

T.C
SELÇUK ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**SILENT SCREAMS: A SURVIVAL THROUGH THE
LEGENDS IN “*THE WOMAN WHO OWNED THE
SHADOWS*”**

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KONYA- 2011

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Öğrencinin	Adı Soyadı	DERYA ÖZCAN	
	Numarası	084208001008	
	Ana Bilim / Bilim Dalı	İNGİLİZ DİLİ VE EDEBİYATI/İNGİLİZ DİLİ VE EDEBİYATI	
	Programı	Tezli Yüksek Lisans <input checked="" type="checkbox"/>	Doktora <input type="checkbox"/>
	Tezin Adı	Silent Screams: A Survival Through The Legends In "The Woman Who Owned The Shadows"	

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Silent Screams: A Survival Through
The Legends In "The Woman
Derya ÖZCAN tarafından hazırlanan "Who Owned The Shadows." başlıklı
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ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my supervisor Assist. Prof. Dr. Sema Zafer SÜMER, who directed, supported and encouraged me willingly during the process of preparing my thesis.

I would also like to express my appreciating to Mustafa KARASU, Nazlı BÜLBÜL and Okan EMANET for their valuable support.

My sincerest thanks go to my family for their everlasting moral support.

ABSTRACT

This study analyses the problem of identity in modernist Native American writer Paula Gunn Allen's "The Woman Who Owned The Shadows" (1983). The novel depicts the healing story of a mixed blood Native American woman who is caught between Indian and white worlds. The protagonist of the novel accuses her heritage as a source of her alienation and she is separated from her community. Besides her identity problem, she is abused both physically and psychologically in male domination community and she becomes deaf to the voices of her heritage. Eventually, the traditional Native American stories which are told by the protagonist's grandmother in her childhood cure the sickness caused by her alienation. She identifies herself with the women characters in these stories and writes her fate again. She regains her vision again in Native American culture and becomes a real Native American woman.

ÖZET

Bu çalışma, modernist Kızılderili yazar Paula Gunn Allen'in "The Woman Who Owned The Shadows" (1983) adlı eserindeki kimlik sorununu ele alır. Eser Kızılderili ve beyaz kültür arasında sıkışmış melez bir Kızılderili kadının iyileşme hikâyesini anlatır. Romanın başkarakteri kimlik sorunun sorumlusu olarak atalarını suçlamakta ve toplumundan uzaklaşmaktadır. Kimlik sorununun yanı sıra, erkek egemen bir toplumda hem fiziksel hem psikolojik olarak kullanılmış ve kendi kültürünün seslerine sağırlaşmıştır. Sonuç olarak, ana karakterin çocukluğunda büyükannesi tarafından anlatılan geleneksel Kızılderili hikâyeleri yardıma koşar ve uzaklaşmadan kaynaklanan yaralarını sarar. Ana karakter, kendini bu hikâyelerdeki kadın karakterlerle özdeşleştirir ve kendi yazgısını yeniden yazar. Kızılderili toplumunda bakış açısını kazanır ve gerçek bir Kızılderili kadına dönüşür.

INTRODUCTION

In recent years Native American fiction has earned a place in American literary studies. Native American authors write for their own people and non-Native readers as well. All readers can appreciate Indian fictions but one difficulty that prevents us from appreciating of Indian fiction is that traditional Indian culture and stories.

Every literature has its own values and culture is one of the most significant elements of all. To appreciate Native American Literature, one should understand the importance of Native American myths, stories, storytelling, land, vision, religion, language and social norms. Because land is sacred for Native Americans; they respect animals as their siblings; they celebrate the community of balance with their ceremonies; they believe the “sacred hoop” of the world and try to live in harmony. And they share their stories as a controlling power of the survival of the future. Consequently, one needs to evaluate the Native American private soul to appreciate the Native American literature.

This study examines the function of traditional stories for healing and finding the identity in Native American fiction, I will focus on the work of Paula Gunn Allen’s “*The Woman Who Owned The Shadows*”. I will try to show how traditional stories and storytelling contribute to the healing of the character Ephanie in the novel.

The first chapter titled “Native American Literature” presents the brief survey of the cultural values and the importance of the oral tradition for American Indian people. Contemporary Native American fiction derives from traditional oral narratives. In order to understand the nature of the Native American oral tradition and its place in Native American literature, one must understand the traditional Indian stories. Traditional myths, legends and stories are the product of Native American culture and American Indians are healed by their cultural narratives and rituals which binding them to their land. They must maintain their

connection to home in order to survive and storytelling is the best way for this survival. So I will try to draw the picture of traditional belief and living of Indian people by means of their rituals, ceremonies, social norms and religion.

The second section of the first chapter, ‘‘The Importance of Woman In Indian Society’’, sketches out the importance of Indian women in Native American culture. Unlike the male domination communities, Native Americans believe female deities, and the women goddess are not the helpmates of the creation, but they create the world themselves. Consequently, in social lives, Native American women are respected by the public and equal to the men. I will try to emphasize the significant roles of Indian women for their community with this section.

The second chapter titled ‘‘Native American Woman: Paula Gunn Allen’’ presents the life of mixed blood Native American author Paula Gunn Allen and her works. Allen experiences the dilemmas of being a half breed woman and states, ‘‘My life is the pause. The space between. The not this, not that, not the other’’ (Swann and Krupat,1987:151). So she shares the conflicts of being the mixed blood and informs her Native or non- Native readers about the healing from this position. I will study the mixed blood Allen’s life and works and with the second section of this chapter titled ‘‘Paula Gunn Allen’s Recreating Through Imagination’’, I will try to show the Allen’s rewriting the traditional stories and drawing a new fate for the fallen women.

The third chapter ‘‘The Inner Conflicts of Ephanie In ‘*The Woman Who Owned The Shadows*’’ presents the dilemmas of Allen’s protagonist Ephanie’s in her way for finding her identity.

The first section of this chapter titled ‘‘Rape and Psychological Abuse’’ shows Ephanie’s traumas with her rape both physically and psychologically. Ephanie is caught between her Indian and white halves and she tries to find the sense of belonging but in this process she is raped by the men in her life and this adds new traumas to her. I will try to show the effects on rape and abuse on Ephanie and other women characters in English and American Literature.

The second section of the third chapter, “Dislocation: Displacement of Mixed Blood Ephanie”, deals with the effects of displacement on Ephanie. Ephanie is excluded from both her native and white community due to her half breed status. According to Native American belief, community is significant and if a person loses her communal identity, she loses her self. So I will try to emphasize the importance of communal sense of belonging with the dislocation of Ephanie.

The last section of the third chapter titled “Female Sexuality” presents Ephanie’s desperation in male-dominated culture. Although she is happy with her female friends, the public norms prohibit the female friendship and sexuality and Ephanie becomes lonely in the male culture. I will show the effects of patriarchal rules on Ephanie’s helplessness.

The last chapter “Healing Through The Traditional Native American Women Stories In The Woman Who Owned The Shadows” examines how Paula Gunn Allen deals with the problem of identity in her novel. Ephanie’s alienation is caused by the modern life which disconnected her from her traditions and people. Her estrangement shows her inability to concentrate on her vision in Native land. Ephanie goes through a healing process in which she is reintegrated with her people and the land. With the healing power of the traditional Native American stories which are told by her grandmothers, Ephanie ultimately succeed in re-concentrating her vision. Finally, she gains the ability to hear the voice of her ceremonies, rituals, and Indian people. The traditional stories become the clue for her healing process.

Finally, in this thesis I will try to demonstrate how Paula Gunn Allen shows traditional Native American stories can heal the illness of mixed blood Native American woman Ephanie and the importance of the traditional legends in Ephanie’s healing process.

CHAPTER I: NATIVE AMERICAN LITERATURE

1.1 NATIVE AMERICAN CULTURE AND THE IMPORTANCE OF ORAL TRADITION

Every literature has its own dynamics. Culture is one of the most important dynamics to understand any literature. Each culture sings its own songs; tells its own legends, myths or tales; dances with its own ceremonies. For that reason, the symbols cannot be understood in terms of another culture unless the culture's "private soul" is felt. Paula Gunn Allen points out her belief about the importance of understanding any culture to appreciate any literature:

Literature is one facet of a culture. The significance of a literature can be best understood in terms of the culture from which it springs, and the purpose of literature is clear only when the reader understands and accepts the assumptions on which the literature is based. (1993:3)

Hence it can be analysed the Native American culture to evaluate its literature objectively. Traditional American Indian Literature is not similar to Western Literature, because the traditions of tribal people and Western people are not the same. Allen states "Whether it is that of Maya or of England, because those other cultures have different imperatives and have grown on different soil, under a different sky within the nexus of different spirits, and within a different spiritual context" (1993:11). In that reason, every literature should be appreciated with its cultural values.

While appreciating Native American culture, it can be said that ceremonial literature is very important to this culture and serves as sharing reality. In "Sacred Hoop", Allen (1986: introduction xi) divides the Indian literature as two parts; ceremony and myth. Ceremony is a ritual re-enactment of relationships of Indians and myth is recorded stories about these relationships. When ceremonies are performed, Native Americans remember their heritage, their connections with spiritual and physical worlds. The stories which include creation stories and myths are means of cultural recognition and the survival for Indians. For creation

stories and myths protect tribal identity, they are living presence of past for Natives.

Ceremonies and myths redirect Indian people's emotions and give chance to share their communal knowledge. In their "sacred" life, they express their beliefs, wraths, joys, truths by means of ceremonies. The purpose of the ceremonies is to integrate the individual with the community. Individuality's isolation is restored with the harmony in the universe. All ceremonies have this connective purpose but also some ceremonies can vary from the tribe to tribe according to their specific purposes. For instance, Pueblos perform rain dances in their community or Plains tribes celebrate their own war ceremonies. These rituals' common point is to create the sense of community and they include not only living things but also all unanimated which are the integral part of the universe. Because Native American Literature is based on native beliefs about the structure of the universe and they display this belief with their ceremonies and myths.

American Indian people believe that the unity and harmony govern their lives. The basic tradition of Native Americans is the belief in the ultimate wholeness of existence. Northrop Frye (1974-1988: 8) points the feature of unity in myths which "introduces us to a world where the inevitable movement from cause to effect, the inevitable separation of one thing from another thing, no longer exists." So there is no division between the sacred and secular worlds of Indians. Spirits, deities and politics, culture, and family life interwoven and cannot be thought different from each other. Their religious beliefs are part of their social lives; their cultures are part of their spiritual lives. In this regard, Carolyn Marie Dunn (2010:19) places the comments of Dr. Wade Davis about the inseparable feature of secular and sacred for Indian people in her thesis, "for the people of these societies, there is no rigid separation of the sacred and the secular. Every act of the healer becomes the prayer of the entire community, every ritual a form of collective preventative medicine".

Ceremonies include songs, prayers, dances, drums, ritual movements and they can be seen as a tribal vision quest. While they pursue their visions by the

ceremonies, they become together as a group. Community is always more important than the individualism for Indian people so the one of the aim of ceremonies is to bring the larger community together. Allen states: “The purpose of a ceremony is to integrate: to fuse the individual with his or her fellows, the community of people with that of the other kingdoms, and this larger communal group with the worlds beyond this one” (1993:10).

All living things are sisters or brothers for Native people. Animals are their brothers; plants, sky, sea, mountains are their sisters. They believe the supplementary elements of community so they respect their belief again about the wholeness of existence and there is no distinction between animate or inanimate things for Native people. Maria Moss (1993:36-37) states that, “Since all things are complementary the distinction between animate and inanimate or between animal, plant, and mineral has no meaning in a tribal context; instead all that exists is animated”. Every existence is the part of Indian people’s lives so there is no division between animate or inanimate. An old Keres song states the purpose of good living with related lives of all things:

I add my breath to your breath
 That our days may be long on the Earth
 That the days of our people may be long
 That we may be one person
 That we may finish our roads together
 May my father bless you with life
 May our Life Paths be fulfilled. (2009)

Native American traditional ceremonies have sacred power. Ceremonial literature usually uses its own sacred language which is not used in everyday conversation. These ceremonies include songs; healing, planting, harvesting, blessing, war, power, purification rituals. They also include legendary tales,

especially creation, migration or celebration stories. The most important aim of these ceremonies is to create a harmony between tribal people. So it can be stated that rituals in ceremonies celebrate the earth, unity of people and interconnected relationship between human – being and other creatures. F. Marina Schaffler, in “*Turning to Earth*” states the goal of the ceremonies:

Rituals can accelerate the process of turning (to earth) by reinforcing and integrating other elements of conversion. They can awaken remembrances, recalling the unbound identity of youth when one lived fully in place and time. They can steady one in the deep trench of reflection, reaffirming a cyclical view of life that places struggles and setbacks within a larger context. ... Meaningful rituals can affirm one’s essential kinship with other beings. ... The sacred rituals in which they engage reinforce a sense of community that encompasses other species and the land. (2003:121)

Each tribe in Indian community has its own ceremonies but some ceremonies are the same. Sweat Lodge ceremony is one of the sacred communal ceremonies for each tribe. Sweat Lodge is commonly referred to as the purification process. William J. Walk Sacred, a Cree medicine man states:

When you come out of a purification lodge, you don’t feel the same as when you come out of a sauna. The ceremony is a rebirthing process. There’s something that happens in a spiritual sense that is powerful and uplifting. (Native American Online: 2002)

The lodge is made of branches; blankets or tarps are used as coverings to hold in heat. The circular shape of the lodge is often described as being like a womb or a protective bubble. So a Native rebirth in the lodge and this is a purification ritual. Walk Sacred explains the preparations for a Cree ceremony:

When you want to begin; you find a medicine man, and you offer a pouch of tobacco. Tobacco represents a person’s Spirit. Offering tobacco is how you ask the medicine man to work on your behalf in the spiritual

world. It's not like a payment of money; this is his obligation. Once you have taken upon yourself the role of medicine man, it is incumbent upon you to do this healing work when someone comes to you with this offering. So, you bring tobacco to the medicine man. You also come to him with your specific desire. You tell him if it's an alcohol or drug problem, or something in the non-physical world. You bring your request to the medicine man. (Native American Online: 2002)

This sacred ceremony emphasizes the unity concept of Indian people in their belief. Lots of Indian people enter the sweat lodge and wait their spirit's rebirthing with endurance heat, cold and silent altogether.

The Sun dance is another sacred ceremony of Indian people. It is performed by numerous tribes as a renewal, thanksgiving and a prayer for life. Indian people believe that they can stay in touch with nature while practicing Sun Dance. In ceremony, the Sun Dance chief offers the prayers from the sacred pipe to the four directions. The purification ceremony is performed before Sun Dance monthly sun dance prayer ceremonies take place 12 times a year, at the time of the full moon. During the ceremony, two medicine bundles are opened, and ritual objects are taken out and placed on an elk's skin in the middle of the floor. Heated coals are brought into the lodge and special songs are brought into the lodge and special songs are sung to help carry the prayers of the smoke to a subtler world. At the end of the ceremony, people in the audience come forth to be healed. Animal instruments, such as eagle feathers, are used. In this way, Indian people pray the tribe, Creation and all things.

The Pipe Ceremony is, also, sacred rituals for connecting spiritual and physical worlds. With the words of Native White Deer of Autumn "The pipe is all links between the earth and the sky" (Native American Online: 2002). Indian people believe that smoke rises and visits sky and earth; sea and land; hell and heaven and receives Indian people's prayers as White Deer continues:

Nothing is more sacred. The pipe is our prayers in physical form. Smoke becomes our words; it goes out, touches everything, and becomes a part

of all there is. The fire in the pipe is the same fire in the sun, which is the source of life.

Another complementary order of Native traditions is time and process. Indian people believe “sacred hoop”. Time is not linear; there is always continuance. The time of either human or nonhuman life are seen as a cycle. Black Elk (1979:194-196) states:

Everything the Power of the world does is done in a circle. The sky is round, and I have heard that the earth is round like a ball, and so are all the stars. The wind, in its greatest power, whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round. Even the seasons from a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood, and so it is in everything where power moves. Our tepees were round like the nests of birds, and these were always set in a circle, the nation’s hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children.

Indian people do not believe “past” in their mythology. Because there is no past; there are other lives on other cycles for their belief. Process has the feature of eternity so time is nonlinear. Space is spherical and time is cyclical for Indians. It can be said that events are more important than the time, process or place in Indian community. Ana Louise Keating (1996:99) emphasizes the time concept for Indians; “In a dynamic, constantly changing world with no “beginning” or “end”, we cannot go back to an earlier point in time”. As an Indian Paula Gunn Allen distinguishes “ceremonial time” and “linear time” in history and daily life:

...difference between these two ways of perceiving reality lies in the tendency of the American Indian to view space as spherical and time as cyclical, whereas the Non-Indian tends to view space as linear and time as sequential. The circular concept requires all “points” that make up the

sphere of being to have a significant identity and function, while the linear model assumes that some “points” are more significant than others.(1993:7)

As a result, it can be said that the concept of time is not the end of events but nonlinear continuum of Indian people’s experience.

American Indian culture combines the symbol and the reality. In Western literature symbol is the representation of a hiding meaning of reality but in Indian literature each word has its own special power and no word exists alone. David Bidney (1966:7) states, “mythical thinking uses symbolic representations but without differentiating the symbols from their objects.” So it can be said that reality derives from language. The Names of the objects have the stories behind them. Name is not only a name but more than it. Maria Moss (1996:39-40) states:

Words create what they signify, that is language creates reality. The word “shipap”, the hole in the center of the Kiva, does not just represent “shipap”, the Place of emergence, but is that place through which people from the lower worlds emerged into upper spheres. The recitation of a myth of creation, by the same taken, is understood to be an actual, not a symbolic, recapitulation of that primordial creative process or event.

Eventually, symbol and its real meaning; reality and mythic characters and their references are the one in Indian culture. For that reason, in Western culture parents give names to their sons or daughters such as Jack, Charles, Maria, Elizabeth but Indian parents call their children as White Cloud, Lame Deer, and Whirlwind. These names link their child to the nature so they consecrate them. Blumenberg urges in his work on mythology, *Arbeit am Mythos*, myths have their distinction connections to reality: “Relatedness to reality does not mean empirical proof but matter-of-factness, familiarity, an archaic feeling of belonging into the universe”. (Moss, 1993:10)

The Native stories are held together with this sense of symbolism in which animals, locations, directions, colours have their own roles. Especially,

geographical places are used to emphasize the mythic significance as Silko (1981:69) urges mythic events “cannot be separated from geographical location”. Because the mythic situations are “so much a part of these places...it is almost impossible for future generations to lose the stories because there are so many imposing geological elements”. So generations have the sense of belonging with the real existence of geological features of Native American mythic thinking.

