perhaps the most comprehensive study of the Indian story was published by the time; Owens concentrated on some themes like popular culture's exemplification of Native Americans. Besides the recovery of identity – Owens compared the Native American Indian fictional personalities with intact identities, protecting a strong relation to traditions, with others who had fragmented identities and were at odds with the modern globe -, and concentrated more of his analysis on alienated protagonist, someone who made his/her method from inarticulateness to speech, in a movement towards healing. Owens also looked for the "Indian-ness" of the Native people text in his analysis, making him try to discuss the impersonation of the oral in the Native American stories. Although Elvira Pulitano, and Owens's disciple herself, in her *Toward a Native American Critical Theory* had put Owens on the aspect of dialogue, a cross-cultural method in the Indian literature. Moreover, had placed Paula Gunn Allen at the essential end of the critical spectrum, there was some continuous attempt between the two. Indian harmony vs. European fragmentation was a repeated disparity in the works of Owens. Allen's distinction between insider and outsider in the capacity to experience the Native American world was replicated in the following paragraphs, passage, where Owens analyses James Welch's historical novel *Fools Crow* (1986):

In the Blackfoot world rendered so entirely in this novel, there is no disjunction between the real and the magical, no sense that the magic is metaphorical. In the world Welch recovers, Raven talks to men and women, the sacred and the profane interpenetrate irresistibly, and this is a reality. If the reader can pass through that conceptual horizon, if the reader acknowledges and accepts this reality, he or she experiences an Indian world, that world forever distanced from the airplane man of Winter [in the Blood] and, more tragically, from the doomed Loney. In *Fools Crow*, Welch has

accomplished the most profound act of recovery in American literature. (Owens, 19992 :165)

Owens in his work like Allen focused on Mixedblood experience – In the year 1988, he brought out his book, with some of the essays about environment film, and literature titled *Mixblood Massages* – identity recovery (rearticulating) However, at the beginning of his work, *Other Destinies*, Owens wrote that, for the author and writers who knew themselves as the Indians, "the novel symbolized the procedure of re-construction, of self-discovery and cultural recovery. In Laguna, author Paula Gunn Allen's term, it was a re-numbering or putting together of identity" (Owens, 1992: 5). Despite Pulitano, both critics were not as far apart as one might think.

Greg Sarris, who was Pomo-Miwok- Jewish, with Owens, was the other "Bakhtinian" critic; here I referred to a little. In *Keeping Slug Woman Alive: A Holistic Approach to American Indian Texts* (1993), storytelling overlap, and critical theory. The storytelling method of Sarris understood the conversation of the social sciences and response theory of the reader. The essential thought in *Keeping Slug Woman Alive*, wrote Craig Womack, "was the attempt of participants' subjectivities in diverse types of cultural confrontation, particularly how their views portrayed their perspectives of culture. Also, finally, how such perspectives impacted writings and the interpretations of experiences" (Womack, 2008: 50). Dissimilar to Sarris, the more significant part of the reception aesthetics theorists scarcely told their tales in their critical texts.

Along with its eight essays, keep Slug Woman Alive addresses topics ranging from orality and art to criticism and pedagogy. Mixing autobiography and theory, Sarris tells stories about his own life and particularly about his interactions with Mabel Mackay, a Cache-Pomo Indian basket weaver and medicine woman who raised him. "Mabel Mackay was one of the people who took me in, and from her, I learned what is most important to me today" (.....) The book begins with Sarris peeling potatoes in Mackay's kitchen together with several Pomo women, listening to the beginning of her story about "an old medicine man [...] who followed her around" (....) After having learned the lesson that "things are not always what they seem" (Sarris, 1993 :11)

Unlike Owens and Allen, Sarris challenged the Indian / non-Indian oppositional frame. Instead of looking for what the elders had to state, he focused on "what happened to the elders and those that listened to them when they were busy

with debates"(Womack, 2008: 53), so exploring and opening "interpersonal and intercultural areas" (Pulitano, 2003: 104). It was that thought of "speaking of the story" more than "about it," as Trinh Minh-ha put it that was essential to Sarris's understanding of intercultural communication. Sarris's integrative method broke down artificial object/subject and genre hindrances and at the same time that it looked out to "Who was retelling the tale and who was listening and specified situations of the interchange" (Sarris, 1993: 4). The below passage explained the extent of the variations between the one that adopted by Owens and Allen with Sarris's theoretical attitude:

This book should not be taken simply as an insider's record of things "Indian." I am not privileging and Indian's point of view regarding the texts and topics considered. I am not interested in pitting Indians against non-Indians, insiders against outsiders, or in showing that any group of people is necessarily privileged or better or worse than another. Instead, these essays try to show that all of us can and should talk to one another, that each group can inform and be informed by the other. (Sarris, 1993 :7)

Sarris's critical method also led him to debate that what several critics had predominating deemed to the "oral tradition," was a reductive impersonation of a broader and dynamic complex of mutual relations, and state. That several oral studies were "no more the complete tale than a cup of water was the river" (Sarris, 1993: 40).

The last two essays of *Keeping Slug Woman Alive* were Sarris's try to place theory to examine in the classroom. The last section was especially powerful. In "The Challenge of Reading in a Reservation Classroom," Sarris explained the failure of the tutor's endeavor to guide Pomo kids on the Pomo Reservations in traditional Pomo language, culture, and stories. Sarris reaffirmed the children had acquired their own culture through the stories were given them, like a thing displayed the outside in a "depersonalized" way, a text informing them "what an Indian was, no more allow for debates. The storyteller who was a teacher, mediator, and critic, in Sarris case, had to examine his position "permanently with consideration to both the tale and the answer of the students to it in order that the tale was constantly made a newfangled, in order that communication remained ongoing and open (Pulitano, 2003: 123).