Since there is no differentiation between reality and symbol, the authors of American Indian Literature reflect this unity in their works. For instance, Paula Gunn Allen personifies the myths in everyday life. She begins “*The Woman Who Owned The Shadows*” with contemporary version of a Spider Woman:

In the center of the universe she sang. In the midst of the waters she sang. In the midst of the waters she sang. In the midst of heaven she sang. In the center she sang. Her singing made all the worlds. The worlds of the spirits. The worlds of the people. The worlds of the creatures. The worlds of the gods. (1)

Allen uses symbolism in reality and everything in the cosmos are related each other. Keating comments Allen’s symbolism :

.... And again in *Grandmothers of the Light*, Allen attributes the creation of the entire cosmos-including nature, human beings, socio-political systems, literature, and the sciences, to Grandmother spider or “Thinking woman,” who “thought the earth, the sky, the galaxy, and all that is into being, and as she thinks, so we are. She sang the divine sisters Nau’ts’ity and Ic ‘sts’ity.....into being out of her medicine pouch or bundle, and they in turn sang the firmament, the land, the seas, the people, the Katrina, the gods, the plants, animals, minerals, language, writing, mathematics, architecture, the Pueblo social system, and every other thing you can imagine in this our world. (1996:103)

When we analyse the religious belief of Indian people, it can be said that during the years Indians have to adopt Christianity because of pressures. Besides adaptation, some belief change in their religious system. For instance, Grandmother Spider's daughters Uretsete and Naotsete have to have different roles. Uretsete is seen as a male deity (counterpart of Adam) and Naotsete as a mother figure (counterpart of Eve).

There is Christian impact on especially Native south-western religion, but most of these natives adopt Christianity by modifying them to fit with native beliefs. They accept Christian doctrines but they do not leave their own religious' as Lane Deer states "The Pueblos are quiet happy being Catholics and Kachina worshipers at one and the same time". (Moss,1993:34). Others, such as Hopi and Zuni tribes, practice their traditional religion with Christianity and believe the combine doctrines of these two beliefs as a new movement. Yet it should be stated that Native Americans never leave their belief about their deities. Women goddesses always exist and they share divine abilities for the creation. Navajo's Changing Woman; Pueblo's Thought Woman; Iroquois' Sky Woman create the world for their children. So Native American people have difficulty in adopting the superiority of male God in their belief system as Matthews states; "It is difficult for such a people to conceive of a Supreme God. Their gods, like their man, stand much on a level of equality"(1907-1910:33).

To understand Indian culture in a good way, one must realize the importance of oral tradition. It has the values that hide behind the ceremonies. Indian people see oral tradition as an act of resistance and it has the living presence of their memories. Their stories intermingles their "past" to the "present." According to Allen (1996:93) "The meanings of the past create the significance of the present". Keating (1996:99) emphasizes the importance role of origin stories and continues: "Origin stories play an important role in the process because they enable to go "back" to the "past" to transform existing conditions. According to Allen traditions constitute and prevents heritage as a reminding source:

traditional say we must remember our origins, our cultures, our histories, our mothers and grandmothers, for without that memory, which implies continuance rather than nostalgia, we are doomed to engulfment by a paradigm that is fundamentally inimical to the quality, autonomy, and self-empowerment essential for satisfying, high-quality life. (1986:214)

For Indian do not believe “past”, their myths are not part of the forgotten past. Their stories recur in other cycles of the life, but not at past. Also, the myths are consistent and they aim to effect the Native American people vision so they have universal as Blumenberg states myths have the feature of “lasting and significant consistency of their narrative center” (Moss, 1993:10). Since myths and creation stories never occur at a specific time, it is impossible to state any historical precision. However, unity and meaningfulness can be felt in these stories.

Oral tradition is generally based on story-telling. Indian people believe that words are sacred so people transform the messages with stories, tales and myths to the next generations. Also, Indian people suspect the written literature’s achievement, so they prefer oral tradition to express their feelings. The tongues, stress, emphasize and emotions are important for conveying ideas; and oral tradition is the best for this aim. Silko says:

a written speech or statement is highly suspect because the true feelings of the speaker remain hidden as he reads words that are detached from the occasion and the audience. (1981:54)

Indian people’s oral tradition is alive and changing. In Indian culture, tales are for being told and songs are for being sung. The repetition of the words, rhymes, rhythms are frequently found in oral traditional culture of Natives. They believe “continuance” of living presence so stories and tellers continue in time. This embodies the circularity of the life and nonlinearity of the time. Also, the repetitions of words or lines embody native philosophical circularity concept. In this regard, Navajo people believe “that the life and power of their mythology depends upon its being retained in the memory of the people” as Gill (1987:49)

states. Consequently, the tellers of these stories have important roles to survive the culture by retelling traditional stories. So myths as the generated narratives and ceremonies and rituals as an enactment of these myths remind and renew the mythic events and characters and help to preserve and continue the traditional Native American culture.

1.2 THE IMPORTANCE OF WOMAN IN INDIAN SOCIETY

Firstly, it is important to state that Indian women are very influential and important to their society. Unlike the patriarchal system in Western culture, Native American's society is based on matriarchy. Historically, woman in Western society is justified as a "original sinner" and she cannot find any atonement during her life. But Indian woman has the vital role in history and culture; she is not a sinner; she is the creator of life.

According to the origin creation myth of the Indian people, Changing Woman's importance remains consistent. When leaving the last world, First Woman and First Man picked up the Four Sacred Mountains. These mountains are home for Indian people. (Sierra Blanca Peak in Colorado; Mount Taylor in New Mexico; San Francisco Peak in Arizona and Hesperus Peak in Colorado)

First Woman and Man had a daughter, Changing Woman, and her story is very sacred for Indian people. She created the first four clans. She created the Four Sacred Mountains. She created every type of animals. She created plants.

Changing Woman, as a major deity, is a good example to state the importance of woman in Indian society. She is not the helper deity for creation of world; she is the creator herself. Allen states that Changing Woman "is the true creatrix for she is thought itself, from which all else is born. She is the necessary precondition for material creation, and she, like all of her creation, is fundamentally female – potential and primary" (1986:14). The significance of woman in Indian stories can be viewed in everyday life. Like their deity, women are respectful for their husbands, children and relatives.

Indian woman is primarily a mother. She “creates” her family like Changing Woman. And Indian child is called with her mother’s clan. Elizabeth A. Love states matriarchic feature of Indian community:

A Navajo child is born into her mother’s clan. In other words, the person’s primary clan, the one she owes her loyalty to first, is her mother’s clan. (2002:23)

As I have stated before, unity and harmony are very essential for Indian culture. This wholeness continues the relationship between woman and man. There is no concept as “superiority” in Indian matrimonial relationships. Men are important for women and so women are for men. Allen urges this equality with these words:

In a Native world you have a strongly gendered tradition and you can’t really say Kiowa male or Kiowa female, because they really are different, and that’s very important in oral traditions ... There’s a male code and there’s female code. Neither one is better or more important. (1997:5-16)

Everyday chores and jobs are divided according to gender’s power and ability; but each job has its own importance. Mothers teach their daughters cleaning, cooking and weaving; fathers teach their sons hunting. Women clean home and cook; men hunt and gather the firewood. In ordinary life, men and women work for living in an equal way. Klein and Ackerman draw attention the unity between man and woman in social life:

A more uniform theme is that of balanced reciprocity. The worlds of men and women were, and are, distinctly different but not generally perceived as hierarchical. While there are different roles expected of men and women, neither men’s roles nor women’s roles are considered superior; the efforts of both women and men are acknowledged as necessary for the well-being of the society. The balance between the two necessary units creates a harmonious society in many cases. (1995:14)

As a mother and wife, the survival of her family and clan are under the responsibility of Indian woman. Mary Shepardson (1995:170) explains “Navajo women have a great deal of control.” Indian men are respectful to their wives and see them as a human being: the women are the essential members of the harmony; they own the house and have the responsibility of her family and clan. Elizabeth A. Love (2002:25) quotes the comments on the Anglo scholar William Watts Hart Davis who had relationships with Navajo people : “It is a noted fact that they (the Navajo men) treat their women with more respect than any other tribe, and make companions of them instead of slaves.”

In social and political arena, women have also rights. Decision – making authority is belonging to woman. Indian men consult their wives in everyday affairs and women say the final statement. Reichard explains:

The position of the Navajo woman is high. She has a voice in all family affairs and many times her decision on a matter is final since she may have control of the family purse strings according to the relative wealth of herself and her husband. It should not be inferred however that wealth is the main cause of the woman’s high prestige. For she is held in general regard and the feeling of the family for her opinion is something which one finds difficult to describe. (1970:171)

Like in social life, Indian men respect the women in sexual affair; Indian woman owns her own body. Indian people do not consider sex as a sin and women have sexual preferences. For that reason, rape is a social contempt and religious sin. Allen states that, “Some distinguishing features of a woman centred social system include free and easy sexuality and wide latitude in personal style” (1986:45).

Furthermore, Indian women’s bodies are sacred in Indian culture, the sacredness of their bodies is connected to the land; “The mother earth”; she carries the seeds and brings her family and clan together with ceremonies, tales and legends as the mother earth does. She knows human-being comes from the earth and will go back to it.

Indian woman is, also, responsible for the continuance of her family and clan. She chooses language for this survival. She is like an oral narrator and tells stories about her history with tales, stories, legends and myths. In their historical stories, women are powerful controllers of their destiny so it is woman's duty to transfer this power to the next generations. She tells how Spider Woman helped her people; how Changing Woman created their land and how Corn Woman created foods for Indians. So she carries out her mission as a cultural transmitter. In Indian culture, oral tradition is issue of women in Indian culture. Women are like story-tellers and they seek a sense of identity and unity while weaving webs of life with stories, tales and myths. For Indian woman oral tradition is the means of survival and resistance.

CHAPTER II: NATIVE AMERICAN WOMAN: PAULA GUNN ALLEN

2.1 LIFE AND WORK OF PAULA GUNN ALLEN

Paula Gunn Allen was born in 1939, Cubero, New Mexico. Allen's mother is Laguna Pueblo, and Allen grew up in Laguna Culture which has influence on her work. Her father's heritage is Labanese - American.

After schooling in New Mexico, Allen studied at Colorado Women's College, completed first BA in English in 1966 and a creative writing MA in 1968 at the University of Oregon at Eugene. Then, in 1975 she completed her Ph. D. in American Studies at the University of New Mexico.

She has three children, lived with the poet Judy Grahn near Berkeley, California.

While appreciating Allen's works, it can be felt that Allen's recurring themes are wrath, oppression, assimilation and destruction of unity of Indian people. White man's coming is not a "*second coming*" for Native Americans so Allen reflects the old and happy memories of past days and colonized, hidden feelings of present of Native American life on her work.

Awareness of "breed" is significant for Allen because a writer should know his history, culture and tradition according to her and only in this way he/she can create work independently. Elizabeth Hanson states:

Why is the significance of the "breed" so essential to the writings of Allen and of Silko also? Both artists struggle to understand their own oppressions, and both are aware of how crucial their own "breed" experience is to the creation of their work. (1990:8)

Because of her ancestral heritage, Allen has always felt the being "half - breed" and she always tries to find unity between her white and red side. She is always like a messenger between two worlds. As a mixed blood writer, Allen tries to mediate white and Indian culture with her work.

An old Keres song says:

I add my breath to your breath

That our days may be long on the Earth. (2009)

Allen's main aim in her criticism of Native American literature and culture is adding "breath" to "breath" and living in supreme unity in life. Telling her culture to contemporary reader is a mission for her and she tries to convey her experiences in a right way whatever the reader's cultural background, tradition or training are. She never handles her Indian side outside the contemporary life. Her "breed" understanding does not mention about alienation of an Indian without a tribe but within the relationships with all people.

While Allen conveying messages from her culture to readers, she always tries to teach Indian people's ceremonies, songs, legends, sense of community because they are the reality of Indian life. Throughout the history, American Indians do not have a free identity and they always remain "white man's Indian". So Allen wants to break this chain with her works.

Allen asserts that the colonization and assimilation of Indian people in their land continue in contemporary life through literature. Prejudices are created against Indian literature and white reader is not very knowledgeable about it, so about culture, legend or tradition. Allen writes in her "Studies in American Indian Culture" (1993: xii) "the present political and social climate encourages an overly romantic response to Indians, their values, and their traditions, and teachers or critics must not allow natural sympathies or political biases to colour their presentation of the materials." So she tries to demonstrate how teachers can teach Indian literature so that readers / students can learn about this culture. Native Americans want to write and tell their history, philosophy, culture, literature but dominant white culture refuses this with its prejudices. Allen insists to tell her stories and tries to prove in her work that Indians are not "savages" but only a circle of life chain.

It can be said that time, space, language are not linear in Allen's work like in Native American myths and stories. She only tries to transfer the sincere voices of her Indians in their ordinary life, songs, and traditions. For Allen, any language, any politic belief or any metaphor can inform people more than the voice of Indians in their ceremonies. In "Sacred Hoop" she informs:

American Indian novelists use cultural conflict as major theme, but their work shows an increasing tendency to bind them to its analogues in whatever tribal oral tradition they write from. So while the protagonists in Native American novels are in some sense bicultural and must deal with the effects of colonization and an attendant sense of loss of self, each is also a participant in a ritual tradition that gives their individual lies shape and significance. (1986:79)

Allen's criticism is large - scale and enthusiastic. Her tone is always moving and changing and also mythic. She approaches sometimes sensuous, argumentative and sometimes imaginative, but never racial. Allen's feminist criticism can be defined as a "tribal feminism". She is a feminist writer but she handles her feminism in tribal context as Allen herself urges:

if I am dealing with feminism, I approach it from a strongly tribal posture, and when I am dealing with American Indian literature, history, culture, or philosophy I approach it from a strongly feminist one. (1986:222)

Paula Gunn Allen first began to publish poetry in 1963 and "*The Blind Lion*" (1974) is her first poem book. "*The Blind Lion*" consists of three sections; "*The Blind Lion*", "*The Amorclast*" and "*The Separation*". The book includes 26 poems which show Allen's ambition and originality. Allen's early poems try to find a healing against loneliness, dislocation and love. In the poem "*Definition*", she tries to break the chains of silence; she praises the natural world in "*The Orange on Your Head Is on Fire*"; she tells the obstacles of loneliness in "*The Blind Lion*" and she informs the concept of separation in "*Countdown*". She struggles to understand what has happened in her culture and what should happen

in her future in *“The Monkey Is a Problem – Solving Animal.”* She feels the wrath and anger of loss of love in *“You, Like Taste of Ozone”* and with this loss, her thoughts move around for self-identification in *“The Sun Worshippers.”* In the third part of *“The Blind Lion’s ‘The Separation’*, a reader can feel the struggle of Allen to accept the reality of being alone. She tries to find a voice through words in *“Dislocation”*. In *“Plateau”*, she states the importance of “home” and says *“I see where I must be”* but she knows her comfort after finding home is temporary. Still she tries to understand “loss” in *“The Equation”*; struggles to endure disappointment in *“Liebestraume”* isolation in *“No, a Poem”* and self - destruction in *“Word Game.”* In *“Secured”*, now, she tries to struggle against madness. She understands woman is alone in nature.

She published her second collection of poems in 1997; *“Coyote’s Daylight Trip.”* Here, Allen chooses physical moving rather than spiritual and tries to find a way to complete the circularity of life. In *“Snow goose”*, Allen mentions the cold climate of northern and travels around with white bird of the Arctic as her travel guide to find freedom. Nature is teacher, for Allen. In *“Passage”* and *“Tueson: ‘First Night’*, Allen continues to find a change but in *“Jet Plane / Dhla - Nuwa”*, she feels the sense of fear and homesickness while travelling to find a sense of self.

In *“Elegy for my Son”*, Allen feels the regret for horror of her infant son’s death. In *“The Kerner Report on Camp Creek Road”*, she expresses her anger to racial majorities and class distinction:

Take the full length of a club and a street full of people crying ties them together to make a journey as long as a night of rot. (1997)

In *“Looking Westward”* she remembers the loss of Native American world and, in *“Displacement”* and *“Coyote Sings the City Blues”* she describes the sadness of homelessness.

In *“Coyote’s Daylight Trip”*, reader can feel the rhythm of songs. In *“Affirmation”*, reader hears the voice of Grandmother Spider Woman, the mother of Indian people and poet addresses to Grandmother for her presents:

So grandmother,
 Your gifts still go with me
 Unseen
 To reach,
 Slowly
 To go. (Hanson,1990:23)

Allen imagines the mythic mother of the Indian in her poem “*Grandmother*” and tells the story of Creation; she creates the world and disappears. Grandmother Spider is very sacred for Indian culture so Allen introduces this important female figure to contemporary readers. With *Grandmother*, Allen completes her adventure for finding self and now she has the capacity of female creation with her works.

Allen’s next collection is “*A Cannon between My Knees*” (1981), and with this collection Allen, again, talks about the problems of Native American people. The speaker struggles to despair and loneliness in “*Twins*”. Allen tells her anger to hard living conditions of hard-working people in “*Wool Season: 1973*”. People in capitalist states work hard but they live poorly and die in poverty in this poem. Allen’s poetic voice and power can be felt in her collections of “*Star Child*” (1981) and “*A Cannon between My Knees*” (1981), and she draws a contemporary picture of American Indian’s feelings. In “*Suicid / ing (ed) Indian Women*” she tells the story of three women and these speakers live in poverty and they try to find a healing in contemporary world but they do not belong to it and they find the best remedy in suicide. In this point, they remind their goodness, lyetiko, and miss her much. They do not encourage to suicide and continue to live in a world which does not accept them.

Allen usually uses shadow as a figure in her writings. Shadow can reflect negative feelings for contemporary writers and readers but it represents the refuge from the bright life of American according to Allen. Her “*Shadow Country 1982*” consists of four sections and 76 poems. This collection generally has

imaginative elements. Allen reflects her anger the loss of the traditional values of American Indians and there are imaginations on real history with recreating power of Allen. "*Shadow Country*" begins with its first section "*Que Cante Quetsal*", and its first poem "*Creation Story*" tells Indian's emergence into the world in Allen's version. She talks about the history of American Indians and realities in "*Another Long Walk*", "*Mountain Song*", "*Dine*", "*Sandia Crests*", and "*Riding the Thunder*." Allen, also, states the ignorance of Americans in her poems "*Powpow 79, Durango*", "*The Warrior*", "*Off Reservation Blues*", "*Deep City Blues*". Allen tries to find an American Indian identity in American life in "*The Blessing*", "*Two*", "*Up the Line: Feast Day*" and "*Hoop Dancer*".

In the second section of "*Shadow Country*", Allen criticizes the American oppression more harshly. Her voice echoes in the street of America against assimilation, oppressors, class distinction in "*Los Angeles, 1980*", "*On the Street: Monument*" and "*The Taste of Ashes in my Mouth*". In the last poem of this section "*Shadow Country*", Allen hints hope with the imagination of home and location.

In the third section of "*Shadow Country*", Allen chooses to tell the past memories and future in "*Recuerdo*". In "*Easter Sunday : Recollection*" begins with the memories of childhood, continues with a child's horror at bleeding status of Christ and ends with joyful Easter Sunday memories emphasizing Allen's irony of awareness of cruelties of Christianity.

The last section of "*Shadow Country*" ends with memories which are not happy fully. Isolation, dislocation are the main themes in "*The Con/ fusion*" in this part. Also, Allen criticizes the enforcing power of America on Indian woman for assimilating them in "*Laguna Ladies Luncheon*".

Allen continues her writing with "*Studies in American Indian Literature* (1983) and "*The Sacred Hoop* (1986). Allen mentions about the Native American Literature and gives instructions about how the Native American Literature can be taught and learnt in a best way in "*Studies in American Indian Literature* (1983). This work is highly pedagogical. She, also, brings together the essays about Native Americans in American life in "*Sacred Hoop*" (1986)

Allen returns the poetry world with her poem book "*Wyrds*" (1987). "*Changes*" is the first poem of this collection and Allen fuses present and past, imagination and reality, language and thought altogether. The next poem in "*Wyrds*" is "*Runes*." Allen, here, mentions about one of the most important images "nature" and her development as a self in land. The name of the poem can be interpreted as "ruins" and Allen shows Indian anger to America and its "ruins". In "*Koshkalaka, Ceremonial Dyke*", Allen's lesbian voice can be felt and she again tries to find herself with the memories of her nation's land. In this poem, there is a strong irony of Anglo literature with the lines:

Niecey, niecey on the wall

Who's the fairest of them all? (1987)

In "*Snow White and Seven Dwarves*", the witch asks "mirror mirror on the wall" and in Allen's version speaker asks "niecey niecey on the wall". Allen tries to show the importance of niece, in other words female matriarchy in Indian culture because these nieces are the mirror of the life. In this section's last poem "*Thats a Switch or so She Said*", speaker realizes that Old Woman (Grandmother) has the true knowledge of world. It can be said that Allen's "*Wyrds*" is more complex in contrast to other poem collections and a reader can strongly hear the voice of Allen. There are visual images, imaginative elements, puns and deepness in this selective collection of poems.

Allen's seventh poetry book is "*Skins and Bones: Poems 1979-87* (1988) and this work includes rich complexity as in "*Wyrds*". Nancy H. Lang (1991:116) states that "the name of the selection can be interpreted as "redskins" or the poverty of Indian people as in the expression of 'skin and bone', deadly ill, starvation." "*Skins and Bones*" has three divisions and the first begins with "*C'koyu, Old Woman: Songs of Tradition*." Here, Allen recreates the female characters in contemporary world through imagination and a reader listens these female characters' history from their point of view. In "*Eve the Fox*", Allen reimagines Eve and she tells her reach the true knowledge after eating an apple. Unlike its Bible version, Eve is not an original sinner; otherwise she discovers the reality of world, her sexuality and never shames.

The next four poems tell four historical female characters' history. In "*Malinalli; La Malinche, To Cortes, Conquistador*", La Malinche tells her history and states that she never betrays her people and "She only deceives white people's God". She is called as a traitor because of her marriage with white man, Cortes but she only wants to prevent his oppression over her people and protects them. "*Pocahontas to Her English Husband, John Rolfe*" tells the story of Pocahontas, her protection of husband but her death as a result of all efforts. In "*The One Who Skins Cats*", there are two female speaking in the poem. Sacagawea speaks in "*Sacagawea, Bird Woman*" and another Sacagawea bird woman speaks in "*Porivo, Chief Woman.*" The first speaks more formally than the second one. Sacagawea Bird Woman (the second one) survives all of the difficulties by her intelligence and shares her experiences with female readers.

Allen continues to tell the strength of Native American Woman in "*Iroquois Sunday; Watertown, 1982.*" The speaker's white friend and Coyote Trickster man travel the world of Native American woman and they observe their life styles, traditional powwows and wits. Allen emphasizes the survival of female characters through their humor, intelligence and values as they have learnt from their Grandmothers. The second division of "*Skins and Bones* (1988) begins with "*Heyoka, Coyote Tales: Songs of Colonization.*" In The first poem "Horns of a dilemma", Allen informs that people have different lives and points of view so people should understand their differences. In "*Fantasia Revolution*", "*Yesterday's Child*" and "*Coyote Jungle*" expresses her anger to European technological progress and its dilemmas over people. Allen completes "*Heybe, Coyote tales*" with "*Taku skanskan*" this poem shows the Allen's spiritual travel through physical horse. She takes her horse and completes her reach for identity in nature; nature, human and soul are in harmony in her mind. The third section in "*Skins and Bones*" has more personal statements. In "*What the Moon Said*" Allen warns us about the importance of nature but its indifference to human affairs. "*Something Fragile, Broken*" tells the happiness. "*Weed*", "*Grandma's Dying poem*" and "*Myth / telling ... Dream / Showing*" focus on Allen's personal feelings like death, loss and endurance. Allen again uses traditional mysterious

female figure, Deer Woman who leads young woman away from home. The contemporary Deer Woman is crueller than her traditional version because life is crueller anymore.

Throughout "*Skins and Bones*" (1988), Allen tries to show positive sides of life through spiritual and physical journey. She focuses on personal neither Native American's life or contemporary life. She only draws a picture in readers mind through traditional values, reinvention of one's self, links between past and present of Native American people. Like in traditional belief, she tries to complete the sacred hoop of the life.

The voice of Native American woman can be heard in Allen's "*Grandmother Spider Woman's Granddaughters: Traditional Tales and contemporary writing by Native American Woman*" (1989). The creator of Indian woman, Grandmother helps her granddaughters with traditional values and Allen, like Grandmother, seeks to help Indian woman writers to develop their skills with her this work.

2.2 PAULA GUNN ALLEN'S RECREATING WOMEN THROUGH IMAGINATION

Language is a means of conveying ideas; creating extension of the singular self to another and it has a creating power. This creation finds body with the help of imagination in Allen's work. Allen seeks existence for Indian woman through imagination. Allen's spaces in her writings have been waiting to be filled and in this way the stories can be passed on to future Indian women.

Imagination brings the past to present together and it turns to a living existence. Allen emphasizes that "the essence of language itself, for through language one can share one's singular being with that of the community." (1986:55)

Reimagination leads to continuance like the most important image in the Indian culture "cycle" and the way of the imagination is the way of, continuity, circularity completeness. (Allen,1987:563.)

It is significant to know Indian women's voices have been denied; their rights have been taken; they have been raped, assaulted; they have been removed from their cultural heritage. Indian woman has complementary and influential role in her society and because of this their positions have been attacked several times. If you remove Indian woman from her heritage, and land; it means that you cut the link between her past and present. At this point, Indian women have found a way for survival; telling stories. They have always told their tales; they have cried with their wraths in the stories; they have danced with the joyfulness and balance of the world in their legends. Like Indian women, Native American women writers have tried to find a way to catch the glory of the past and tell the forbidden tales.

Allen believes that if a nation loses its tradition and past, it loses its memory. She states "the roots of oppression are to be found in the loss of tradition and memory because that loss is always accompanied by a loss of a positive sense of self" (1986:69). Allen chooses rewriting and recreating the popular narratives or popular figures of Indian culture. Her voiceless women speakers have right to pass on their stories to their sisters and reminds the contemporary readers of their power and their connections to ancient women's strength. Allen states "the power of imagination, of image, which is the fundamental power of literature, is the power to determine a people's fate. By the simple expedient of shifting the view back to its original and rightful position, the whole picture changes, and it becomes clear that our heart is in the sky." (1986:268)

Allen interprets the history of woman and discovers "womanhood" in an ethical standard. The identification of the feminine in Allen's mythic figures, Thought Woman, Corn Woman, Old Woman have different metaphors in ethical understanding of Allen's Indian womanhood and while "discovering" these images, as Ana Louse Keating states we experience "metaphoric transference"(1996:116). Allen refuses to accept the situation of contemporary Indian woman and invents an artificial mythology as an act of "resistance." She wants to inform the power of Indian woman and she chooses recreating Indian

woman with historical figures or metaphorical invented characters. So it can be said that Allen's narration, an act of recreating, is not descriptive but imaginative. Drucilla Cornell calls Allen's this mythmaking act as an "ethical feminism" and continues ethical feminism:

explicitly recognizes the "should be" in representations of the feminine. It emphasizes the role of the imagination, not description, in creating solidarity between women. Correspondingly, ethical feminism rests its claim for the intelligibility and coherence of "herstory" not on what women "are", but on the remembrance of the "not yet" which is recollected in both allegory and myth. (1993:59)

Allen believes the stories of women like *C'koyu Old Woman*, *Eve*, *La Malinche* and *Pocahontas* have been overshadowed by the dominant narrative and her aim is to change these women's fates from victims, shameless temptresses, and original sinners to mothers of the creation. She writes "Indian control of the image - making and information disseminating process is crucial, and the contemporary [...] poetry of American Indian writers, particularly of woman - centred writers, is a major part of Indian resistance to cultural and spiritual genocide" (1986:42). Allen reimagines these stories and recreates the identity of Indian female ancestors.

Allen's collection of poems, "Skins and Bones 1979-87", begins with "*C'koyu Old Woman*." The poet sings of Old Woman who dreams the Keres into creation. Amanda N.B. Cagle states: "By constructing her poem as a sacred song, Allen makes of the poem a space in which the ceremonial return of the feminine goddess can commence" (2006:44). In Laguna belief she "is the Old Woman Spider who weaves us together in a fabric of interconnection. She is the Eldest God, the one who Remembers" (Allen, 1986:11). Allen depicts a mythic woman capable of dreaming beings into existence, she also emphasizes that creation need not be a heterosexual production; it can be done with the act of imagination.

Old Woman dreams both male and female come into being at the same time; they have different missions in life but in an equal way. In Indian culture, man

and woman are equal and “neither came first, and neither was created as a subordinate to the other.” (Cagle, 2006:46).

In Laguna creatrix man and woman have complementary missions rather than oppositions. So Old Woman dreams equality and circularity in the relationships of Indian woman and man both in their mutual affairs and social life. Old Woman’s spirit covers “in and out of the mind” :

Old woman there in the earth
 outside you we wait
 do you dream of birth, bring
 what is outside inside?
 Old woman inside
 Old woman outside
 old woman there in the sky
 we are waiting inside you
 dreaming your dream of birthing
 get what is inside / outside . (Cagle, 2006:46)

Eventually, Old Woman creates the world and her children with imaginative power and she constructs equal earth to women and men.

In Indian culture, Pocahontas is another important feminine figure whose public has called her as a traitor. In Allen’s poem Pocahontas speaks and her role changes from a traitor and recovers her own voice. Allen begins her poem, “*Pocahontas to her English Husband, John Rolfe*” with an epigraph from American Indian Fiction of Charles Larson:

Pocahontas was a kind of traitor to her people... Perhaps I am being a little too hard on her. The crucial point, it seems to me, is to remember that Pocahontas was a hostage. Would she have converted freely to Christianity if she had not been in captivity? There is no easy answer to

this question other than to note that once she was free to do what she wanted, she avoided her own people like the plague. (Cagle, 2006: 61)

It is important to know that late 1960s, activists called Pocahontas as “the most famous female “apple” (red on the outside, white on the inside.)” (Allen, 2003:101). Because she has sexual relationship with white Englishman John Rolfe and traits her own maternity. Allen creates Pocahontas again and reassesses her life, relationship with Rolfe and emotions.

Pocahontas states her love and hatred for Rolfe. She defines him as a “foolish child. (24)” She is not subject of Rolfe and aware of his dishonesty, blindness and lack of spirituality. She helps Rolfe and thinks that he has to be civilized. She rescues him several times:

How many times did I pluck you from certain death in the wilderness my world through which you stumbled as though blind? (Cagle, 2006:64)

Pocahontas husband Rolfe succeeds exporting of tobacco because she assists him: “harvests I taught you / to plant / Tobacco” because she is aware that this crop will bring the death for Rolfe’s descendants and this fall will be with the helping of feminine power. Pocahontas tells Rolfe:

It is not without irony that by this crop your descendants die, for other powers than you know take part in this and all things. (Cagle, 2006:65)

So, Pocahontas imaginatively reconstructs her matriarchy. Rolfe’s colonial descendant will be poisoned by tobacco, not hers. Significantly, she rescues her fate as a traitor and she will take control of her own matriarchy with imagination.

Allen’s another recreated mystical woman figure is La Malinche. Like Pocahontas’, La Malinche’s race calls her as a traitor because of her sexual relationship with Spanish conqueror Herman Cortes. La Malinche is known as a “Mexican Eve”, “the traitor” because of her relationship and assistance to Herman Cortes in Spanish expedition. (Conquered the Aztec and brought numerous Indians under Spanish Control)

It is also interesting that this figure was called with this name “La Malinche” and its meaning was, “the captain’s woman” in Mexican language.

But this name now is used for the term traitor in Mexican language, “malinchisma”.

La Malinche speaks in Allen’s version and she is aware of how history has remembered her. Cagle (2006: 56) emphasizes, Allen “presents her not simply as a figure of literal history but as a living force with imaginative agency.” La Malinche defends herself stating that Goodness sang Cortes his victory and she victimizes herself to protect her Amerindian people from Cortes’ violence. Because she knows the language of Cortes so “She uses her many flavoured tongue “to bring about diplomatic victories (Cagle, 2006:57). She redirects Cortes so she protects her own people from his oppression. She insists that she never betrayed her people; “she only deceived the Catholic God” and she points out:

betrayed I the father gods,
 the false serpent who claimed
 wings, who flew against
 the grandmother sun declaring
 prior right; who brought
 murder and destruction, gold and jade;
 who dreamed of war as tribute
 for his blood - drenched kings. (Cagle,2006:59)

Finally, La Malinche puts herself beyond the physical life; she is not a traitor; she only struggles to protect her own people and now she is ready to be a mother of all Amerindian people:

Listen, in the barrios even now I hear
 her wailing cry as it was heard
 in the chambers of the ruler a cycle ago:
 Oh, my beloved children,
 where will I hide you? (Cagle; 2006: 59)

Allen's "Eve" version is also very important to change this historical and also sacred woman's fate. According to Christian faith Eve is subject to Adam and she is created from Adam's rib: "... among all the animals, there was not found a helper suitable for Adam" (*Genesis 2:20*), so God caused "A deep sleep to fall upon Adam and took one of his ribs, and from that rib, formed a woman, Eve" (*Genesis 2:21:22*).

For Christianity Eve is a sinner because she tempted Adam to eat forbidden apple. In Allen's version Eve is not a sinner because she has reached the knowledge when she eats the apple from the tree of knowledge independently. Allen's recreating Eve figure helps to remind Indian women that they possess the knowledge of life and they should use it independently. Cagle says, "Allen's revision of Eve's narrative thereby allows her readers to revise their own conceptions of Indian womanhood" (2006:50).

At the beginning of the poem Eve has knowledge of life and especially her sexuality, but Adam has not. Unlike Christian faith, Eve does not tempt Adam to a sin; she only finds pleasure in her sexuality. Adam finds true knowledge, he doesn't hide, also; Adam

discovered the perfect curve of her
breasts, the sweet gentle half-moon of her belly,
the perfect valentine of her vulva,
the rose that curled within the garden
of her loins that he would enter like bees. (Cagle, 2006:51)

Now, Adam and Eve find the perfection existence and complementary roles for each other. It is Old woman's will: Man and woman are equal.

Allen depicts Eve as a part of Old Woman creation. She celebrates woman knowledge and sexuality rather than humiliates. Significantly, Allen gives world's control under a feminine power and this is the freedom and victory of her reimagination's power.

CHAPTER III: INNER CONFLICTS OF EPHANIE IN “*THE WOMAN WHO OWNED THE SHADOWS*”

3.1 RAPE AND PSYCHOLOGICAL ABUSE

Women always suffer. The reason of suffer can change but pain remains the same. Woman must comply with the rules of society otherwise she becomes “Other.” Woman must be a good mother and loyal wife otherwise she is a “strange”. Woman must not have the odd notions like feminism otherwise she is called as “man enemy”. And woman must be careful about her clothes and must not be seductive otherwise of course she is raped; this is her fault.

I think moral rules, or can be defined as patriarchy rules, form the lives of women. Rape and sexual abuse is a sin religiously and moral accuse socially. Rape does not have particular race, religious or language. It is a universal problem for women. In Turkey, Ayse Pasalı, mother of three children, is killed by her divorced husband in 7th December 2010. Her divorced husband raped her several times and killed with a knife. “The Guardian’s one of the titles in 17th February 2011 is “Lara Logan in Tahrir Square before she was sexually assaulted in the middle of celebrations.” After revolution in Egypt in 2011, January, people celebrated their revolution in Tahrir Square. Women’s rights activists Lara Logan is there, also. She is sexually abused in the crowded and “The Guardian” (17th February 2011) tells the event, “In the crush of the mob. She was separated from her crew. She was surrounded and suffered a brutal and sustained sexual assault and beating before being saved by a group of women and an estimated 20 Egyptian soldiers.” Again, in 17th February, 2011 English newspapers criticize a murderer who spills gasoline on her wife and kills her. In somewhere in the world, most women are beaten, raped, killed, humiliated, and victimized on every second. When there is a rape news, everybody criticizes this, they lament this moral accuse; writers, authors, columnists, critics write about it but then agenda changes and rape is forgotten until it finds another victim. It is important to state that both legally and socially rape is always a hidden crime because the victim and rapists always hide this event. Less than a quarter of rape guilt is reported and punished legally. Or which punishment does make rape victim comfort? What

about these women's feelings? Throughout the ages, human-beings try to find an answer for these questions. Rape is a humanity crime. Sexual abuse is a denial of a woman's personhood and regards her mere a subject.