Arnold Akrupat, in the introduction of *Ethnocriticism*, suggested two sharp alternatives: We should either "retell our won tale" imperialistically like the others,

or colonially talk for the other, fierce translation or insidious ventriloquism, the lone substitutions". In reply to that more than Manichean token of reading the Indian Literature, Krupat encouraged a third space akin to Homi Bhabha's connotation (in Rutherford 1990), a public space which was situated between both the United States of American clannish separatism and neo-colonialism.

This aspect might become a space of transculturality or "trans-difference," as Helmbrecht Breinig called. The cosmopolitanism type that Krupat thought was utterly different from liberal cosmopolitanisms. That caused elevate of a global human being's ideology, which obscured the matter conditions of not social justice and not equality among separate racial classes. Alternatively, Krupat motivated the critic of Indian literature to "attempt to remove opposition with debated paradigms" of reciprocal academic action, to withstand serious essentialism of negotiations of victimry, portrayal "Native American" portraits, and the Indian clannish cultural separatism. In this consideration, Krupat suggested a method that was comparable to Sarris's parley strategy, summarized above.

In the later book, *Red Matters* (2002), Krupat worked on that ethno critical method to move forward what he named "cosmopolitan comparativism," a type of intercultural translation that parleys among three critical methods mentioned in the section, "Nationalism, Indigenism, Cosmopolitanism: Three sceneries of the Indian Literature." Therefore, this essay was taken prominent critical commentary, offered the formulation of Krupat, while not taking global praise, had been more critical in forming the continuous negotiations about "Indian-ness" and cultural sovereign. Krupat confessed that those denominations were identity denominations that had been utilized differently for colonialist and anti-colonialist reasons, and partake in combination social, cultural, and historic contexts. He defined those denominations as followed:

The nationalist grounds her criticism in the concept of the nation and uses tribal / national sovereignty, a legal and political category, to guide her examination of Native cultural production. The indigenist foregrounds what is instantiated as a pan-Indian geocentric epistemology, a knowledge different from that of dispersed Europeans and other wanderer-settlers. It is this other knowledge that subtends the indigent's critical perspective. The cosmopolitan is more nearly--to coin an oxymoron--a well-organized bricoleur. Aware that casual eclecticism can lead to critical and political irresponsibility, and doubting the flexibility of a true ingénieur's

systematicity, the cosmopolitan would cobble her criticism out of a variety of perspectival possibilities. (Krupat, 2002 :9)

Suitably, Krupat fixed his discourse of cosmopolitanism as opposed to the claims to the Indian separatism created by a writer like Elizabeth Cook-Lynn and Craig Womack, who followed the study of Native cultures in the context of progressing and shoring up clannish sovereign. He made complicate our comprehending of what was purposed by the phrases "culture" and "nation," to open a scholarly debates to contain numerous sounds of various nationalisms and various cultures not for the intention of assimilation and appropriation but to construct suitable what Greg Sarris characterized as "enabling people to hear and see the ways different voices overlap and intersect, the ways they had been held down or held down due to nominated social and political circumstances, and the ways they could be discussed and explored about ".

As Jace Weaver observed in the first section of *Other Words: American Indian Literature, Law, and Culture* (2001), the debate of consent about what shaped "Indian-ness" was a process that became more difficult for numerous years, for its colonialist cause. The American government intruded itself into many queries of definitions, that intrusion had still had an important effect upon the Native people identity politics". So, that, in conjugation with the type of network of disciplined and other relations that involved the scholarly domain of the Indigenous and Indian studies, for which Robert Warrior and Weaver, one of the other influential authors who called for that the problem of "Indian-ness" could not be ignored by the ones who included in the field. Authors, scholars, writers, readers, communities, and the whole ones that concerned to gain social justice and prerogative to self-determination for the Indians, have to ask about "Indian-ness" questions in the whole its complex historic limitation an inquiry to which they allocate essential awareness. On the other hand, many critics had considered Elizabeth Cook-Lynn's attitude in the field of Indian studies as more relied on polemics than on theory. Besides, I thought that this was the most unfair criticism. Long-time ago, Cook-Lynn, who was Santee Sioux, had pleaded for an ethical relation between Indian communities and literature had placed land render in the center of her critical works. Arnold Krupat wrote that her 1993 essay. "Cosmopolitanism, nationalism, the third world, and tribal sovereignty"

was maybe "the most potent and preferable regard of the 'nationalist,' 'nativist,' and 'anti-cosmopolitan' position" in assessing Indian literature. According to Cook-Lynn, cosmopolitanism in Third World literary decolonization theory deleted erases the quest for sovereign and tribalism that legitimates Indian nations. Verily, her critique of assuring authors on the issue of mixed-blood ideology was not persuasive because she centered herself more on naming the issue a mixed-blood one, instead of arguing the ideology. There was a fantastic interchange between Louis Owens and Cook-Lynn on this matter (Lee, 2013: 21).

Elizabeth Cook-Lynn published *Why I Cannot Read Wallace Stegner and Other Essays: A Tribal Voice* in 1996. Because she translated her written book *A Tribal Voice*, she became the target of some ruthless criticism, under the name Elvira Pulitano, in her previous book. I tended to concur with Womack as he stated that there was "no theoretical justification to claim that a clannish view, a sovereigntist perspective [...] was an inherently isolated one [...]". Moreover, that, by definition, sovereignty implies government-to-government relations, and "had everything to do with inside and outside, with relations across and between borders" (Womack, 2008: 75). A "tribal voice" did not mean "cultural purity" but the right of people to speak on their behalf. Writes Cook-Lynn:

The emergence of this [tribal] voice has little to do with the fear that the very concept of academic standards must be altered, though perhaps it must. It has less to do with the inaccuracies or simplistic views of cultural differences which are deplored as racist or politically correct or incorrect depending upon matters of taste, and even less to do with the fact that Western values have been inherently oppressive to native people. Its emergence has to do with the need of human beings to narrate, to tell the story of their own lives [...]. Perhaps of us who have been making the argument in recent years that individual works are comprehensible only within the context of the economic, behavioral, and political forces of the culture from which they emerge are merely pleading for cultural autonomy. It is a persuasive argument and a poignant plea. Thoughtful American Indian critics do not see this argument as dangerous, hostile, or as a denial of history and art. They find it is the most liberating reflection of all. (Janice Acoose, 2008 :75)

What appeared to worry and puzzle Cook-Lynn was the appropriation of the Indian criticism and literature by the group of literary and academics as a thing that could be taken down to oral tradition and culture. Who was going to speak about agreements and legal issues as creative processes? The philosophical relativism that

took control of the Western intellectual environment might not be that attracted to the minority groups. In *Anti-Indianism in Modern America: A Voice from Tatekeya's Earth*, she stated: “[I]t did not be a crime to reconsider a well-loved history, accurately cleansed, and widely brainless history. While the try to do better, to correct, to investigate, was viewed as inappropriate scholarship”.

Because of the look lack of space, and not because they might not be reduced to several members of a sole intellectual club (as Elvira Pulitano had done with both Womack and Warrior), here I intended to review the written works of “the three W’s” of Indian literature, as Clara Sue Kidwell reaffirmed on Robert Warrior, Jace Weaver, and Craig Womack, specializing a chapter for each one. In *That, the People Might Live: Native American Literatures and Native American Community* (1997), Weaver, who was a theologian and legal scientist, called the inclusion of Indian nonfiction in Indian literary researches, the religious researches became the basis in his method Indian literature, given “that there was a dimension other than the material one generally known as real” (Weaver, 1997 :32). Weaver, in his study, discussed three Christian authors who were Samson Occom (Mohegan), William Apess (Pequot), and Peter Jones (Ojibway), converting their religion to Christian and ministers, investigating their works according to their tribal relations and commitments. A comparable adherence to Indian and broader communities, and the call that Indian literature portrayed and was portrayed by the community, made Weaver coin the phrase “communitism, which was a new science fusing both “activism” and “community”:

Communitism is related to Vizenor’s “survivance,” “Warrior’s “intellectual sovereignty,” and Georges Sioui’s “autohistory.” It is coining. However, it is necessary because none of these terms from Native intellectuals nor any word from the Latin root *communitas* carries the exact sense implied by this neologism. It is formed by a combination of the word’s “community” and “activism.” Literature is communitist to the extent that it has a proactive commitment to the Native community, including what I term the “wider community” of creation itself. (Lee, 2013 :21)

In his production, Weaver, criticized the powerful frameworks for reading the Indian literature, containing the concentration on a Native literary rule that excluded more understudied texts, and the issues of subsuming that rule within the canon inside the America. Weaver also recalled Natachee, who was the mother of N. Scott Momaday’s mom, and the author of *The Owl in the Cedar Tree* (1965) Then the

editor of one of the biggest sections published in Indian Literature, *American Indian Authors* (1972), and dramatist Lynn Riggs, who was the most prolific Cherokee writer in the literary world from the 1930s to 1940s. Robert Allen Warrior's *Tribal Secrets: Recovering American Indian Intellectual Traditions* (1994) was a comparative and collective study of the works of John Joseph Mathews (Osage)

Moreover, Vine Deloria Jr. (Standing Rock Sioux), where the author of this book claims to have a literary criticism and mature Indian culture, as a historian, Warrior had interested in field Indian literature that had grounded "itself the history in its method that feminist Indian, African-American, and other oppositional discourses had" (Warrior, 1994: 2) The book contained an introductory section "1890-1916: Apocalypticism and Assimilationism," and three main sections: "1925-1960: John Joseph Mathews and a Generation of Free Agents," "1960-1973: The Battle to Define Red Power," and "1973 to the Present: Diversity, Party Lines, and the Need for a Generational Perspective." Here Warrior characterized his method to literature and history in this way: "The intellectual historical method in section 1 allocated to make a context for grasping the location of Mathews and Deloria among Indian authors according to the effect of history on their works." Then in the same section, he continued to say that "the emphasis shifted to how literature reinforced more profound glance into history" (Warrior, 1994: 45). In Womack's explanations, a distinguishing feature of *Tribal Secrets* "was that Warrior was considered as the first Native critic to inspect public policy aspect as the main concern in the relationship to fiction".

Throughout the book, the Native American reorganization Act in 1934, the Dawes Act in 1887, the Collier reforms in the 1930s, relocation policies and termination in the 1950s, could find. Like Weaver, Warrior had been accused of separatist and isolationist attitude, especially by Arnold Krupat and Elvira Pulitano, who asks his concept of "intellectual sovereignty." It was right that there were several discrepancies in Warrior's position. However, it was really that Warrior gave priority communal in comparing more than personal identity, and Native Americans communities had concerned with some troubles of land, sovereignty, and jurisdiction. Then with the tale of the alienated protagonist that served as a model for more spontaneous Indian literary criticism.

Craig Womack opened his *Red on Red: Native American Literary Separatism* (1999) confirming his aim was to contribute “towards to open a debate among Creek individuals, particularly, and Indian individuals, more generally, regarding what constituted significant literary attempts” (Womack, 1999: 1) Womack was different from Warrior, and did not hesitate with postmodernism’s skepticism subject about history field, because he said it was way so premature for Native writers and authors to analyze history when we had not yet built it (Womack, 1999: 1).