The context of American feminist criticism after 1970, violence against women seems to figure exclusively as rape. Smith (1990:274) states "control over one's body and sexuality became a major area for concern and activism in 1970s". Critics, authors, writers in those days debate that whether rape is sexual violence or sexual act. Sabine Sielke expresses her idea in her "Reading Rape":

Separating rape as an expression of violence from intercourse as a sexual act, Susan Brownmiller, among others, objected to the predominant notion that rape is a natural expression of male sexual desire and an act of sex and lust. Redefining rape as a crime of violence and power, Brownmiller in turn limited rape to contexts of riots, wars, and revolutions, setting it apart from daily life. (2002:13)

As Sielke has criticized or Brownmiller's has stated, is rape apart from daily life? Does the real rape happen in other places and to other kinds of women? Rape is at the heart of life and every woman is a candidate for this humiliating sin. One of the most famous African - American poet and civil rights activists, Maya Angelou was raped as a young girl and became mute for several years after her uncle killed the perpetrator. Based on her tragic childhood experience, she proclaimed, "There is no greater agony than bearing an untold story inside you" (Lauren Glamb, 2010:110). After rape, women cannot tell their "untold story" sometimes because of rapist fear, sometimes of their shame and sometimes they are afraid of the possibility of their relatives give harm by the rapist and because of victim their beloved relatives can suffer. It is very humiliating that rape is perceived as if it was a woman's fault. Eight - year - old Maya Angelou became mute because she believed, as she has stated, "I thought my voice killed him; I killed that man, because I told his name. And then I thought I would never speak again, because my voice would kill anyone." (BBC World Service Book Club, BBC, October 2005). It is clear from Angelou's feelings that rape is not only harming women physically but also it harms the psychology of victim and she can,

also, blame herself because of rape. Rape victims can become mute forever because of fear.

Simone de Beauvoir handles rape as an act of violence. For her, rape is mandatory, inevitable, unwilling transformation from girl to woman. Katleen Wall indicates Beauvoir's notion about rape in her "The Callisto Myth from Ovid to Atwood: Initiation and Rape in Literature :

Woman is penetrated and fecundated by the way of the vagina, which becomes an erotic center only through the intervention of the male, and this always constitutes a kind of violation. Formerly, it was by a real or simulated rape that a woman was torn from her childhood universe and hurled into wifhood; it remains an act of violence that changes a girl into a woman: we still speak of "taking" a girl's virginity, her flower, or "breaking" her maidenhood. This defloration is not the gradually accomplished outcome of a continuous evolution. It is an abrupt rupture with the past, the beginning of a new cycle. (1988:18)

Susan Brownmiller, also, examines rape in her "Against Our Will: Men, Woman and Rape". She (1975:5) defines that "it (rape) is nothing more or less than a conscious process of intimidation by which all men keep all women in a state of fear". Brownmiller believes that violence is in the form of rape and patriarchy uses these weapons to subordinate women. For her, women and men should fight against this violence altogether because it is a universal offense:

Fighting back. On a multiplicity of levels, that is the activity we must engage in, together, if we - women - are to redress the imbalance and rid ourselves and men of the ideology of rape. Rape can be eradicated, not merely controlled or avoided on an individual basis, but the approach must be long - range and cooperative, and must have the understanding and good will of many men as well as women. (1975: 454)

As Brownmiller stated, individual resists are only local and any woman, sister, wife or daughter can face this ugly abuse so everyone should be sensitive and understanding to fight against rape.

As it has been stated before rape is a universal crime. It is true that rape is generally hidden but when it has been examined from black female's point of view, it is totally secret. Feminist thought has been interested in "rape" after 1970s, but rape about black women remains least dealt themes even in literature. Historian Darlene Clark Hine (1990:295) asserts that "one of the most remarked upon but least analysed themes in the history of southern black deals with black women's sexual vulnerability and powerlessness as victims of rape and domestic violence" (37). Also, black rapes generally are interracial. Political activist Angela Y. Davis (1989:43) supports this search: "over 90 percent of rapes are interracial rather than interracial.

As a mirror of life, literature also handles the "rape issue" throughout the ages. It is possible to hear the silent screams of rape victim's voices with the works of Toni Morrison, Alice Walker, Maya Angelou, Ernest Hemingway, Thomas Hardy and Margaret Atwood. I try to show the physical and psychological abuse of woman in literature based on Ephanie in Paula Gunn Allen's "The Woman Who Owned the Shadows."

Allen's protagonist Ephanie is raped not only physically but also psychologically. Ephanie's rapist Stephen has been there throughout her life:

How Stephen had gotten into her, Life Mind. Skin. Her skin his medicine bundle. Bone and hair. Intrusion. Extrusion. Never minding. That. How Stephen, her Indian Cousin, friend, dear as a brother.

All her life he had been there. In Guadalupe. Walking along the road, Looking over at her. Smiling, enigmatic serene. In the store ... She never remembered without remembering him. How strong, secure he was. (8)

Stephen is a distant cousin for Ephanie. But Ephanie trusts her "as a brother." After Ephanie's husband leaves her with two children, saying nothing, Stephen "coming then" (8). Stephen as a friend begins to gain force in Ephanie's life. Seemingly, he only tries to help poor Ephanie. Normally, she has a trauma after her husband's leaving and Stephen enters her life insidiously:

And Stephen coming then. Staying silent and still. Sitting day through day in her living room, taking her to her mother's house, to the store to buy a food, to buy some bright new delouse, something for the kids. Coming up her drive in the bordered truck he drove, coming to a stop just outside her door. Coming in arms full of food. Presents, his presence, coming to sit and stay with her in her fear, in her despair. (8)

In her all despair and agony, Ephanie does not want a new man's presence in her life. She tries to comprehend the reason of abandonment; she needs to face the reality and think about her and children's future with a fresh look. But Stephen prevents that. He believes that Ephanie can heal only with the help of him; "You need me to take care of you... You are so weak now. I will take care of you, little one, sister. I will take care of you" (9). It is clear that the relationship between Ephanie and Stephen takes advantage of Ephanie's psychological state and begins to victimize her.

Here, one question arises. If Ephanie accepts Stephen "as a brother" (8) and Stephen calls Ephanie "little one, sister" (9), how can a brother rape her little sister? So this relationship remind the term of incest. Incest relationships are taboo for all community. The exact numerical data is limited to incest, almost non-existent. The main reason for this is that incest in society is a sense of shame, and the individuals in relation to incest always tend to hide. In this case, incestuous abuse and the crime situation in the relationships became more important, exploiting the sense of shame in proportion to this question point to the constant abuse, the situation may continue. Toni Morrison's "The Bluest Eye" (1970) is a great paramount about incest rape and victimization of women. Morrison's rape victim is a child, Pecola Breedlove. Pecola is raped by her father and she makes account her stolen virtue to her mother. But Mrs. Breedlove refuses to believe in her. Morrison states one of the most important problems about rape: Silent agony. Mother finds the Pecola guilty. Morrison criticizes not only a rapist father but also Pecola's mother; father rapes her physically but her mother rapes Pecola emotionally, not believing her. Patricia Hill Collins (1990:186) asserts:

Pecola Breedlove is a study in emotional abuse. Morrison portrays the internalized oppression that can affect a child who experiences daily assaults on her sense of self. Pecola's family is the immediate source of her pain, but Morrison also exposes the role of the larger community in condoning Pecola's victimization.

If a woman is raped, is not she a victim? Is her body harmed physically, is this her fault? Every human being laments this crime but why do people victimize rape victims again while they criticize them harshly? Is not this rapist fault? Why do people always find guilty only "woman"? For instance, after rape, Pecola's mother finds her daughter still on the kitchen floor; "When the child (Pecola) regained consciousness, she was lying on the kitchen floor under a heavy quilt, try to connect the pain between her legs with the face of her mother looming over her." (Morrison, 1970: 129). When Pecola tells the rape, mother does not believe Pecola, "She did not even believe me when I told her." (Morrison, 1970: 155)

Pecola's mother is exposed to an absurd situation and she does not want to believe the possibility of being a wife of a rapist. Pecola's lack of protection provokes her, like Ephanie, to have inner screams because silence is important for maintaining a victim of abuse. Sexuality is obscene so as a sexual act, rape is more obscene and it should be hidden so people choose to be blind against rape affairs. Throughout "The Woman Who Owned The Shadows", the silent war between Ephanie and Stephen can be felt. The more Stephen gains power in Ephanie's life, the more Ephanie loses hers.

Ephanie hides her all feelings because she cannot call her complicated emotions. Even rape scene is only mentioned about Ephanie's memories and she continues to her silence because of lack of confidence:

She remembered something. That had no words. That had no pictures. About Stephen, the light. The heat of that July day. The sun blazing, hurting her head, stupefying her brain. The numbing sun. The fire. A shadow coming down over her. A hand. A mouth. A feeling of suffocation. On her chest heavy. .Knowing that she would surely die. Wanted to. But that she could not remember. Could only in her body

know, its humming, its buzzing, the sound of static like on their radio, that sound within her now, that sound she could not abide, would on hearing it become senseless, enraged, a buzzing angry like bees, like wasps, like hornets, in her brain just behind her eyes, near the top of her head, in her skull, in her eyes, in her throat shutting off words, in her chest, tight in her chest, a buzzing like static so that she would not breathe. (14)

Rape victimization is also dealt with by Thomas Hardy's *Tess of D'Urbervilles* (2004). Hardy's protagonist Tess represents a transformation because of her sexual past. In the novel, there is an ambiguity what exactly happened in The Chase between Tess and Alec who leaves her so distraught: does he rape or just seduce her? Although this ambiguity, victimhood of Tess can be felt in the novel. In Hardy's time rape as a taboo cannot be mentioned about directly so it can difficult to write clearly whether Tess has been raped or not. A reader can understand the sexual abuse of Tess from her agonies. Tess is a sexually damaged by a "sin which was not of her own seeking" (2004:85). Although his vague presentation of Tess' sexual abuse, Hardy inserts the actual penetration of his heroine:

Why is it that upon this sensitive feminine tissue, sensitive as gossamer, and practically blank as snow yet, there should have been traced such a coarse pattern as it was doomed to receive? (2004:77)

Here we see Hardy narrates the transformation of Tess from girl to woman, he names the chapter "Maiden No More" (2004:79). Like Tess, Ephanie does not mention about the rape directly so a reader can understand the abuse from Ephanie's agonies in her memories and illusions. It can be said that even in contemporary literature rape issue is not a subject which can be narrated easily.

Ernest Hemingway's "*For Whom The Bell Tolls*" (1940) deals with another rape victimization. Hemingway's protagonist, Robert Jordan, goes behind the lines of Spanish Fascist territory to live with the Communist guerrilla band of a man named Pablo, in order to blow up a bridge for the Republican cause and while staying there he falls in love with Maria who has been raped by a gang of

the Fascists to be saved by Pablo's lover Pilar. Maria is a symbol of the ravaged country of Spain during the Civil War in the 1930s. Yet Maria is not a war victim; she is also a sexual victim and there is a war at war in Maria's victimhood. When Pilar rescues Maria of a Fascist transport train, Maria is like a shadow than a real person. One of the members of band, Rafael, explains this event to Jordan , "When we picked the girl up at the train she was very strange...She would not speak and she cried all the time and if anyone touched her she would shiver like a wet dog"(2004:28) .

Both Maria and Ephanie need protection and confidence; both become like invisible shadows and they cannot show reaction to the affairs. After Ephanie leaves Stephen, she meets Thomas Yoshuri, her future husband. Ephanie has abused both physically and physiologically and also Thomas has trauma about his childhood memories because of being Japanese in America and reservation areas. Ephanie does not fall in love with him but she thinks Thomas needs her. Ephanie's friend, Teresa warns her, "Ephanie, you can't marry Thomas ... It's the same thing all over. Just like your ex. He'll be rotten for you why do you want to do these to yourself?"(91). But Ephanie answers, "I know what you're saying, Teresa ... You'll see. The kids and I, we need someplace. We need something." (91). Although Ephanie knows Thomas will exploit her, she thinks to marry him. Because she can empathize with Thomas; and Ephanie needs protection. On the other hand, Maria wants to gain confidence again by means of Robert's love. It can be understood, Maria, also, needs protection after her rape. Ephanie's powerlessness to change situation can also observed in Maria. Her trauma because of her rape follows her each step. Throughout the novel, her lack of confidence, lack of knowledge, inability to react can be felt. She is not a full person; she is a victim. Like Allen, Hemingway narrates Maria is an abused woman physically and psychologically and she is like a shadow. Band's main aim is to blow up the bridge to harm fascist group and in that scene everyone in the band react in one way or another; they help Robert Jordan but Maria stays with her horses like a shadow and only watch :

She tried to think of the firing not as just a terrible think that was happening, but to realize that it was Pablo below with the now men, and Pilar with the other below, and that she must not worry or get into a panic but must have confidence in Roberto. But she could not do this ... and the distant sound of the battle that rolled down from the pass ... was simply a horrible thing that almost kept her from breathing. (2004:390)

Maria tells her rape to Jordan, “one sat upon my head- and I bit him- and then they tied my mouth and held my arms behind my head- and others did things to me”. (2004:71). We can easily understand Maria is raped brutally. Hemingway narrates Maria is a victim physically and psychologically and she cannot react the situations as normal people and she is like a ghost. Maria’s trauma because of her rape follows her each step. Throughout the novel, her lack of confidence, lack of knowledge, lack of sense of self can be felt. She is not a complete person; she is a victim like Ephanie.

In their relationship, Ephanie is exploited by Thomas like a sexual object and there is no love relationship between them. Ephanie is a sex puppet and Thomas directs her whenever he needs sex. Trivializing of woman as a sexless object is handled with Margaret Atwood’s *“The Handmaid’s Tale”* in 1983. This work is a feminist dystopia and this genre handles with women oppression by man dominated state. Controlled access to leisure reinforces the women enslavement in feminist dystopias. Gilead regime in *“The Handmaid’s Tale”* takes women as handmaids for reproductive purposes by the ruling class. They belong to Commanders and their names indicate their property; Of Fred, Of Glen. The state reduces the handmaids to the slavery status of being mere “breeders”. The protagonist of Atwood, Offred, describes handmaids.

We are all for breeding purposes. We aren’t concubines, geisha girls, courtesans. On the contrary, everything possible has been done to remove us from to category. There is supposed to be nothing entertaining about us. We are two legged wombs, that’s all: sacred vessels, ambulatory chalices.(1986:136).

Commanders rape handmaids whenever they want. While they and handmaids have a sex, commanders' wives, also, witness the sex in order to prevent any love affair between handmaids and commanders. They rape handmaids to produce children for the future of the Regime and men rape women for their sexual desire; in both novels the emotions of women are not important; the mission or the desire of men direct the act of rape and women are seen like a doll. As Commander and Offred's sexual affair, without any love can be seen in Ephanie and Thomas' sex:

When it was late, when the sun had long set and the fog was thick against the glass he undressed her like a doll and took her to the bed on the tatami altar where they had eaten. He transformed the table into a bed, and laid her down upon it. He entered her, slowly, mastering his time, fucked her, his face gone from her, intent on his own straining to appease something unspoken within him, something far away and deep inside that he did not acknowledge with a flicker on his eyes, not even a flicker of a look in her direction, he fucked her like a doll, and lay beside her, and went to sleep.(81)

Like authors who write about rape, Allen attempts to bring the obscenity theme into light by means of the character, Ephanie. As it is stated before, rape is a universal affair and in every literature, rape can be evaluated with the literary characters directly or indirectly. By this way, the public can be exposed to imagine such an absurd situation by themselves.

Allen tries to provoke the injustice of rape on women and she tries to come to light the trauma effects of rape such as lack of protection, lack of confidence, inability to tell one's self, complication of ideas and pressure and the arousal of fear, apprehension and agony on rape victims.

3.2 DISLOCATION: DISPLACEMENT OF MIXED BLOOD EPHANIE

Paula Gunn Allen, as a mixed blood writer (Laguna Pueblo, Lakota and Lebanese, American) shapes her work to mediate her white and Native American blood. She tries to find a true identity for Native American people who have been

alienated to their customs, traditions and ceremonies. In her essay “*A Stranger In My Own Life*”, Allen proposes that “The breed is an Indian who is not an Indian. That is breeds are a bit of both worlds, and the consciousness of this makes them seem alien to traditional Indians while making them alien among whites. Breeds commonly feel aliens to themselves above all” (1980:129). Allen, always, feels her displacement in terms of identity. She does not belong to her white half totally; also, her Native half does not hug her. So with her work, Allen tries to struggle to find a place in a world, expressing the experiences of half - breed people. Tara Prince Hughes (1998a:9) comments Native American writers aim in her essay and states Native American writers “struggle for identity has required writers to engage actively and dispute dominant Western fictions of ‘Indianness’ and to express the fragmentation experienced by people of mixed ancestry.” So, Allen as a mixed blood Native American writer tries to deal with the identity problem of Native American women in her work.

Allen believes human - being should be evaluated according to humanity morals and values. One person’s heritage cannot constitute his values. Heritage should not be criteria to identify a symbol and identity. If human - beings are divided into groups according to their race, gender, heritage or identity, peace becomes a utopia for world. Allen expresses her belief in her poem in “*Dear World*” (1988):

I know you can’t make peace
being Indian and white.
They cancel each other out.
Leaving no one in the place.

Elizabeth Hanson, (1990:40) who wrote a book about Paula Gunn Allen, explains Allen’s struggle as a culture mediator, “Allen always shapes her aesthetic and critical work to mediate between Native American and white experience.” According to Native American belief, divisions only brings evilness so separation oneself from his community means loss of his existence in the world. So, Paula Gunn Allen who is aware of the importance of unity points out

the harmony between white and Indian halves of mixed blood people with her work.

Mixed blood people have difficulty in finding a sense of belonging and stuck in between two cultures. While they seek an identity in these halves, people's prejudices about them can make them feel that they have priority on every aspects of life. As a mixed - blood Cherokee writer Rayna Green criticizes harshly people's prejudices on social life and literature. Brennan quotes Green's criticize in "Mixed Race Literature":

They go to towns for jobs or to follow their husbands and families. They go to school someplace and they never go home again permanently, or the city becomes here. Sometimes they get to go back to the Rez may be it's some place they never were before, and that new experience becomes part of the searching. They can be looking for something Indians call "Indianness" - What sociologists call "identity" Because most of them - with few exceptions - are "breeds", "mixed bloods" not reserve - raised, they aren't "traditional" whatever they might mean now. Some might say that writing is just their role... That's what breeds do. They stand in the middle and interpret for everyone else, and maybe that's so. That's what they are. But "identity" is never simple, a matter of genetic make-up or natural birthright. Perhaps, once, long ago, it was both. But not now. For people out on the edge, out on the road, identity is a matter of will... a face to be shaped in a ceremonial act. (2002:60)

As it is stated, people's differences derived from their heritage control the social norms and mixed blood people shift the painful travel to find an identity in one half.