Womack was especially connected with the recovery of the literary connections of Indian authors in the 19th century and the way they struggled to provide foundational principles for Native criticism. Womack also faced recent definitions of the United States canon, making visible that his study attempt was not a try to contain Indian literature in the canon or to try to open it up to a broader audience. He stated that “clannish literatures were not several branches holding on to be grafted onto the major trunk. Clannish kinds of literature the tree, the eldest United States works of literature, and the most United States pieces of literature. We were all the canon” (Womack, 1999: 6-7). Womack went more accurately and said, “without Indian literature, there was not Indian canon”. No enamer that Womack faced a harsh target criticism by some partisans of cosmopolitanism and hybridity.

4.1.2. Contemporary Discourses on "Indian-ness"

In this discussion part, I showed a different survey of the concepts of "Indian-ness" that describe the contemporary literature of the Native Americans. The Indian study has relied on the presumption of the thing like "Native American-ness" existed to realize the denomination of literary demonstration that was the study aim. In that aspect, the whole Indian literary research supported and was steady with the Indian claims to sovereignty, self-determination, and self-identity.

In this piece of work, I showed various studios in understanding and claiming "Indian-ness" that characterize contemporaneous Native American writing. The Indian artistic will be because of the assumptions that like a thing of "Native American-ness" instead of "Indian-ness." Native American Indian artistic study will be because of the supposition that such a thing as "Native American-ness" alternately "Indian-ness."

Nonetheless, the "self-identity" situation on "Indian-ness" is confounded

towards the pioneer long history relations describes recent encounters with urban decay due to deindustrialization, engineering concocted. The straight to describe "India-ness," with determining who could speak like the Native American Indians, was becoming a vital complexity. Intervention, that the clannish self-government and the intertribal nation's sovereignty. In what way the sovereignty demand to mark intertribal being membership, by expounding "Indian-ness," influences side.

It might appear obvious, that the Indian literature was that the topic which was written by the Indian writers. Nevertheless, this racial category was problematic, and this problem was not in a Native framework and context. For example, language issues, history, issues, political formation, and the cultural specificity question have all become an ambiguous point that whose aspects of this ethnic should be read. It was considered that a Native author of America was a person who represented as an Indian writer, had become convoluted in numerous politicized mechanisms.

The specific percentage of the Native American Indian was the criterion of invoking more, but that is a shape identity that was obliged by the United States. It was not a real form of self-identification arising from the Indians themselves. Alternatively, they culturally based forms of identification of the Indians that participated in daily lifeways in clannish affairs. Because the Natives had divorced from the tribal identity and genetic inheritance, therefore, in this respect, caused a big problem due to some individual who was no tribal blood, claimed themselves as the Native American Indians.

Here we focus on this aspect, for instance, Wendy Rose's critique of "White-shamanism," which was a form of imperialism; they attempted to change the Indian cultures through knowledge and power to control them. We could also think about the modern controversy related to the authenticity of Ward Churchill's "Indian-ness." That case-study was a useful historical result of divorcing "Indian-ness" from clannish blood was supplied by the experience of the Pueblo people who, as Jana Sequoya-Magdaleno characterized, were announced non-Indians by New Mexico Supreme Court in 1869 and by the U.S. Supreme Court in 1877 because they were:

A peaceable, industrious, intelligent, and honest and virtuous people. ., Indians only in feature, complexion, and a few of their habits.' However, this legal determination was less in recognition of common humanity than of federal and state economic interests in opening the land to settlement and

development under the Homestead Act; for if the Pueblo were not Indians, then they were not protected by rights of dependency established by John Marshall's Supreme Court decision. (Madsen, 2012: 2)

As this expression highlighted the "Indian-ness" in tribal affairs and cultural practices, which subjected to the interventions by the most powerful colonizing Euro-Americans, was clear historically. So how "Indian-ness" was available shifts, and was specified to locations in the imperialist history of Native people in the North America.

There was an obvious method to avert the pitfalls of any discourse on "Indian-ness" as a clannish identification. It is better to focus on the "Hyphenated" situation of the Native American authors that were placed in the colonized position in the contemporaneous U.S. The focus of attention moved away from clannish practices, traditional issues. Moreover, lifeways between the relationship of the Indian and migratory American identities and the complications arising from that hybrid condition. Favorite authors who work in that type of work tended to be civic, more than the reservation-based writer that visibly claims a mixed-blood situation, and a patrimony formed by the complex history of the Indian conquest and colonization. The most visible and essential variations between a tribal heritage and mixed-blood writers were like to invoke a pan-Indian of the Indian identity.

In the other aspect, the author appeared her-he in term of only one clannish heritage was less likely to write several of the Indian clans. Linguistic, Geographical, and historical variations among rather than five hundred recognized the Pan-Indian erased native nations of North America in favor of a sensation of "Indian-ness" that overrode each tribe specifics. "Indian-ness" became more intricate when deemed in this clannish diversity; for instance, While we were inquiring the inquiry: Could the Indian people in Alaska be seen as the same clannish people in Florida, in the northeast, in the Pacific Northwest, or the woodland regions of the Great Lakes?

In the following lines, I attempted to display some necessary of the wealthy domain of methods to the connotation of "Indian-ness" in recent writings about the peoples of Native Americans. The history interventions of colonial and neo-colonial on some parts of missions, schools, governments, and government history of colonial and neo-colonial interventions on the part of governments, churches and schools had become hard for them to be Indian. As cleared above, the definition of clannish

membership and clannish identity could be gauged by blood quantum, by cultural identification, location of residence by consent or descent—with extremely-discussed about those methods by which clannish were known and formed, and the location of mixed-blood nation in that extent of identification of the formations. In the situation of Native communities that were not included by the United States definitions-based Native American Indians, for example, Native Hawaiian peoples, indigenous Mexican, Canadian, so the questions of identification and identity have become a huge problem. These lines portrayed aboard, ranging account of different theoretical locations that described the domain of the Indian Literary Studies: This prefatory section, like these that pursue, displays a broad-ranging account of the different theoretical locations. What characterizes the domain of Indian Literary Studies: in clannish-centered to post-structuralist inspired positions (Madsen, 2012: 2).