Allen handles "*The Woman Who Owned The Shadows*" is partly Western and partly tribal and in her semi-autobiographical novel, through Ephanie's story, Allen presents a mixed - blood Native American woman's recreation of self as a remedy of soul - searching both her Native American and white heritage. But mediating these two worlds never came easily for Allen. She has explained "My life was more chaos than order in any ordinary American, Native American,

Mexican - American, Lebanese - American, German - American, any heathen, Catholic, protestant, Jewish, atheistic sense” and continues, “Fences would have been hard to place without leaving something out.” Two heritages of her conflict each other, but Allen cannot choose of one to the exclusion of another without compromising the whole. “It is all me,” Allen has affirmed. She cannot find a continuity and harmony and she often feels a part of no world. “My life”, she said, “is the pause. The space between. The not this, not that, not the other.” (Reuman,1998:20-21).

Allen narrates dualities, dialogical points of mixed - blood life in America: the violence in her land destroy her ritual self in “*The Woman Who Owned The Shadows*”. Allen writes the agony of Native people who have been removed from their land and culture, the assimilation of children taken by missionaries and boarding schools; of families beaten, divided, killed, of people infected with smallpox and poisoned with alcohol, of native American ceremonies which prohibited by white, of rites desecrated, and of bones held hostage in museums. While Allen narrates the inner conflicts of Ephanie in her mixed - blood based displacement, she, also, tells the background of Native American people’s oppressions which affected Ephanie deeply.

As a half breed Ephanie alienates her identity and she seeks answers for her painful position. It can be interpreted that Ephanie’s problem derives from her half - breed site that makes her an outsider wherever she goes. At the beginning of the novel, Ephanie sees her heritage as a source of her disharmony:

Ephanie. Too strange a name, deranging her from the time she first understood its strangeness. Her body, choppy and short, sturdy, was at odds with her name. Ephanie was for someone tall and serene. Someone filled with grace. But like her it was a split name, a name half of this and half of that : Epiphany. Effie An almost name. An almost event. Proper at that for her, a halfblood. A halfbreed. Which was the source of her derangement. (3)

Ephanie is incomplete contrary to the Native American’s ideal wholeness. To Ephanie herself, her name does not sound like her own; it sounds like the

name of taller, more graceful and more serene of white woman. Pamela J. Rader (2002:35) comments that, "The explanation for her name reveals her current self-perception. An inward journey seeks to resolve her split and "deranged" sense of self; outwardly, she keeps emigrating from Guadalupe to regenerate a sense of belonging and being at home in the world." Furthermore, Jennifer Mc Clinton urges the conflict of Ephanie's name and herself in her "*Encyclopedia of American Indian Literature*:

Ephanie is at odd with her name. She feels her traditional were stolen from her. She is also alienated from the Western world, which sees her not as a real person but as" an artefact, quaint, curious, fragile, wronged. (2007:402)

Ephanie's conflict between her Indian and white halves is also reflected in her confusion with language. She must struggle both two languages; with her alienation from her native language and with the incapability of expressing herself in English:

Ephanie did not talk Guadalupe... She did not know the tongue, but she knew the thought, its complication that piled one thing atop another, folded this within that, went from within to without and made what was without within. She knew that everything moved and everything balanced, always, in her language, her alien crippled tongue, the English that was ever unbalanced ever in pieces, she groped with her words and her thought to make whole what she could not say, ... Ever she moved her tongue, searching for a way to mean in words what she meant in thought. For her thought was the Grandmother's was the people's, even though her language was a stranger's tongue.(69-70)

Ephanie cannot express herself freely and this makes her more alienated to her culture. Like her identity, she is also half-breed in language. Jian Shi (1995:61) states, "Ephanie's inability to use the white people's language with full effectiveness and to verbally express her real thoughts, which are mainly formed under the influence of her native tradition, illustrate her status of being caught in between."

Ephanie tries to adopt the English, the oppressor white man's language, but English is a language of division for Ephanie. Native Americans are forced to learn English in reservations but if a language tells human beings feelings through itself, English cannot express Ephanie's oppression, cultural fragmentation and alienation:

But the words she had. The language wasn't built for truth. It was a lying tongue. The only one she had. It mad separations. Divided against itself. It could not allow enwholment. Only fragmentation. And it was the only language they all knew together the people in her world... The only words she had. The only containers for the food, the water, the soil of recovery, uncovery, discovery. To re learn, to re member. To put back what had been shattered. To re mind. To re think. The beginning so as to grasp the end.(190)

When Ephanie fails in searching for an identity in her Indian half, she turns to the other half of her heritage. She imagines to be like "tall, cool white women, rich, reserved, intelligent, educated, and self - assured, to be. Cool. Safe." (36). Although she does not belong to white community, she hopes to find an identity while behaving like them, "She would imitate their gestures, their words. Their expressions, their thoughts. She would practice thinking like they did. Reading the books they read. Seeing the movies they saw. Watching the television they watched.... Trying on their lives. Trying to make them fit hers." (36) As a half-breed woman, Ephanie tries to social relevance for herself. She leaves home and thinks that she will "get something clear" in her mind in the white people of the big city. Ephanie expresses her purpose in coming to the west coast is to "learn something about how the other half lives." (57)

In San Francisco, Ephanie joins a therapy group in which everyone is white. She tries to be one of them. But she realizes that it is not easy, "She didn't understand all that went on. Sometimes she thought she understood nothing (59). She knows that she must be careful about what she has said. Because "They might think she was crazy for real if she told them all of it. She knew no one

would believe the tales she could tell, about the cursing, about the dying, about the grief.” (60)

She makes friends with the whites at a restaurant and in the group, and she builds up a special relationship with a white woman, Teresa. Then, she realizes that her white friends are disappointed by Ephanie because she is not a complete Indian woman because of her self-alienation from Indian heritage:

She was not the Indian maiden she was supposed to be. She knew that. Not the Indian they imagined and took her to be. Then felt angry when she wasn't what they wanted. She was not noble, not wise, not exotic.(66)

While searching an identity for herself in a panic, for the first time she realizes that “... she hadn't occupied either place. She guessed that she didn't belong to any of them.” (67). Ephanie cannot be a true Indian in white community and also she cannot behave like a white in her Indian heritage. When she tells her friends that she is always getting lost, they reply “How come you get lost? I thought you were supposed to be an Indian.” (67). Her white friends accept Ephanie as an Indian; they categorize her and do not understand. Ephanie's alienation to both white and Indian breeds illustrates her difficult position in her soul - searching as one of her friends says, “You don't seem Indian to me. You talk like a New York Jew, not like an Indian at all.” (67)

It is also important to mention Ephanie's equation her self-alienation with San Francisco. Ephanie describes San Francisco as a city of agony; she narrates there as an emotional nature than its physical geography. Whereas American Indians lived in a harmony and balance, white man came and destroyed their land. As one of the reason of Ephanie's becoming alienation, she expresses her emotions about San Francisco:

And all around her she sensed what was growing, south, north, west and east joined together, fused together in fear and rage, the mute twin angels binding them above and below. And sleep became a tightening band around the eyes of all the people who could not see, who loved the pain, their eyes open forever, unseeing And all around her in that city of pain,

grief and foolish, futile, destitute hope, everything was moving, always, always moving. (72)

In her struggle to find any identity between two cultures, in her recurring nightmare, Ephanie walks around the museum, unrecognized and unacknowledged. She is lost and cannot find her existence. She is lost in colonizers museum; there are indigenous people's human remains and sacred artefacts so this scene displays the theme of "vanishing Indian." In her subconscious, Ephanie sees Indian alienation and hers in white world in her nightmares:

And dream of walking down corridors in a museum. Where no one recognized her, no one acknowledged her. Walking down endless corridors, marble shining and gold leaf trimmed, halls where people walked, shadowed faces turning away if her eyes met theirs, turning toward the wall rather than face her, look at her, see her. In these halls she wandered, unable to find the way out. Not the way she had come, not the way she was going, a silent scream rising up in her always rising but never uttered in those silent, marble halls. No one ever spoke to her there.(82)

Like her self - identity in real world, Ephanie tries to find a way to have identity in her dream but "no one ... spoke to her" because she knows that her heritage remains in museum symbolize that white colonizers thought about Indians. They see Natives as savages who remained in history and display their victory in museums.

While Ephanie's therapist makes a therapy with her, Ephanie shares her feelings of displacement in museum and expresses her all agonies within a sense of treatment as delusion:

I am Ephanie Atencio ... I'm wandering in the great museum and I am hopelessly lost. I recognize nothing. I can't find my way. ... I have to meet someone here, but I can't find them. ... There's a lot of people here, but they are shadows. They won't look at me. ... I am lost and frightened. They look so threatening, so alien. ... They won't touch me

or look at me and I'm afraid to stop anyone to ask where they're going or how to find the way out. ... I don't belong in a place like this. ... I'm so frightened here, and nobody even care. (87)

Ephanie is lost because she cannot know where she should go. She cannot find a way in Natives who dwell on their role as a victim and cannot find a way to improve their situation or she cannot find a way in whites who destroyed the Native people's life. She cannot understand how these people have found a way for themselves. So museum and indifferent people in it emphasizes again the isolation, insecurity, and fear and displacement sense of Ephanie. At the end of the therapy, Ephanie's silent screams come out and she screams in a desperate situation:

You don't even care! I'm lost and you won't even look at me! I am so scared and you don't even care. You dumb stupid idiots, quit looking away from me. Look at me, goddammit. Look at me. (87)

Sense of displacement, also, forms the relationships of Ephanie. Her reason for marrying with Thomas is another searching for identity. While Teresa criticizing her about that marriage, Ephanie tells her obligation to find an identity, "You'll see. The kids and I, we need someplace. We need something". (92) She tries to find anyplace for her children and himself. Although she is aware of Thomas feelings, she accepts the proposal. Because Thomas is similar to Ephanie.; both of them search their lost identity and need to each other. Ephanie can understand the feelings of Thomas, "He knew about confusion. Identity. Needing to be where he was. Not being there, whatever it might be. Not this or that." (92)

While searching her identity, Ephanie cannot find a place for herself. In fact, what she follows is a sense of belonging; in Native blood or White blood. But she does not want to give up the other side when she finds a side. For Ephanie, nothing is simple; she asks Teresa, "What do you do when you love everybody on every side of the war?" (146). Moss (1993; 160) comments the situation of Ephanie, "Slashing out against virtually all people on either side of the argument, Ephanie is initially destroying herself in the process." As Native

American's acceptance of their unchangeable fact, Ephanie blames on her mixed - blood status within native or white community. This acceptance makes her more alienated to life.

Ephanie's remembering the death of her grandmother symbolizes the fear of her dislocation. Traditionally, Native Americans break a water jar when somebody dies. They believe death person soul reaches sky, then everywhere in this way. Ephanie's grandmother is, also, mixed - blood and when she dies, "... no one would break a water jar on her grave, either. And there was no knowing where she would go." (175) Ephanie's half-breed grandmother cannot succeed to find a place even she dies. Ephanie does not want to be one who is still alienated after she dies.

Ephanie thinks the basic reason of her problems stem from her half - breed status. It can be said that Native American history and her own personal dilemma are very similar to. Until she chooses her Indian half and traditions, her inner conflicts continue to overshadow her life.

3.3 FEMALE SEXUALITY

Woman love in "*The Woman Who Owned the Shadows*" is important because it symbolizes "woman's self-love" and Ephanie's searching for identity in "berdache." (Holford,1994:105). Ephanie wants to be complete but she is supposed to unite with the men, traditionally, to become complete but she finds completeness with her best friend, Elena, a Chicana girl. In her displacement Ephanie chooses to befriend Elena.

The novel first mentions of Elena occur in a dream when Ephanie is in a state of depression and confusion after her husband leaves her. The abandonment by her husband, Allen glimpses the later sections of the novel. Ephanie remembers the abandonment of Elena when her husband leaves her. In her dream, Elena and she are "tiny girls running in frantic circles around her grandmother's house, screaming" (6). Apple tree is a symbol where Elena and Ephanie spend time together, "It had been the apple tree. The long spring days there. With the girl. They had watched the village going. They had watched the clouds. When

they thirsted they climbed down from the braches and walked to the nearby spring. Took a long sweet drink.” (21). As blossoming spring time, Elena and Ephanie’s love begins to blossom, too. Also, like their relationship, their style of life is against the conventional roles of young girls:

They had ridden horses, pretending to be ranchers, chasing the village cattle around the town, they suffered scolding for it. They learned to be trick riders. Roy Rogers and Hopalong Cassidy. May be they could be stunt men in Hollywood if they got good enough at it, if they could learn to jump from the roof top onto the horse’s back. They had chased the clouds. (21-22)

Ephanie is always warned by her community that “a twelve year old girl shouldn’t be acting that way” (197). Tara Prince - Hughes states “Ephanie’s childhood exploration with her friend Elena involves play that is normally expected only of boys” (1998a:12). Their plays do not fit the traditional culture and gender roles for community.

As the girls grow, their love relationship is growing and they continue to complete each other:

In their seasons they grew. Walking the road between their houses, lying languorous and innocent in the blooming boughs of the apple tree. Amid the fruiting limbs .And had known themselves and their surroundings in terms of each other’s eyes. Though their lives were very different, their identity was such that the differences were never strange. They had secret names for each other, half-joking, half descriptive, Snow White and Rose Red... In recognition also of the closeness they shared, those friends. ... in spite of distance, in spite of difference, in spite of change, they understood the exact measure of their relationship, the twining, the twinning. ... With each other they were each one doubled. They were thus complete.(22)

They name themselves with secret names like lovers. They become the other half for each other. Pamela J. Rader states “... early memories of her (Ephanie) childhood friend Elena reveal themselves to be haven of wholeness and

beauty. With Elena, Ephanie has a two-fold, instead of halved, vision of herself” (2002:38).

Ephanie recalls the moment when Elena tells her they won't be allowed to see each other again because the nun had said “that evil made Ephanie and Elena play dirty things. That the sister had said they must stop playing with each other like that. They should be ashamed. They should be afraid.” (13) She, also, states “They would have to go to confession about it if they kept on playing like that, between each other's legs when they were one or two years and could sin.” (13)

While their relationship develops, they begin to threaten the society rules. The two girls must be tearing apart according to public norms. When Ephanie and Elena climb to Picacho Mountain to have a time together in a distant place, Elena has to “tell something” to Ephanie and she confesses “I can't come over to your place anymore. Not ever my mother says I can't see you at all” (28). Like lovers do, Ephanie “didn't speak for a long time. She couldn't swallow. She couldn't breathe” (29). Elena leaves her and Ephanie tries to understand the reason for it. Ephanie supposes the reason is class-based and wonders “if it was because she had more. Of everything. Dresses, boarding school, a bigger house .A store-owner for a father. A trader” (29). But she realizes the reality when Elena explains the main reason, “It's because my mother thinks we spend too much time with each other. ... You know ... the way we've been lately. Hugging and giggling.” (29-30). It can be commented that Elena sees the problem first. She adapts the social norms and begins to question their relationship. So she asks to a nun at boarding school to confirm her dualities and the nun warns her “She said it was the devil. That I mustn't do anything like that. That it was a sin. And she told my mother. She says I can't come over any more” (30). Pamela B.J. Rodgers (2009:153) comments, “Clearly, Elena has been socialized to believe that the relationship she has with Ephanie is unacceptable. Therefore, she asks the nun at her school, who confirms Elena's suspicious and tells Elena's mother.” Ephanie's only reaction is putting her hand on Elena's arm and, silently thinks jumping from the peak, like the legendary Chicano or Guadalupe woman who had killed herself

in a similar desperation and trauma, “She (Ephanie) looked over the side of the peak and thought about flying. Dropping off. She thought of going to sleep.” (29)

But later Ephanie begins to understand Elena. Years later, Ephanie “understood, wordlessly, exactly what Elena was saying. How she could understand what Ephanie had not understood. That they were becoming lovers. That they were in love. That their loving had to stop. To end” (30). Their love has “to end” because it is unthinkable within their social, ethnic, familial, religious and patriarchal communities. In fact, Elena is not guilty; her public rules form her life, like all people, and she begins to socialize in order not to be “other” as she states “I was scared. I thought it was wrong. It is.” (30). Rodgers (2009:154) states “Elena, in fact, has learned heteronomy.” Elena is afraid and questions her relationship with Ephanie but Ephanie shocks because she has not prepared herself for the possibility of ending their relationships. She expressed her feeling “that she was falling. Had fallen. Would not recover from the fall, smashing, the rocks. That they were in her, not on the ground.” (30). This metaphoric fall refers the fate of the women who jumped from Picacho and died because of a forbidden love, like Ephanie and Elena. The sacred feminized landscape of Picacho symbolizes the fate of alone, abandoned and owner forbidden lovers; women. Elena’s Chicano people tell a legend about Picacho that a pregnant woman climbed to the top of the peak and jumped to her death because of her lover’s death at war. On the other hand, Ephanie’s Guadalupe people tell the tale of another woman who fell in love with a “stranger” people forebode the marriage; they “scolded” her and “shamed” because of her action and finally, she climbed to the peak of mountain and jumped to death(27). Now, Elena and Ephanie have their own tale on Picacho. There becomes a place where Elena and Ephanie decide silently that they cannot see each other anymore. And Ephanie has to cut her other half. The disintegration of Ephanie because of this separation can be seen for most of the text. Renae Bredin points out the effects of this separation on Ephanie throughout her life, “And it is in her realization that this fall is only a repetition of all of other falls, past, present and future”(1994:45).

Elena's fears can stem from the experiences of two lesbian nuns at boarding school. Ephanie remembers and tells her friend Elena of the love of Sister Mary Grace and Sister Claire. They bring happiness and joy to a cold and boring boarding school. Sister Mary Grace and Sister Claire "danced and laughed with delight" with the girls in "the convent school in Albuquerque" (155). The girls at the convent, who witnessed the nun's happiness and dancing, and say:

they [the nuns] must have been in love. ... No one said anything about it being wrong. Ephanie thought now, all these years later, how glad they had all been that someone there was able to love. To laugh and shine and work and play and dance. And how very bereft they all felt when that love was sent away. (156)

The Catholic nuns condemn love between women, calling it sinful; they "sent away" Sister Claire and Sister Mary Grace "must have wept" (156). Lesbianism is taboo and the Church punishes the nuns because of their sinful love. When Ephanie remembers these experience years later, she understands that she is supposed to unite with men, not women.