4.1.3. Appropriating "Indian-ness"

In a method that formed the ridiculous, intricacies, and Indian politics and native self-naming, MAnnette Jaimes discussed about her well-known essay, entitled *"Federal Indian Identification Policy: A Usurpation of Native sovereign in North America,"* with the epigraph from the activist and scholar Ward Churchill:

I am forever asked not only my "tribe," but my "percentage of Indian blood." I have given the matter much thought, and find I prefer to make the computation based on all of me rather than just the fluid coursing through my veins. Calculated this way, I can report that I am precisely 52.2 pounds Indian--about 35 pounds Creek and the remainder Cherokee--88 pounds Teutonic, 43.5 pounds some sort of English, and the rest "undetermined." Maybe the last part should just be described as "human." It all seems rather silly as a means of assessing who I am, don't you think? (James, 1975: 123)

As Jaimes displayed, the appropriation of the right to determine membership sovereignty original peoples was a repeated occupying move. As Jaimes continued to indicate, the appropriation of the right to determine the membership of sovereign indigenous was a typical colonizing move: A move reminds of the Nazi to genocide the "Jewishness." Also, South African attempts to make segregation of 1 "blacks" from "coloreds" under the name of apartheid. The impact of imposing power above the cultural community was not only felt by the group, which found itself as powerless in the field of self-determination, but for those individuals who were seeking to find them as cultural identity and sense of personality.

The blood quantum criterion for the Native clannish membership was put forward as the General Allotment Act, in 1887, which recognized the whole Native group (of one-half or more Indian blood) who were qualified for taking a piece of land from the government. However, the ones who had not met the requirement, were not taken anything or lands from the government benefits due to a previous agreement. (Jaimes, 1975: 126). The main consequence colonialist as Jaimes characterized, was "the limitation of federal government allocated resources" that became very severe to American Indians. Moreover, this severe made the Indians themselves to enforce from both Indian citizens and consequent entitlements".

The Native identification to repeal in favor of self-identification, in 1972 Native American Education Act was considered by numerous Indians as "the federal government tried to convert the Natives on their sovereign nations into a minority group in the United States of America, without sovereign rights for them." (Ted Means, a statement to the South Dakota Indian Education Association, Pierre, SD, 16 November 1975; quoted in Jaimes, 131)

Clans such as the Haida of Alaska and Oglala Lakota on the Pine Ridge Reservation in South Dakota, had started to determine their national membership, by these norms, such as recognizing tribal cultural performing tasks, residency, adopted into the clannish nation, and birth (Jaimes, 1975: 134-35).

The self-identification consequence caused conflicts with the United States of American government, which rejected to accept any form sorts of Native clannish membership, the exception of the blood quantum, as validated by the federal government. The definition of "Indian-ness" was quite different, even between the federal and state agencies: for example. The federal Census Bureau accepted identification. However, other state agencies accepted only the ones who were on a federally-recognized reservation, and still, others demanded a varied blood quantum: "one-half blood was the standard utilized in the case of the Mississippi Choctaws and adopted in the Wheeler-Howard Act; one sixty-fourth was utilized in establishing the Santee rolls in Nebraska" (Jaimes, 1975: 136).

Complementing the analyses in Jaime's explanations about not having the legal of Native American people, in defining clannish membership and "Indian-ness" were the studies of Wendy Rose, who followed Geary Hobson, called "white

shamanism" The term showed us non-Indian knowledge and cultural producers whom The term refers to non-Native producers of cultural knowledge who demanded a high-ranking insight into Indian spirituality and traditions. Hobson mentioned any poets who were the white Americans such as Barry Gifford, Michael McClure, David Cloutier, Norman John Brandi, Gene Fowler, Moser, Louis Simpson, Jim Cody, Charles Olsen, Paul Steinmetz, and, above all, Jerome Rothenburg, who saw themselves as poet-shamans

In a Ward Churchill's essay in 1988, it has related to the same phenomena to what he called "New Age Hucksterism?" The "white-shaman" movement impact was glanced by Rose and other authors as "the process cultural imperialism" on Indian land and lives during appropriating original cultures and disfiguring them for its aim. The predominant community can break each side of new Indian actuality, the predominant community can closely eclipse each side of original contemporary reality, in land rights to problems of religious liberty". Those "wannabe" Native Americans were visibly trying to be Indians through the iconography of Indian-ness or "the Indian."

Moreover, images of impersonating stereotypes and if this impersonation was convincing as a method of animating and embodying, these stereotypes. After that, the "whiteshamans" might "become" "authentic" Native Americans, as Rose wryly stated, "even when the real Indian individuals were present. The fundamental verity was negated and subsumed by imposing a "bigger or more universal contrivance". Against that abroad criticism of the Natural colonialism "white-shamanism," Rose confirmed the reality of the fears of non-Indian scholars of Native American literature and culture:

The fear exists among non-native writers that we are somehow trying to bar them from writing about Indians at all that Indian people might be "staking a claim" as the sole interpreters of Indian cultures, most notably that which is sacred, and asserting that only Indians can make valid observations on them. Such fears are not based in fact; I know of no Indian who has ever said this. Nor do I know of any who secretly thinks it. We accept as given that whites have as much prerogative to write and speak about us and ours as we have to write and speak about them and theirs. The question is how this is done and, to some extent, why it is done. (Swisher, 1997: 181)

The appearance of critical assurance on "clannishness-centered" literary-

critical Praxis and methodologies of reading had worsened such trepidations as Rose characterized, particularly non-Indian authors of Native American Indian Literatures. In critical perform, what did that mean, as Kimberly Ropollo described as a strategy for reading from the scenery of the Indian cultural understanding and perceptions more than working in opposition to Western cultural presumptions. Ropollo clears up that suggestion by quoting Kimberly Blaeser's call for:

(...) A critical voice which moves from the culturally-centered text outward toward the frontier of "border" studies, rather than an external critical voice which seeks to penetrate, appropriate, colonize, or conquer the cultural center, and thereby, change the stories or remake the literary meaning. (Madsen, 2012: 7)

As Ropolo noted, this call focused on the relations between person clannish cultural and intertribal cultures that would supply fundamental for this made general clannish-centered method of literary exists. Such intertribal had in a movement like AIM (the Native American Movement Group) Native American Church, the legacy of original residential schools, and educational Indian Studies programs. The method that Intertribal critically needed was the Western "anthropologism" or non-Native methods to the Indian literature, Native cultural artifacts, and the Native placing as the object of explanation more than as a subject participated in the meaning-making and the action of analysis. This anthropologist had to be viewed as similar to the white-shamanism denounced by Wendy Rose.

That anthropologism or whiteshamanism supposed and drew a general conception on "Intertribalism," "pan-Indianism," and Native American Indians. Kathryn Winona Shanley paradoxically characterized how the pan-Indian movements conserved the sovereigns that preserve the various from the other one. In the other explanation, it could be said that different cultures became the most appeared aspects to drive the pan- Indian movements and alliances to enter into generalized identities and problems"(4) However, in the late-twentieth century, several Native American writers, such as Leslie Marmon Silko, N. Scott Momaday, and Louise Erdrich, wrote in a frame of tribal setting and context. So, this cleared the necessary discussion pan-Indian and tribally-specific critical and cultural contexts.

Perhaps the most famous Native American writer and critic who exemplifies her best to move away from the European critics' way of literary analysis to the

Indian inspired models, was Elizabeth Cook-Lynn In her book, *Why I Cannot Read Wallace Stegner and Other Essays: A Tribal Voice* (1996) She showed her academic person, as a clannish figure working as the instructor in the framework of the United States of America colonist pedagogical system, Cook-Lynn characterized her career as a procedure of finding the range to which education works in America as a method of imperialist socialization, learning Indian kids to a life of servility and marginalization:

My work has turned out to be unabashedly based on the idea that there is probably nothing unhealthy in Indians dropping out of racist and damaging school systems to which they are routinely subjected. It appears instead that there is something systematically unhealthy in the schools, themselves, in their false history based on the assumptions of a European body of thought, which suggests that the American Indian experience is somehow a lesser one. (Madsen, 2012: 8)

In her latest article, she talked about her experience with Native American Studies: In the last two or three decades, The scholars who had studied Indian lifeways and their history, had done so many works to petition for the remedy of grievances in that democracy. In the process of this connection, they helped all to realize that the necessity for diversion was compelling and urgent. Coo-Lynn, in the context of activity and social equality, confirmed that only literary criticism clannish models could act embody of clannish intellectual empowerment, not so much counteracting as supplying an alternate intellectual methodology and environment for the Native American authors and critics. Working within the comparable aspect of this subject was Craig Womack, Who explained in his book under the title *Red on Red: Native American Literary Separatism* (1999) to "Creek individuals, mainly, and the Native American nations, in most cases, "This discussed what he called "my biggest aim... that clans and clannish members, would have an appeared significant role in evaluating clannish literature" More than this, though, Elizabeth Cook-Lynn claimed the methodologies that did not grow out of that particular clannish context were inferior:

"I preserve that when the moral relations between both clannish nationhood and fantasy were neglected or falsified, "flawed scholarship was the consequence". It was a type of claim that non-clannish and especially the Euro-American writers and critics discovered minatory.

The Indian Literature frame had been enriched by making more significant types of methods. A few scholars negotiated about that, but the claim that non-clannish methods had to make production "flawed scholarship" could be threatening and alienating. In Lynn's introduction to *Why I Cannot Read Wallace Stegner and Other Essays*, Cook-Lynn displayed many modulated views of the academic terrain of Indian literary researches, as she wrote:

Now that this [Native American Indian] culture is being examined and criticized by persons whose intellectual backgrounds are deeply embedded in the oral traditions of the native tribes of America, new visions are in the offing, mistaken ideas about the native past can be reexamined, and concerns that have not been part of the broad public dialogue can now be addressed. (Cook-Lynn, 1996: 13)

However, this one was not what Elizabeth Cook-Lynn made in the articles of her preamble as she followed. In her essays, she tried to show the result of imperialism for Indian culture and literature, more than giving a proactive clannish-centered method to literary texts. In the section, under the name of "The American Indian Fiction Writer," for instance, she showed a visible censure of contemporaneous "canonical" authors as cooperators with white American colonist values. In the chapter, which is subtitled "Cosmopolitanism, Nationalism, the Third World, and First Nation Sovereignty" (1993), she stated that:

The American Indian writers who have achieved strong readership in mainstream America seem to avoid that struggle [between tribal nation status and enforced denationalization] in their work and move into thinking about Indian populations. As only gatherings of exiles and emigres and refugees, strangers to themselves and their lands, pawns to in the control of white manipulators, mixed-bloods searching for an identity. (Madsen, 2011: 353-371)

The famous terms of Kimberly Ropollo's "anthropologism," and Wendy Rose's "White-shamanism," Cook-Lynn discussed in her chapter entitled "End of the Failed Metaphor" that: "Native people are not responsible for what was imagined about them, it meant that they were not able to imagine themselves as they were or as they could become. Maybe a separation of place, culture, and voice had not become more contextualized in the modern world than it was nowadays for the Native".