Years later, Ephanie attempts to understand the difference between her memories and dreams and she remembers "that particular unknown event that she was dying of" (182). This memory involves Ephanie's fall from the tree when Stephen dares her to jump at the age of twelve. Falling from the tree is turning point for Ephanie, as she realizes years later, and throughout the novel she continually remembers the words "jump" (4, 191) and "Jump. / Fall" (23, 31, 173, 211) Ephanie always trusts Elena, "except for that one time that she hadn't kept them safe" (23) But later she realizes that it was not Elena, Stephen who provoked Ephanie to jump.

This fall changes everything in Ephanie's life. Elena and she were going to do "brave things" and "be a hero" but her life changes suddenly:

And what had happened to all of that? A fall, a serious fall. A conversation a few years later that ended her friendship with Elena. A fear, a running away, an abandonment. But I had already left myself before Elena abandoned me, she thought now. Because I thought I should

have been smarter than to listen to Stephen's dare. Because I was hurt. Because I was in the hospital for a few days, alone, and scared and feeling so guilty. So guilty I never trusted my own judgment, my own vision again. (205)

Ephanie realizes that she has always blamed herself for losing her identity for taking Stephen's dare, not Elena. She always thinks Elena abandoned her but it is not true. She listened to Stephen, hurt seriously and began to become more "lady - like" after fall. In fact, she herself leaves Elena, her sister. She understands herself why she has lost "her vision." She takes the dare, thinking, "If he (Stephen) can do it, I can" (201) and after she breaks her limb, she blames her masculine behaviour for the accident. When she is released from the hospital, her speech, behaviour and appearance change because of her guilty:

The old ease with her body was gone. the careless spinning of cowboy dreams. ... Instead high heels and lipstick. ... Instead full skirted dresses that she'd scorned only weeks before. Instead sitting demure on a chair, voice quiet, head down. Instead gazing in the mirror, mooning over lacey slips and petticoats. Curling endlessly her stubborn hair. To train it. To tame it .Her. Voice, hands, hair, trained and tamed and Safe. (203)

Ephanie has become to socialize according to Catholic ideals for female behaviour. Brave, masculine Ephanie "was gone" and instead feminine Ephanie came. But she did not want to be a woman who had to adopt feminine manner. Years later, Ephanie understands her fault, she did not trust Elena's "sisterhood" and changed her all life to become a traditional ideal woman. But she could not be successful. Ephanie, finally, realizes and names her lesbian desire after falling:

And she understood. For those women, so long lost to her, who she had longed and wept for, unknowing, were the double women, the women who never married, who held power like the clanuncle, like the power of the priests, the medicine men. Who were not mothers, but who were sisters, born of the same mind, the same spirit. They called each other sister. They were called Grandmother by those who called on them for aid, for knowledge, for comfort, for care. (211)

Renae Bredin (1994:47) states that “It is precisely within the constitution of a lesbian identity that Ephanie is able to find balance and harmony. She in fact has access to a culturally specific practice, nameable and knowable, which allows her to draw together the disparate parts of a split self.” As Bredin urged, Ephanie realizes that she can find a unity for trusting Elena’s sisterhood; Grandmother Spider and all the women “who directed people upon their true paths.” (1994:211)

Allen as a woman who believes “no balance is possible if the centrality of womanless is not clearly understood” (1987:10), she emphasizes the significance of identifying woman, not slighting their body, spirit, vision and choice. With this consciousness as a woman, she clarifies her purpose:

My hope is not much about re-orienting men - because I don’t think that’s the point - What I’m really attempting to do is affect feminist thinking. Because my White sisters - and they have influenced the Black and Asian and Chicano Sister - have given the impression that women ... have always been weak, and have always been held down, but I know that’s not true. ... I don’t think that my preoccupation with the importance of women is a result of being gay: Being gay may be a result of the preoccupation, by the way - it’s not a political choice.

Allen puts Ephanie in a world where covered shadows and Ephanie tries to find her true identity. After she experiences lots of “fall” and has inner conflicts, she realizes that the men in her life cannot help her to find the sense of unity and completion: neither Stephen nor Thomas are complete figures enough to help Ephanie for finding her selfness.

**CHAPTER IV: HEALING THROUGH THE TRADITIONAL NATIVE
AMERICAN WOMEN STORIES IN “*THE WOMAN WHO OWNED THE
SHADOWS*”**

As a Native American woman, Paula Gunn Allen narrates the awakening of the protagonist Ephanie through remembering traditional Native American stories. Ephanie who is caught up between white and Indian culture seeks her identity. Finally, she finds her identification in the traditional women stories which are told by her grandmother. In her conflicts, she is deaf to the voices of traditional stories. When she evaluates the stories through the eyes of Indian, she associates herself with women characters in the stories and realizes that she has misunderstood the meaning of the stories. In her long travel, she gradually remembers the stories; regains her Indian vision again and heals from the sickness caused by her alienation.

Allen emphasizes the importance of recalling the past: “Remembering the past, putting it back together, recovering; knowing who we are and who we have been. How are we going to know who we are going to be if we don’t know where we have been?” (Shi,1995:191). Ephanie’s recollecting the past and traditional Native American stories told by her grandmother initiates her healing process. Remembering the past and identifying herself to the mystic women figures helps her realize that her identity is Native American.

“*The Woman Who Owned the Shadows*” is divided into four parts (four is holy number for the Navajo / Pueblo people) and each part is preceded by a prologue telling a mythological story. At its publication, it was stated that “The Woman Who Owned the Shadows is “the first novel written by an American Indian woman about an Indian woman published in the last 50 years.” Allen dedicates her novel to “Spider Grandmother, Thought Woman, who thinks the stories” Allen writes down. (*The Woman Who Owned The Shadows: foreword*)

Allen chooses to write novel as four parts because traditional belief of sacred hoop compasses the four Directions of life. Ann Evalynn Reuman comments the perception of directions in the novel:

South the place of trust where we perceive close to our hearts; west, the place of introspection; North, the place of wisdom; and east, the place of far sighted illumination can a person (or a social system) gain total understanding that is, become full and balanced, or whole. (1998:23)

In four directions, characters in the novel travel one of these ways but their course are not in linear time. They move consciously or unconsciously; to backwards and forwards; spiritually or physically. Their stories intertwine and everything is related in the novel. Balance and harmony are the goal and events are centric and web like. In Native American belief the community is more significant than individualism and everything in the cosmos are interrelated as Lakota Shaman Lame Deer has stated, “circles within circles, with not beginning and no end” (Reuman, 1998:24). Furthermore, Allen narrates “directions” in the novel not in a resolutorial way and without end. She links different visions to emphasize the reality of interconnection. She narrates the cycle of human life and she tries to show connection and interrelatedness in “*The Woman Who Owned the Shadows*” .

Allen constructs her novel on several genres - contemporary stories, letters, therapist’s notes, memories, dreams, internal dialogues and traditional myths - to share Native American life. She pays attention to “walk in balance” and attempts to tell traditional Native American myths in a dialogic way. In Allen’s representation of the myths, she aims to narrate the diverse worlds of women who live in-between like herself. In one perspective “*The Woman Who Owned The Shadows*” is autobiographical novel which tells traditions in a modern life. While appreciating the protagonist Ephanie’s life, a reader can witness cultural alienation, conflicts, loss, violence, death and rape as an influence on multicultural woman who is caught up in Western and Indian worlds. As Allen experiences lots of difficulties as a mixed blood woman, she shares her dilemmas in the novel. As a double woman becoming a writer is also difficult in white

domination culture, she questions her identity as a mixed blood writer. She tells traditional stories to inform other women of the difficulties of being mixed blood. Reuman quotes Trinh T. Minh-ha's ideas about mixed blood writers:

Writer of colour? Woman writer or woman of colour? Which comes first? Where does she place her loyalties? On the other hand, she often finds herself at odds with language, which partakes in the white male is norm ideology and is used predominantly as a vehicle to circulate established power relations. This is further intensified by her finding herself also at odds with her relation to writing which when carried out uncritically often proves to be one of domination; as holder of speech, she usually writes as an "author", situating herself above her work and existing before it, rarely simultaneously with it. Being aware of the handicaps of being half-breed woman and writer, Allen narrates the traditional stories which provide awakening to other mixed-blood woman. (1998:21)

In Paula Gunn Allen's "The Woman Who Owned The Shadows", the protagonist Ephanie is confused about the unity of Native culture and the chaotic elements in her modern life and around her for she is caught up between memories and dreams, past and present, white people and Indians. As a mixed blood Native American Ephanie searches answers to her questions and tries to find an identity. In Native American world and white world, she experiences long and painful travel and finally, she gains order and balance by remembering the past. She realizes her true identity through Native American traditional stories. In Ephanie's self-healing progress, putting the pieces together the stories she heard from her grandmother is obvious evidence of her progress.

Allen's protagonist Ephanie suffers from being mixed blood and accuses her of heritage as a source of her alienation. She grows up in a mixed blood Indian family that has been ignored even by her own people because of Ephanie's grandmother and mother's marriages to white men. Ephanie's grandmother has an important role in Ephanie's self-healing for she is the one who tells traditional

stories to Ephanie and helps her to find a true Indian identity. Throughout the novel, she remembers her Grandmother and her stories and they initiate Ephanie's healing process.

Ephanie's Grandmother Shimanna, "whose name in English would have been nightshade" is a strong and brave woman (181). She goes to the Presbyterian mission school in Albuquerque and she attends the Carlisle Indian School in Pennsylvania. She is an educated woman for her time and culture. She has education in history, arithmetic, Latin and literature. When she comes back to Guadalupe as an educated woman, she still keeps her Indianness:

After a number of years away among the whites in the east, Shimanna had returned to Guadalupe. She brought pots and pans with her when she came home, they said. She walked in balance, they said, because even though she cooked on a whiteman's stove, she baked, her bread in a beehive even and she ground her chili and her corn on the old grinding stones. She wore her special shawl to the dances, even though she married a white and bore his children. She wept when the clanuncle would come to see her... She was a Presbyterian, but she never entirely lost her heathen ways. Did she reconcile the differences, or was she cut in two? (149)

As a young Indian woman, after having an education, it is difficult to keep balance between two cultures. Although Grandmother Shimanna has an education in western style, she keeps her Indianness by cooking her own bread as a traditional Indian woman. She waits for the recognition of her own people patiently and succeeds in keeping harmony between two halves.

Grandmother Shimanna's strong personality and belief pass her granddaughter, Ephanie's memories and dreams. Ephanie tries to understand Shimanna's patience and endurance throughout the novel. In fact, in Ephanie's family, three generations are accepted as a stranger by their own people. Grandmother Shimanna, Ephanie's mother and Ephanie are separated from community because all of them marry to white men. Certainly, Ephanie and her family's assimilation from their community have a direct effect on Ephanie's

confusion about identity. When their community behaves them as a stranger, they have to be cut off from their cultural rituals and traditions. For Native culture, community is more important than individualism so Ephanie loses herself when she loses her communal values. In her article “A Stranger In My Own Life” Allen states the meaning of alienation for Native people:

The crucial factor in the alienation so often treated in American Indian writing is the unconscious assumption that one must ally with one particular segment of one’s experience and not with another; the world is seen in terms of antagonistic principles, so that good is set against bad, Indian against “white”, and tradition against cultural borrowing, personal significance becomes lost in a confusion of dualities. (1980:8)

Ephanie struggles with dualities as Allen has stated. Being refused at home, Ephanie searches for her identity in San Francisco, thinking that she could find her white half in White culture. Yet she is rejected by white people who think Ephanie should be an Indian. Ephanie belongs neither to black nor to white but she owns grey, the colour of shadow. Allen urges the meaning of a shadow in an interview (1986:25): “Shadow means it’s not dark and it’s not light. It’s Cubero... the wilderness on the one hand and civilization on the other... It also means half-breed.” Ephanie struggles to find a relationship with her heritage and wants to relieve herself with the sense of belonging.

Ephanie remembers her Grandmother Shimanna for the first time in white culture through communication with a white woman friend Teresa: “Ephanie remembered that. She thought about the old woman’s words. Her meaning. Her nods and winks. .. She remembered the pin her grandmother had worn, the one that looked like a spider with a pale blue body.” (98). In her confusion and dualities, now in white culture, Ephanie begins to remember her Grandmother and her stories and this is the start of her healing process. Ephanie thinks about the similarities in both Grandmother and her own life. Both marry to white men, and like Ephanie, Grandmother Shimanna has her own shadows:

She knew that a man who married an Indian was ostracized from company a squawman. She also knew what happened to an Indian who

married a white. Or an Indian from another tribe, or a Mexican, or a Black. It was not good. But Shimanna had clung to her life beside the village, alongside of it, walking they still said long after she died, in balance. She had walked precariously, Ephanie knew. Certainly ignored. Knowing the eyes and the bitter tongues were about her. (182)

When Ephanie compares herself with Grandmother Shimanna, she realizes that Shimanna faces humiliation, alienation and silent insults in her life. However, she succeeds in walking in balance. She encounters difficulties and endures in a graceful and patient way:

Yet she also knew the passion with which her grandmother had clung to her Indianness. How she had gone to the dances whether the Presbyterian minister liked it or not. How she had clung, stubbornly, to both ways, the way of the white Christians and the way of the bronze heathens. Maybe it had been her particular wisdom to make no judgments about either, but to take from each and give to each what might be of use. But how lonely, how terribly lonely, she must have lived. After Grandma died the lake the village depended on had dried up. Vanished. (182)

Ephanie asks how her Grandmother endures the cultural assimilation. Grandmother Shimanna is always faithful to her Indianness but she has no prejudice on white culture; she learns her husband culture. She is like a bridge between two cultures and Ephanie wonders how Grandmother achieves to find a balance in between the Indians and the whites. In her searching for identity and healing process, Ephanie tries to understand Grandmother Shimanna's patience, endurance and power and admires her as a model to follow.

Besides, Grandmother's sample life story is a support for Ephanie, Shimanna's stories are the source of healing for Ephanie. The more Ephanie remembers, the closer the healing becomes:

Her grandma used to tell her stories. She would sit next to Ephanie and talk to her, as old ladies will. Half in and half out, she would talk. ... She would not remember whether she had said those things yet, to this certain child, or not. She often thought she had already said them, so she would

not finish them or would say only piece of them. Leaving Ephanie, the child, to make those pieces whole... Leaning into her mind, back, back into her mind, the old woman would talk to the child, and the child saw how it was with her. She talked from some place far away from the place where the others lived. (79)

In her fragmented memories of mixed-blood Ephanie, her grandmother's stories are to be filled to make a whole. It takes Ephanie a long time to make all those pieces together to understand the wholeness.

Allen narrates Grandmother Shimanna's traditional stories part by part like Ephanie's remembering process. Furthermore, these stories show that Grandmother's strong link to her Indianness. They foreshadow Ephanie's finding her true identity at home. She tries to remember to put pieces into true places and imagines being a complete Indian with the imagination of traditional stories. In "*Bringing Home*" (1987:563) Allen urges "the way of the imagination is the way of continuity, circularity, and completeness."

While remembering her grandmother's stories, Ephanie recalls her Grandmother's words about how to make the right clay, for pottery. Pottery - making is an important value for Native Americans because it symbolizes remembering the past. Allen tells in her interview:

The Indian potters, the women, take old pottery and grind it up and put it into the day-mix with the new pot. the reason why they do it that way is that the clay will bond more securely all around so it will not fall apart easily. If you don't do it right, the pot will blow up when you are cooking it; it doesn't have the right consistency. But if you don't do it at all, the pot will crumble; if won't hold up over time and you won't be able to put water in it. (Jian Shi, 1995:191)

The right kind of clay is the mixture of the old and new clay. When Ephanie was a little girl, she used to try making pots but she makes "always crumbled. Always feel a part" (79). Grandma Shimanna's leading to make pottery symbolizes Ephanie's lack of completeness. To make a pottery, she should mix

the old and the new as she should remember her Indian half's stories in a modern life to get her identity.

In her healing process, it is inevitable to mention the significance of Grandmother Spider in Ephanie's life because throughout the novel, spiders are Ephanie's constant but undefined companions. Spider Woman is a sacred figure who helps and guards her all Indian granddaughter. Susan J. Scarberry states that "Threading her way through space, Grandmother Spider spins her thoughts into existence" (1983:100). According to Native American stories, Grandmother Spider is a goodness who creates all the things on earth and in the sky, and still she looks after her children when they are in danger. In all stories, Grandmother Spider's web symbolizes her love and guard for all the people and harmony between existences. As a role of creator and protective deity, Grandmother Spider uses her all power to protect her people. For Ephanie heals when she hears the voice of Spider Granddaughter, it is important to state here the significance of Spider Woman for Native American people.

Thought and action are one for Grandmother Spider. First she thinks, and then she acts to weave the threads of life. Grandmother Spider has several identities in different tribes and cultures. In southwest, she is called as Spider Woman. For the Navajo, she is Na'ashje' ii 'Asdzaan; to the Hopi she is Kokyanwuhti; to the Keres she is Tse Che Nako, Thought Woman.

Grandmother Spider creates world in a process of composition. For her, aesthetic dimensions are essential and she carefully designs the land, the sky, and lighting, sounding and all living beings. Yet significantly, there is no real action in her creating process; she only imagines the creation performing her mission.

Grandmother Spider thinks of everything and believes everything is related. Like an artist, she creates everything so carefully and in a detail way. She has the responsibility of all things in the world. And she always is there when someone is in danger. She intervenes in human affair and rescues them from danger. As a creator, she never leaves her people alone. Furthermore, she guards people to learn life. She teaches to young people traditions. She teaches the young how to be skilful, how to hunt; how to make pottery; how to weave because she shows

the ways to survive. Pots and baskets are associated with female because of their feminine shapes so these arts are belonging to women. Scarberry mentions these arts in her article; “The Cherokee say that Spider Woman fashioned a little clay bowl to carry the sun fragment in, to bring light home for the people and :

from then on pottery making became woman’s work, and all pottery must be dried slowly in the shade before it is put in the heat of the firing oven, just as Grandmother Spider’s bowl dried in her hand, slowly, in the darkness, as she travelled towards the land of the sun. (1983:100)

Making pottery shows that the power of imagination and people are inspired by Grandmother Spider’s art so they create new things to survive their culture and traditions. In this way, Grandmother Spider enables people to come together and perpetuate their culture as Scarberry has stated; “Weaving knits the people together” (1983:102). Also, it can be said that Grandmother Spider becomes a culture transmitter to her people. She gives from her own power to people and they create their own life. So this passes through generations and culture becomes a living existence.