The specified word "failed" metaphors that Elizabeth Cook-Lynn argued were tropes of Mother Earth and the Trickster. Additionally, spontaneous writers Rudolfo

Anaya, in her work "The New World Man," who was decried as a "collaborator" with new European invaders for making the party the person of the Native American females in Malinche:

To accept the indigenous woman's role as the willing and cooperating recipient of the colonist's seed and as the lone repository of culture is to legitimize the destruction of ancient religions, the murder of entire peoples, the rape of the land, not to mention the out-and-out theft of vast native homelands. To do so dismisses the centuries of our modern American Indian histories when our fathers fought and died and made treaties in order to save us from total annihilation. (Madsen, 2012: 10)

Against the portrayal of the criticism as "collaborator" with colonizing "enemy," the Indian writers, like Greg Sarris, put forward a negotiation relied on the interlocutor, with critic trying not to "master or "possess." The Indian literary written works, but instead, the writers had to try to focus on the general aim of intercultural communication. In *Keeping Slug Woman Alive* (1993), he disapproved of critical models that searched for explaining metadiscourses, which take away the researcher from the text or subject under research. Utilizing both a performative and explicatory approach, in his essays, when he characterized, "collapse the division between personal narrative and scholarly controversy. To make a document symbolizing interchanges that open the universe people share". It was the starting of discussions that Sarris confirmed; he confessed that storytelling, such as the creation of critical tales, was a complicated process that could be differentiated iniquitous or liberating.

What Sarris looked for was a negotiation or a dialogical strategy that would open some probabilities: "that was able to open the intermixing of the various voices in and between individuals and the texts they faced, enabling people to hear and glance the methods different sounds overlap and intersect. So, the ways that had been oppressed or held down due to assure political and social situations, and the ways that they could be discussed and explored about".

4.1.4. From "Indian-ness" to Postindian-ness

The strength of tales portrayed the work critics like Jana Sequoya, as in her essay "*How (!) is an Indian? A Contest of Stories*, in 1993, " discussed negotiation upon "Indian-ness" clearly in the frame of politicizing and prescriptive strength of vying cultural converses which affect onto the matter situations in which the Native

American nations should formulate identities:

The question of who and how is an Indian is an ongoing context of stories in North America, a contest in many ways emblematic of global struggles to contain and control differences in modern societies. At stake are the social, political, and economic conditions of possibility for Indian identity within the encompassing national context. Who, what, where, and when can that Indian be, which the founding narratives of the North American nation construed as either absent--the empty land scenario--or inauthentic? Inauthentic, that is, by comparison with the imagined "Original" Indian, whether of the Golden Age or demonic variety; inauthentic because rather than vanishing, American Indians in all our diversity are still here, alive and kicking against the odds. (Madsen, 2011: 11)

She went on to a negotiation that what was in support as Indian personalities and groups conflict with enjoyed stereotypes was "the permutation of traditional Indian constructs of identity with the Euro-Americans". In her latest essay, "Telling the *différance*: Representations of Identity in the Discourse of Indian-ness", she explained to tell the goal that verily all of the dialogue about "Indian-ness" was an artifact of the colonization of the Indian and the following term "Othering" process of digressive marginalization to that they were face: "Till now as Native peoples had been dissolved as individuals and invented them repeatedly as dialogue, the term "Indians" was the matter to be disputed and negotiated.

The involve of that essay was that, firstly, that condition of the dispute was an impact of the "Othering" territory of the denomination itself". The second debate of Sequoya-Magdaleno was the sarcastic observation that the argument over "Indian-ness" was widely a result of historic engagements by the Indian people and communities in the United States of America strategies of regulation and acculturation. That was not to inform that the Indian people were accountable for the stereotyping of "Indians," but that Euro-American invaders had seen the appearance of a managerial denomination of "Indian," validated by such measurements as a clannish blood quantum, or what Sequoya-Magdaleno named "administratively reproduced variously.

These "various" had been characterized as the gauge of identification holding together the Native American individuals' variation; strategic identity-in- various was taken as the politic essential for patriotic member proclaims to clannish 'sovereignty' and 'self-determination'.

Cynically, after that, the Native people realized themselves that showed by a group produced the position topic of "Indian": the stereotype was the production of the colonist debates of "Othering" was projected as the Indian representation topic of proclaims to the sovereign. Sequoya-Magdaleno's difference between the procedure claims of identity that created the denomination "Indian" and the identification that this denomination was supposed to show a productive context to concept Gerald Vizenor's work in "post-Indian" identification formation.

4.2. Identification and Identity in Postindianness by Vizenor

In Vizenor's work, Identities had usually based on tales. Therefore the invention of the Indian American as a discourse, which was conceptualized by Jana Sequoya-Magdaleno, was the fundamental of Vizenor's handling of identification problems. Several tales were "terminal creeds": for example, the tales had been retold by the United States culture, which discussed the Indian as "Disappearing Americans" and another romantic confectionery. The other tales represented a "survivance hermeneutics": Vizenor's concept for the hybrid term of resistance and survival (survivance) that was enacted and regularly acted out, the show meaning. During an interview with A. Robert Lee, was published *Postindian Conversations*, Vizenor characterized the "Native People" as "simulations of an absence".