One of the most important issues for Grandmother Spider is wholeness, balance and harmony in life. In Native American traditional belief, there is no beginning and no end. Everything in the world is in the cycle. Consequently, Grandmother Spider’s web, which is in the shape of cycle, symbolizes circularity and continuity of tradition. Allen describes thought Woman and Old Spider woman:

There is a spirit that pervades everything, that is capable of powerful song and radiant movement, and that moves in and out of the mind. The colours of this spirit are multitudinous, a glowing, pulsing rainbow... she is the true creatrix for she is thought itself, from which all else is born... she is also the spirit that informs right balance, right harmony. (1986:13-14)

Spider Woman is also known as Thought Woman because her thoughts are always carried into action, “out of mind” Spider’s sense of direction is distinction and they have the ability to rehabilitate damaged legs of their body parts. They

get along to survive in one way or another. They can spin long and strong lines successfully. Spider focuses on weaving its lines and an author or a poet tries to spin long lines in literature.

Contemporary Indian authors and poets are inspired by Grandmother Spider's power to create and most use her as a motif in their works. Art keeps relationship, balance, wholeness like Grandmother Spider's weaving act. American Indian poets handle the weaving image in their works as a reference to Spider Grandmother. For instance, in Lesli Silko's "lullaby", the opening lines refer to Grandmother Spider, "the sun had gone down, but the snow in the wind gave off its own light. It comes in thick tufts like new wool-washed before the weaver spins it". The settings advert to the Grandmother Spider's world; "sun", "wool", "light", "weaver", "spins" evoke us Grandmother Spider.

Grandmother Spider's one of the presents to her people's clothing. She teaches her people to weave the fabric to make them warm and as a reminder of culture. In return for Grandmother Spider's superlative gifts, people honour and respect her. They believe that she is the guardian of their life.

As it has been stated, Grandmother Spider reveals lots of poetry and prose and guards her children. Grandmother rescues her children when the time is right. Paula Gunn Allen writes a poem about spider grandmother and entitles it as "Grandmother":

Out of her own body she pushed
 silver thread, light, air
 and carried it carefully on the dark, flying
 where nothing moved.

Out of her body she extruded
 shining wire, life, and wove the light
 on the void.

From beyond time,
 beyond oak trees and bright clear water flow,
 she was given the work of weaving the strands
 of her body, her pain, her vision
 into creation, and the gift of having created,
 to disappear.

After her,
 the women and the men weave blankets into tales
 of life,
 memories of light and ladders,
 infinity - eyes, and rain,
 After her I sit on my laddered rain - bearing rug
 and mend the tear with string. (Allen,1993:106)

As Allen has stated in the poem, Allen emphasizes the feminine power of creation. Her poem gives the reader a concise introduction to the Laguna creation story in which Thought woman and her sisters create the universe from nothing. Grandmother is the central creation figure in the poem. She states Grandmother Spider's creative process, writing "Out of her body she pushed". The silver thread is the sacred tool spider woman uses to spin the web of the universe. Her mission is to create the universe and all existence from her physical and spiritual self. Spider Woman "was given the work of weaving the strands / of her body, her pain, her vision / into creation". Everything in existence is in the image of Grandmother Spider and she creates everything like a web, animals, plants, the humans, and the solar system, the earth - thinking and creating. Allen wants to urge that the role of human in life is weaving the strands of life stories and writes "the women and the men weave blankets into tales of life".

Allen identifies the act of creating in literature and Spider Grandmother's creating of world. An artist creates his / her works with imagination. He / She thinks and acts to create like Spider Grandmother's "where nothing moved." An author or a poet weaves the lines of words like Grandmother's spinning strands.

Spider Grandmother, the creator of Native Americans, guides and helps Allen's protagonist, Ephanie with tribal women's mythic stories to rebuild her self - esteem and connection to her tribe. First chapter of "The Woman Who Owned the Shadows" begins with the creation story of Spider Grandmother:

In the beginning was the Spider. She divided the world. She made it. Thinking thus she made the world. She drew lines that crossed each other. Thus were the directions. Thus the powers. Thus were the quadrants. Thus the solstices. Thus were the seasons. Thus was woman. Within these lines placed she two small medicine bundles. Singing, she placed them. In the sacred way she played them. There were no others then but the Spider who sang. (1)

In the beginning of the novel, Allen stresses Grandmother Spider's creating the world in a careful and detail way. She creates the world thinking even the smallest detail with imagination. Allen continues with the sacred helpers of the Grandmother Spider, Naotsete and Uretsete's creation story:

Within the pouches, the sacred identical pouches she had placed the seeds that would bear the woman who was her own twin. Uretsete and Naotsete she would name them, double woman would she name them, from those baskets would come all that lives. In the northwest placed she one. Placed she one in the northeast. (1)

In creation story, the feminine power shows itself. Grandmother Spider first creates identical women and gives power to them from hers to guard her people. In Christianity, it is believed that God first creates Adam and because of Eve's original sin, Adam is exiled from the Garden of Eden. So the Native American creation story emphasizes the importance of woman unlike Christian belief. Consequently, the existence of female creator and her power foreshadow Ephanie's healing with her own power.

At first, Ephanie is not aware of her traditional stories as a mixed - blood, past - reservation protagonist at the verge of a nervous breakdown because of being physically abused and being abandoned by her husband with her two children. At the beginning of the novel, she does not remember Grandmother Spider's existence and she is engaged in her shadowy life. Ephanie is shocked by her husband's leaving and she burns everything which belongs to him. Yet Ephanie "added to that mixture a kernel of corn. A pipe" (9). It is significant the burning of corn and pipe because corn is sacred food for Native Americans. Also, pipe is the most important tool in the ceremonies of Native Americans. Ephanie's burning the traditional Indian possessions symbolizes her indifference to her culture and assimilation. Ephanie is so assimilated from her culture that even her name is a stranger for her:

Ephanie. Too strange a name, deranging her from the time, she first understood its strangeness. Her body, choppy and short, sturdy, was at odds with her name. Ephanie was for someone tall and Serene. Someone filled with grace. But like her it was a split name, a name half of this and half of that : Epiphany, Effie. An almost a name. An almost event. Proper at that for her, a halfblood. A halfbreed. Which was the source of her derangement.(3)

Ephanie does not see even her name to fit herself. As a mixed-blood woman, her name is "split" like her. Consequently, Ephanie feels herself so far from her culture that she is deaf to Grandmother Spider's calling at the beginning of her awakening.

After Ephanie's husband leaves her with her two children, Stephen "had gotten into her life." (8) She tries to struggle with her husband's absence in one hand; she tries to struggle with Stephen in another hand. Stephen prevents Ephanie to gain her self - esteem again, saying "You need me to take care of you... You are so weak now. I will take care of you, little one sister. I will take care of you"(9). Ephanie cannot resist Stephen although she is not ready a new man existence in her life. Because she is afraid of "what would happen to her if he did go" (36). In all these dilemmas, Ephanie sometimes hears of a tiny voice

and remembers something about the past. Someone accuses Ephanie of not resisting against Stephen and Ephanie talks this figure without knowing her identity.

All is very still. There is sky leading everywhere. Or nowhere. And the woman in a beige dress is telling Ephanie she is too meek. That she lets them run over her. That she must take charge. and Ephanie tries to make the woman see that it isn't true anymore. Didn't she refuse to let him get away with it? 'He was so crafty, so sly', she says, 'thinking he could twist the rules to his will. But I told him I knew what he was doing. I told him. But he didn't listen. Didn't stop. And you don't listen either. You just keep telling me I was wrong. No matter what I say.(15)

Ephanie shares her feelings with "the woman" in her imagination and supposes that she is at the verge of sanity. On the contrary, Ephanie's remembering process continues but she cannot understand it.

Allen names a part in the novel as "If she remembers, she'll know the time." This title shows the significant role of remembering Ephanie to heal herself. In that part, again Ephanie tries to remember something but she cannot call it exactly:

... Bringing them together somehow, like the Spider and the fly, the woman and her son, the gnome who always accompanied the Lady in Ephanie's dreams and disappeared with her into the sky. (16)

Ephanie must remember the traditional value of her culture but she fails in the beginning. Her indifference can be seen in her cleaning her house from spider:

This house is always dusty. And spiders live in every fold of wood and shelf and corner of this house. I don't appreciate Spiders the way I should, she said. Not so anyone could hear. (34)

In fact, spiders, surrounded with house, are there to remind Ephanie of something about culture. Yet Ephanie gets rid of them so thinks shows that she cuts her links to past and culture. She resists remembering unconsciously. Her children warn her not to kill spiders, saying their Grandmother's words,

“Grandma says not to kill the Spiders... She says they make a house a home or just take them outside”(34). Her children, Ben and Agnes are aware of the importance of Spider because they are grown up by their Grandmother who has traditional values. Yet Ephanie treats their words as delusion and stresses her indifference: “I know... She told me that too’. Then she got out the vacuum cleaner and vacuumed up the webs, spiders and all’’. (34)

Spider Grandmother tries to help Ephanie to remember her traditions, but Ephanie abolishes all evidence for recalling by cleaning the spiders from her life.

In this psychology, Ephanie remembers the traditional stories throughout the novel and these stories constitute her flashback memories and way for her healing in future. Yellow Woman’s story is a traditional one which affects Ephanie in her transformation process. According to Allen, “Yellow woman or Yellow Corn Woman” is one of the four sisters. (Orr, 1999:158). “Blue Corn Woman, red Corn woman, White Corn Woman” are the other three ones. Blue Corn Woman and White Corn Woman are sacred Corn mothers. However, Allen claims that Yellow Woman is not a creator unlike her sisters. (Orr, 1999:158). She is more humane than god. In Silko’s modern Yellow Woman Story, Yellow Woman has supernatural powers as a guardian, rain spirit and transformer. Yet Allen narrates her Yellow woman Story as an alienated woman from her people and there are similarities between Yellow Woman’s and Ephanie’s life in Allen’s version.

Ephanie who is caught up between past and present, dreams and memories, Indian and white is confused about the realities of unity and harmony in her chaotic life. She gradually puts the traditional stories together and she matches herself with traditional women characters in the stories. She thinks about the difficulties of these women’s life and tries to find different perspectives for her confusion. Yellow Woman is the one with whom Ephanie aims to find resolution for her identity problem while matching herself with Yellow Woman’s home coming.

Yellow Woman’s story is passed down from generation to generation and the different versions of the story may vary from time to time or tribe to tribe.

Native Americans tell Yellow Woman story to emphasize the loss of Native American women and their homecoming physically or psychologically through the story telling. Although there are lots of different versions, “Evil Kachina Steals Yellow Woman”, “Sun Steals Yellow Woman” and Silko’s modern version “Yellow Woman” are the most well-known Yellow Woman stories. “Evil Kachina Steals Yellow Woman” is told by the Cochiti Pueblo People:

One day Yellow Woman goes out of the town to fetch water from the river. At the river bank she sees and picks up a kicking stick. Evil Kachina comes up to her to ask about the kicking stick, which he uses as a trick to kidnap the woman. He carries Yellow Woman to his house and forces her to grind corn and make wafers for him while he goes out hunting...Meanwhile Yellow Woman’s husband comes home to find that his wife is gone. He searches around and comes up to old Spider Woman, who is also called Spider Grandmother. With Spider Grandmother as a guide, he finds his wife Yellow woman at Evil Kachina’s house. They escape from there before Evil Kachina comes home from hunting. (Shi,1995:164)

As it has been stated before, Yellow Woman’s Story varies in time with social and cultural changings, yet Yellow Woman still exists like the tradition she lives. Allen creates a modern and lost Yellow Woman and names her Ephanie. When Ephanie is compared with Yellow Woman, her dualities and confusions are more complex than Yellow Woman in a modern life. Like Yellow Woman, Ephanie is abducted from her own life. Yellow Woman suffers from Evil Kachina, and Ephanie’s sufferings are caused by Stephen and Thomas. In Ephanie’s story, Stephen and Thomas are associated with Evil Kachina, or Whirlwind Man, or Sun figures. Stephen and Thomas play evil roles in Ephanie’s agonies, like Evil Kachina’s role in Yellow Woman’s. Thomas and Stephen make Ephanie a Yellow Woman in modern age.

Stephen becomes the first “Evil Kachina” in Ephanie’s life. Ephanie’s husband leaves her without any explanation and Ephanie becomes alone with her two children. Furthermore, she grows up in a mixed-blood Indian family that has

been ignored by her own people. She is caught up between Indians and non-Indians, and the more she searches for her identity, the more confused she becomes.

Finally, she is at the edge of emotional breakdown when Stephen gets into her life. He is a distant relative of Ephanie and he gains power in Ephanie's life gradually. Psychologically burdened, Ephanie is aware that "Stephen slowly gained in force. As each day paraded its way into her mind, he penetrated the cover she had put over her thought." (35). One of her reasons for fleeing from her native village to San Francisco is to be "hidden from Stephen's oppressive, arrogant eyes" (36). Ephanie knows "how Stephen had gotten into her. Life. Mind. Skin. Her skin his medicine bundle. Bone and hair. Intrusion. Extrusion" (8). Although Ephanie wants "him gone to leave her to her shadows", she is frightened of "what would happen to her if he did go" (36). Ephanie's flee does not erase the haunting image of Stephen in San Francisco; "his thought swirled, like unseen chindis, dust devils, into her eye in a way that forbade seeing." (35) Like Yellow Woman fails, Ephanie cannot escape from Stephen. Yellow Woman submits to Evil Kachina and his desires and Ephanie suffers from the domination of Stephen, who believes that he has "remade" Ephanie. (17)

When Ephanie puts herself in Yellow Woman's position, she realizes that Thomas is another Evil Kachina character, too. Ephanie believes that both Stephen and Thomas are "spirit men" (82); both are far away from Ephanie psychologically. While Ephanie suffers from Stephen's haunting, Thomas abuses Ephanie and she cannot resist. Thomas is self-centered figure because of his childhood agonies during World War I. Ephanie identifies herself with Thomas and believes that both of them have same experiences as a mixed blood so they can share each other's agonies and make them less. Yet Thomas cannot think the same. Ephanie is aware that Thomas and she share the same suffering:

She possessed only night dreams and unshared understanding and memory and history that made her alone. At least Thomas knew about it that history, that death; at least he shared it. He knew about confusion. Identity. Needing to be where he was. Not being there, wherever it might

be. Nor this or that Nisei. Half breed. A tongueless way. A thorn bush. Frozen? By not being within secure closed? A door that had no inside beyond, no outside. Caught between, like her thoughts were always caught between. (93)

Ephanie believes that they will share life because of having similar experiences a mixed blood people and marries to Thomas. Yet she is unable to succeed in making Thomas comfortable. Because Thomas cannot escape from the haunting shadows of the past, he sees Ephanie as an object in their partnership.

During their short marriage, Ephanie gives birth to twin boys, Tommy and Tsali. The names of the boys are ironical. Allen chooses to name one of the boys an "Indian" name, Tsali, and the other a white name, Tommy. Unfortunately, Tommy dies and this illustrates that "Indian" survives. It hints at Ephanie's survival in Indian half. Jian Shi comments that "Ephanie realizes that the survival of the Indian boy is her own survival as an Indian." (1995:173)

Ephanie tries to find a way to share her confusion about identity with Thomas. Yet unfortunately, Thomas is caught up in his identity problem. He is not a remedy for Ephanie. Instead, he victimizes her and adds new problems to hers.

Finally, Ephanie understands that her second marriage does not help her because like Stephen, Thomas "refused to make her real" (82), Ephanie believes Thomas and Stephen are too similar. She questions herself:

Maybe he was a spirit man. Maybe both he and Stephen were spirit men. Maybe they were in her life like others were in her dreams. Significant Laden. Pointing to or away. From sleep to sleep, from shadow to shade, from need to need. Down in the arroyo she had learned to dig useless yellow clay and shaped it into bowls for the sun to eat. (82)

Ephanie identifies her seducers, Stephen and Thomas, as Sun image, Ephanie has the same feelings with Yellow Woman about the idea of sun. Ephanie now understands "the ancient nightmares" (44). According to Ephanie, "life is a simile. A simile is a correspondence that uses like as the term of

comparison.” (42). Sun is the destroyer of snow and Stephen sees Ephanie “like snow” and wants “to make love to the snow” (43). Ephanie is aware of having sex with Stephen means continuing her partnership as an object and resists him; “you can’t possess snow it moves around so much when it’s falling. And it melts when it gets warm.” (43)

Finally, Ephanie decides that she “should go west for a while” (45). She wants to get away from all memories and dreams in her mind and she goes to San Francisco to find an identity in her white half. While travelling, she feels to long for a place which cannot find a name in Ephanie’s mind. She is aware of the reality of that place but she is unable to find the state of belonging to there. She thinks on her way to San Francisco about that unidentified place:

If she could slide gentle into the fog mocking her headlights. Get beyond the tip of the vanishing point , where everything was the opposite ,the obverse, the converse, the convection of here. Where the buffalo were.And the children who were danced mysteriously away where she could see water. Step into the underworld, undeclared world, or whatever passes for it in this humourless time. And though carandbodyandfeelinglights moved north and west, she was stopped with foot extended on the edge of reaching, of flowing into the fog, water being just beyond release.(48)

Ephanie, unconsciously, mentions the images which belong to Native American culture, such as “buffalo” “dance”, “water”. Yet she doesn’t have the capacity to put these images together in her mind.

In the second part of the novel, Ephanie continues to try her identity, now in white half, in San Francisco. In her letter to Stephen, she mentions the story of cacique that goes to the world of dead before he starts to his job. Traditional stories moon in Ephanie’s mind and she identifies herself with the cacique:

He went into a coma or something and a couple of spirit came and took him on a journey to see the mother, to see lyatiku. He went through all sorts of weird places, seeing those who had died after life of evil or laziness.... And lyatiku told him, after he got to her place, that he would

be like those he saw if he wasn't careful. She told him also that it was his obligation to take care that none of the people were driven to end like that. That he must guard and provide for them, so they would be happy and at peace in their hearts.... I don't know why the story has been in my mind lately. May be because I'm north in this weird place, and the pall of despair is everywhere. (54).

The story shows that the mother, Iyatiku gives every Indian some responsibilities. The leader in the story has to be fair to his people; it is his responsibility. Because justice between people is important to survive a nation. So Ephanie should carry out her own responsibility to pass her culture through next generation, Ben and Agnes, her sons. In the next sequel of the story, leader decides to go back his village. Ephanie identifies herself with the leader because she feels herself in a place which is surrounded by "evil and laziness." like in the story (53). She goes to San Francisco but she cannot feel herself comfort in white culture and wants to go back like leader.