In the non-attendance of ontologically "authentic" figures that stratifies to portray of the Native people moving into the hegemonic United States culture, the authentic Indian people simulate these portraits. Vizenor intentionally recalled Jean Baudrillard's vocabulary of image and emulation to locate those performances of "Indian-ness" as identification without "authentic" origin in clannish cultures. The term "Indian" named not the people, but the denomination of identification-forming through the circumstances of recent United States imperialism. In *Manifest Manners* (1994), Vizenor's sarcastic glimpse dissolved the whole denominations of the "Indian" definition that we could view above" newfangled tribalism, nationalism, pan-tribalism, and reservation residence" Continuous oppositional and cynical scenery on the empty topic situation of the "Indian" described what the writer, Vizenor called the "post-Indian": the topic which dares to discuss with and the portrait of the Native identification. He announced the fact that" post-Indian

repudiate the creations and last vocabularies of manifest manners [, and are] the proceed of survivance hermeneutics". What he meant here was that the person of the "post-Indian" illustrated resistance and survival; survival via the repudiation of tragedy, resistance via the rejection of victimry, and the rejection of the whole emulations of the "Indian" that clarified wrong absorption in the culture of the United States ascendancy. The post-Indian once displayed the ontological absence which was constitutive of "Indian," portrait but simultaneously made present a trace of what it was that was absent. Vizenor stated:

Native American Indians are the originary stories of this continent, and their stories of creation, sense of mysterious presence, visionary memories, and tricky survivance are the eternal traces of native modernity. Native stories are an imagic presence, the real tease of human contingencies, but Indians are immovable simulations, the tragic archives of dominance and victimry. Manifest manners favor the simulations of the Indian traditionalist, an ironic primitive with no cultural antecedence. (Madsen, 2012: 13)

That trace, or excess of meaning that overtook the vacant cultural denomination that was the term "Indian" was displayed in Vizenor's call in the essays "postindian turns in literature," in *Manifest Manners*, "Shadow Survivance". In the absence of the "Native people," the shadows or traces of clannish survivance become visible, along with the simultaneously for various types of identification. "The traces were shadows, shadows, shadows, recollections, and visibilities in hearing tales". The term reiteration "shadow" showed numerous and different nature of those remaining traces of clannish meanings that existed outside the culture of domination. As in the discussion of survivance in tales of "postindian" language tasks performatively to actively arrange the information of our world and ourselves, this digressing performance was participatory, numerous, and does not fix, always-already in creative transmutation.

The deconstructive of Vizenor's hermeneutics conversation of survivance gave a strong strategy for destroying monologues United States' imperialistic depression structures. His personality of the "postindian" displayed to get control of the Indian identity-forming by vigorously, although cynically and "trickily" (often in the manifestation of the clannish Anishinaabe hustler person) playing with and ruining these portrayal shapes. The "postindian" adopted a circumstance of presence in the clannish traces of being and meaning, more than the absence that was a

situation in which the debates of imperialistic ascendancy placed natives. In the interview, with A. Robert Lee "Visionary Sovereignty" involved in *Postindian Conversations* (1999) he commented:

The Indian is ironic, to be sure, and conveyance of manifest manners. Natives must overturn the simulations of the Indian and leave the treasons of that slave name to the arbiters of colonial authenticity. (Lee, 1999: 156)

Vizenor discussed a situation described by mockery, from which clannish and non-clannish scholars of the Indian literature could talk this was a situation of the whole images of colonizing to all of us were a topic. By dismissing to increase disempowering and degrading portrayal debates of the Native American peoples, all scholars of the Natives Literature could discover a position from which to engage that body of literature.

CONCLUSION

In conclusion, Vizenor, rather than many Native American authors, worked on the Identities. Due to his Indian originality, as a writer, he criticized their nation from being backward. He used many terms to criticize the Native peoples. For instance, "survivance" term had been utilized to display their attitudes in a location, far from the world changes in modernity. A portion of the stories would "terminal creeds": for instance, Vizenor displays a situation, portrayed by derision, starting with which clannish and Non-clannish researchers of the Indian expositive expression might talk. The writer also used "Fugitive Poses," which was derived from Vizenor's assurance that the word "Indian" was a social-science construction.

Vizenor portrays "Indians" Concerning illustration "simulations for an absence" Vizenor also showed the term "absence," which means that the Indian had not prepared for a new phase to alter their ways of life in the whole of aspects.

The point of this article may be should furnish all diagrams of the vast majority of influential publications by contemporary Native American Identity critics of Gerald Vizenor and the Indian authors. The vitality about the impact of American Indian's oral literature, society, and images postmodern expositive expression cannot make dismissed, as Vizenor writes, "Native American Indian characters would be made throughout the stories.

Vizenor criticized the Natives that live in a tribal system, and they demanded them to leave this system in order to have a good society with all associations, and made a modern identity in the broader community to connect with outside of their nation. Because Indians follow their tribalism community, and this phenomenon became the reason for many authors, like Momady. Vizenor criticized the Indian identities and had done many studies about this community. On the other hand, in his Vizenor's studies, he had worked to dissolve the semiotics of the Native peoples' identity. In his short stories, poems, novels, and dramas, the identity, and criticism became the device to discuss the culture, traditions, and society of the Indians.

Moreover, in all his works, many terms were used to display his critics about the Natives; for instance, trickster was the method that Vizenor coined to criticize the authentic people of the United States. Moreover, many scholars in his works, like Vizenor, worked on Indian Identities. However, Vizenor has considered the top of

them worked on the aspect, which was criticism towards the original people of the New World. Vizenor began to focus on criticizing the Native Indians in many of his works, and his works were caused by the center for any other authors to know what the real issue was "Indianness" between the past and nowadays. Because the indigenous people had continuously lived in the clannish framework, so this system was the reason for them to be far away from the modern world in the whole sides of life and. It also became the reason as a stick for many scholars directly or indirectly to criticize the Indians' tribalism system, cultures, traditions, and so on as a mockery in their works and studies.



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VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
LİSANSÜSTÜ TEZ ORJİNALLİK RAPORU

10/01/2020

Tez Başlığı Konusu:

**THE CRITICISM OF GERALD VIZENOR ON NATIVE AMERICAN
IDENTITY**

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 74 sayfalık kısmına ilişkin, 10 /01/2020 tarihinde şahsım/tez danışmanım tarafından turnitin intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 11(yüzde on bir) dir.

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10 / 01 / 2020
Dilshad Mohammed Salih

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21.01.2020

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