In San Francisco, Ephanie attends traditional powwow dances. However, she cannot feel the spirit of satisfaction because these dances are dissimilar to those which are performed in her own town:

The dances at home were nothing like this. There they were doing serious business. Here everyone was preening and puffing looking around to see who to score with, who to gossip about, who to snub, who to be sure to talk to. (65)

It can be said that the powwow rituals in the city aren't for perpetuating the Native American culture. In city, people come together to gossip and there is not a sincerity. It shows that Ephanie starts to remember her cultural value and criticizes the artificiality of ceremonies. So she rarely goes there anymore.

In the city, Ephanie strives to find a community in which to explore her and attends a therapy groups. She is instinctively drawn to Teresa who a white woman healer communicating with spirits. One day, Teresa wants to read her fortune. Ephanie is too afraid of hearing something from future at first but finally accepts.

Teresa focuses on and states that some existence wants Ephanie to know something:

The thing is that they want you to know that someone is watching out for you. She's an older woman with white hair. She wears a particular pin on her dress, it's a small turquoise and silver one, shaped like a spider. She wears thick glasses and she's smiling and nodding. Do you recognize her? (62)

It can be said that throughout the novel Teresa is a messenger from Spider Grandmother to Ephanie. Teresa implies the existence of Spider Woman to Ephanie but Ephanie fails to understand. Maria Moss (1993:150) comments that, "Although Teresa foreshadows the source of Ephanie's ultimate liberation - Grandmother Spider - Ephanie is still too alienated from the traditional myths and beliefs to recognize the significance of Teresa's predictions." Ephanie is so deaf to hear the call of Spider Grandmother and cannot recognize the woman who is mentioned by Teresa.

Teresa is closely allied Spider Woman and always helps Ephanie to remember her true identity. When Teresa gives Ephanie a crystal ball, she wants Ephanie to look and say what she has seen. Ephanie sees her Grandmother Shimanna in the ball:

There's someone coming toward me. The light is very bright, so I can't make out who it is. Now he's right next to me, and he's saying something. I can't understand what he's saying, but I feel very happy... oh. He's saying that he's glad to see me. I wonder who he is. He seems really familiar. Now I'm looking at a woman. It's Grandma Campbell. Oh, boy. Now... she's holding me. (79)

With the help of Teresa, Ephanie begins to remember again. Her subconscious enacts when she looks at crystal ball and her feeling becomes alive. Her Grandma calls Ephanie to Indianness. She wants Ephanie recall her Native American identity.

Yet in the city, Ephanie gradually cuts her link with traditional rituals and she begins to visit ceremonies less. Although she wants to go and find an identity there, her hopes disappear so there is no reason to go ceremonies. She feels guilty because of her negligence but she cannot feel herself comfort there:

She went to the Indian Center or the Inter. Tribal House less and less. She felt guilty about it, and ashamed, and she made resolutions over and over to spend more time there. She'd go on Friday night for the weekly dinner, She'd promise herself. She'd go to the next meeting, She'd promise. Somehow the Friday went by, and the meeting was half over before she remembered she was supposed to go. (65)

Her unwillingness to go ceremonies symbolizes her assimilation. At home, she cannot understand the significance of her culture and now she tries this in the city. Yet unfortunately in San Francisco, she continues to become distant from her Indian half.

Though Ephanie travels to San Francisco to find her white half, she fails to find an identity again. Her white friends do not satisfy the manner of Ephanie as an Indian woman. She does not belong to the white but she does not behave like an Indian and they are disappointed by the style of Ephanie. Ephanie shakes the Indian Woman image in their minds and she is aware of this:

She was not the Indian maiden she was supposed to be. She know that. not the Indian they imagined and took her to be. then felt angry when she wasn't what they wanted. She was not noble, not wise, not exotic. She was just an ordinary woman.

...Once one of her friends had told her 'You don't seem Indian to me. You talk like a New York Jew, not like an Indian at all.(66-67)

Being caught between two cultures, Ephanie wants to be true Indian but she is so assimilated from her culture that she is not guilty not to remember her values.

While San Francisco rejects to accept Ephanie, the other half continues to beckon her in her imaginations:

She saw them one night. In her room. She had been meditating, chanting, burning sage, remembering... She heard singing, high and sweet, and saw around her their faces, the people... they were gathering the grass into their boats, pulling great sheaves of it down low then beating it with a heavy wand like instrument. They saw her watching and smiled and beckoned to her. She did not move. (74)

In Ephanie's mind, Native American people call her with all her traditional way. They sing dances and invite Ephanie a place where she belongs. But Ephanie is only an observer; she cannot have the power of acting and she only waits without any remedy in - between.

Ephanie's fate passes to next generation and her son Agnes also is casted out because of his heritage. In the city, white teachers and children mock Indians and Agnes is so sorry for this excluding:

It's about a little boy, he's white, gets a dog to protect their livestock against the Indians. They call them savager. They're living in Arizona somewhere... They call the Indians savages, robbers, and they have dogs to kill them. A little white boy. And he's proud of that. Why doesn't anybody care about us. (75)

In fact, Agnes has difficulty in calling himself as an Indian. While he is talking about the Indian, he cannot, call himself as an Indian and says "them" instead of "us" In cultural prejudices effect the educational atmosphere and even in school Agnes cannot feel himself equal to a white boy.

After her son's death, Ephanie cannot bury her sadness to earth with death Tommy. She adds new agony to her old ones. In that time Ephanie continues to dream about her dilemmas and in her recurring dreams, she sees someone who is not familiar yet not unfamiliar woman:

... in her recurring dreams saw an old woman's face, set against those who would betray, who would wound, who would kill. She would see that face, one she did not recognize when awake but that in the dream she always knew, and would remember the words coming from the ancient

mouth, chanting something, a chant or something. She could never remember, waking, the words or their meaning, but in the dream she knew.(109)

Ephanie who needs to be protected dreams Grandmother Spider's power unconsciously. In her dream, beyond her horizon she has had traditional values yet she cannot get them in real life. In her subconscious, she has the identity of Indian culture but she cannot name them in her mixed - blood life.

Now in San Francisco, Ephanie who adds new traumas herself remembers another Yellow Woman story. One of the important clan's member's daughter, Yellow Woman, is deathly ill. The male medicine men in the village cannot heal her and they go to Gayo Kepe to ask to come their village to heal Yellow Woman. Gayo Kepe accepts and this medicine woman cures Yellow Woman:

Gayo Kepe set to work immediately, bathing the sores on Yellow Woman's body with pure water from the nearby spring. That was all she used, but she used a lot of it continuously bathing the young woman, and in four days Yellow Woman was well.(113)

After Gayo Kepe cures Yellow Woman successfully, medicine men in the village begin to think about the superiority of Gayo Kepe and become jealous:

Meantime the village men had been talking. They were angry that this woman could heal with water when all their medicine and incantations had failed. The medicine men's society was especially angry. So they told the messenger to take her home, then to pretend he had returned to the village. ... They would return to the old woman's house and kill her, because they believed that only in this way could their power and the people's confidence in them be restored. (114)

Medicine men's jealousy and lack of confidence kill Gayo Kepe. Because they see her as a threat for their future. They kill innocent woman because she can heal a person simply and effectively only using water. Men in the story believe they are more superior than Gayo Kepe, like Stephen's belief on Ephanie. Stephen says to Ephanie, she only heals with himself: "You know she only heals

with himself: “You know you need me too. You are so weak, now. I will take care of you, little one, sister. I will take care of you” (9). So Ephanie identifies herself with Gayo Kepe and realizes that male domination is not only Ephanie’s personal dilemma, it is communal. With the story of Gayo Kepe, she understands people misjudge women’s power. As Gayo Kepe cures illnesses, Ephanie heals herself with traditional stories.

In the third Yellow Woman Story, Yellow Woman’s abduction by Whirlwind Man is told. One day Yellow Woman goes to spring to bring water and meets Whirlwind Man there. He threatens Yellow Woman, or Kochinnenako, to go with him and adds: “If you won’t come, well, I’ll have to kill you” (171). Kochinnenako has to go with Whirlwind Man. People gossip about Kochinnenako’s abduction but no one sees her as a victim. Ephanie associates people’s point of views about Yellow Woman’s abduction and other abduction by Buffalo Man, or the Sun. People find ridicule abductions and they believe that they are women’s faults.

Ephanie understands Kochinnenako’s desperation Whirlwind Man proposes Kochinnenako the two choices; being kidnapped or being killed. Yet people only humiliate Kochinnenako and ridicule with her :

.... they laughed about Kochinnenako. Brought her up when some woman as missing for a while. Said she ran off with a Navajo, or maybe with a mountain spirit, “Like Kochinnenako, May be the name had become synonymous with “whore at Guadalupe... No one told how Kochinnenako went with Whirlwind a man because she was forced. (171)

Although people do not realize Kochinnenako’s situation, Ephanie does. Yellow Woman is abducted by Whirlwind Man and Ephanie cannot resist Stephen and Thomas. Whirlwind man rapes Kochinnenako and Stephen or Thomas use Ephanie as a sex object. Both women have to undergo physical and physiological suffering as a result. When Ephanie identifies herself with Kochinnenako, she wonders what happens to her; “If she could remember it or if she thought maybeshe had dreamed it. If they laughed at her or threw her out

when she returned. She wondered if Kochinnenako cried.” (171). Ephanie is caught up between reality and memories so she wonders if Kochinnenako feels like herself.

Fortunately, Ephanie focuses on the end of the story which gives hope to her. When Whirlwind Man and Kochinnenako go to Whirlwind Man’s house, his mother “greet” Yellow Woman’s status changes from sexual possession to a life partner. When Kochinnenako wants to go home, they agree and give “gifts for Kochinnenako’s sisters” as an honour.” (171). Yellow Woman’s gaining her power gives power to Ephanie, too.

Finally, traditional Yellow Woman stories give hope to Ephanie. She begins “to re learn. To remember. To put back what had been shattered. To re-mind. To re-think ... to grasp the end.” (190)

By the help of her Grandmother’s traditional Yellow Woman stories, Ephanie finds “what she so long had sought” (28). Jian Shi (1995:175) comments that “Under the guidance of Grandmother Shimanna, Ephanie works her way out of the twisted thoughts and heals psychologically”. She realizes her own identity with identifying herself with Yellow Woman. So Allen creates a new Yellow Woman, Ephanie. Modern Yellow Woman, Ephanie, suffers from being mixed blood and alienated by her Indian and white people. She is abused by men physically and psychologically. Traditional Yellow Woman suffers abduction by Evil Kachina and alienation by her own people, too. Yet eventually, modern Yellow Woman Ephanie is able to change her own fate and adds a new story to Yellow Women stories.

Ephanie’s next remembering is about Sky Woman and this story is the most important and effective event for Ephanie’s life. She misunderstands the result of her childhood experience and she suffers most until she realizes the reality. Throughout the novel, Ephanie recalls some words but even she herself cannot understand what they mean. She continually remembers “Jump” (4, 191) and “Jump / Fall” (23, 31, 173, 211) Through traditional stories, she questions the meaning of these words which affect the whole life of Ephanie when she begins to recall something about past.

Traditional Sky Woman's story forms Ephanie's whole life. When she looks back to her childhood, she realizes her misunderstanding which changed her whole life. Ephanie and her best friend Elena often play tricks on Ephanie's cousin Stephen and laugh at his cowardice. One day, Ephanie and Elena frighten Stephen with a snake and make fun of with his cowardice. Because Ephanie, as a free girl in Native traditions, likes the feeling of superiority against Stephen:

That had been the summer before, but Ephanie was still filled with the sense of her superior courage. She wasn't afraid of snakes, and was scornful of Stephen for being afraid. She wanted to frighten him again, to tease him, to make him seem less powerful than she and her friend.(199)

Ephanie sees herself braver than Stephen, so this makes her proud. Yet Stephen has a plan for revenge. For Stephen knows Ephanie's courage, he dares. Ephanie jumps from the apple tree. Ephanie thinks "If he can do it, I can..." (201). She climbs the tree and jumps not resisting Stephen's dare. As a result of the accident "she'd broken two ribs and punctured a lung and it had collapsed" (22). Yet more serious than her physical wound from the jump is her loss of self-confidence. Her jump causes a psychological trauma which will affect the rest of her life. Everything changes after her fall:

How she dresses. How she walked. What she thought. Where she went
How she spoke. The old ease with her body was gone... After she fell the sun went out. She went out carefully from then on. She sang long plaintive songs of love, of romance, dreamed of leaving Guadalupe for someplace else... After she fell she had begun rising early to attend morning Mass. Had given up grandiose daydreams for Lent. Had forgotten how to spin dreams, imaginings about her life, her future self, her present delights. Had cut herself off from the sweet spring of her own being.(202-3)

Ephanie's jump is the turning point of her life. She blames herself for the fall and she never trusts on her own judgment again. She is a girl who lives against traditional rules and God punishes her, she thinks. After the accident, she turns to Christianity and prays, "Bless me father for I have sinned. But I won't sin

anymore, she vowed. Had learned piety and modesty” (203). Ephanie’s experiences in convent school is another factor to think about Christian doctrines; “She must pray. Must ask to be forgiven. Must remember to walk quietly. Never to run. Never to climb a tree.” (154). Ephanie thinks she has behaved against Christianity and she is punished so she begins to behave like a Christian girl to be forgiven.

After fall Ephanie who suffers in Christian theology identifies herself with Eve. Jian Shi (1995; 181) states that “The Christian view of woman as the source of original sin changes Ephanie’s fate” Eve is expelled from Garden of Eden because of original sin and falls. Ephanie is driven away her free life because she does not behave accordance with religious and social norms, consequently she falls. Shi quotes Jeanne Acterberg’s views about Christianity in women’s suffering:

Three major points of theology sealed woman’s fate. The first was the alleged masculinity of God and the Son of God... the second point of theology that seriously affected women was the articulation of the consequences of Original sin. And finally, charges of dualism or devil worship paved the way for persecution of heretics, and ultimately for the slaughter of women... Women’s alleged initiation of original Sin was the primary ammunition used to subjugate women to the authority of the Church, the state and men. (1995:181)

As Achterberg lists, Ephanie has an education, in convent school where she “must eat when told, sleep when told, wake when told, play when told, work when told, study when told, piss when told, shit when told, and must never never use too much paper to wipe her butt. Her tiny child’s butt” (154). Furthermore, there is a strong influence of male domination on Ephanie. She has sinned because of Stephen’s daring fall from the apple tree. She turns her back on her Indian traditions, religion and identity.

The fall redirects Ephanie’s whole life. Yet years after she realizes the reality. Ephanie is not Eve; she is Sky Woman. Then, she remembers the story of

“The Woman who fell From the Sky” which tells the Sky Woman’s creation story:

Long time ago, there was this woman who lived with her father. The father and daughter were isolated from the people around them because they were taken to be strangers. The strange woman was told by her dead father to marry a stranger. Following her dead father’s direction, she found the man he was to marry, a renowned magician, a sorcerer. Hearing her suggestion about the marriage, the man was surprised, thinking that she could only ask to be his servant, but still he decided to test her. He gave mounds of corn to the woman to grind, and she did the task in a short time. Then he ordered her to remove all her clothes and cook the corn in the huge pot that hung over the fire. She did this, enduring the burns with calm. The hot corn popped and spattered scalding clinging much all over her naked body. The sorcerer called in several huge beasts to lick the must from her body with their razor - sharp tongues, and the woman endured the torment without even a change in her calm face. After the test, the sorcerer married her. Outside their lodge there grew a strange tree with bright blossoms that gave light to the whole land. The woman loved sitting under the tree to converse with the spirits and her dead father. One night she opened her body to the blossoms and got pregnant by the tree. Her husband became weak and ill, so ill that even the medicine man could not cure him. The advisers of the village then told the man that his wife was too strong, stronger than he, and they told the man to uproot the light tree and persuade his wife to fall over the hole into the void. The man did so and told his wife to jump and find out the world below. Gazing at the shining blue for a long time, the woman jumped into the hole, and the man put the tree back into the hole after she was gone. In her curiosity, the woman took the fall that led her onto the earth. (Shi, 1995:177).

In Allen’s version, while Sky Woman is falling, birds catch her and put on Turtle’s back to create a new world. In Sky Woman’s story, Sky Woman is very

brave and endures all torments and hardships. Ephanie also has to endure her mixed blood identity in Indian and white culture.

The story also shows that Sky Woman's husband and his advisers are coward and jealous people. They think Sky Woman is stronger than them and they provoke husband to impel Sky Woman to the void. In Ephanie's case, the situation is the same. Stephen stimulates Ephanie to jump from the tree because of his jealousy. Stephen sees Ephanie as intelligent and powerful, a match for any boy, like Ephanie does, so he gives harm to her like the men in "The Woman Who Fell From The Sky". Ephanie and Sky Woman share same fate because of male domination.

During years, Ephanie interprets the Sky Woman story as a death story and calls light tree as "a death tree" (39). Yet finally Ephanie recognizes that Sky Woman succeeds in creating the new world. She is not pushed; she chooses to fall. Years later, she understands Sky Woman is not passive. Ann Evalynn Reuman (1998:32) comments the fall of Sky Woman; "she does not enter a new world passively, nor in ignorance, but leaps into it, by her own volition and out of ineradicable curiosity and courage." Ephanie perceives a new meaning in her fall from the apple tree when she finds a new approach to the traditional Native American story. She gets away from all life - long psychological burden and adopts a fresh - look to her life:

All these years, and I never realized what had happened. And now she knew. That what she had begun had never been completed. Because she felt she had turned her back on herself .Had misunderstood thoroughly the significance of the event. Had not even seen that she had been another sort of person before she feel. I abandoned myself, she said. 'I left me! And began to laugh, realizing. To laugh as all the memories came flooding back. (204)

When Ephanie looks the fall from not Christian view but Native American, she understands the reality. She is an original sinner; she is Sky Woman who will create her own life. In her imagination, Ephanie hears Spider Grandmother's words:

Jump. Fall. Little Sister, you have jumped. You have fallen. You have been, brave, but you have misunderstood. So you have learned. How to jump. How to fall. How to learn. How to understand. We are asking you to jump again. To fall into this world like the old one, the one you call Anciena, Sky Woman, jumped, fell and began in a world that was new. (211)

Spider Grandmother confirms Ephanie's misunderstanding the fall. Ephanie has fallen in a new world to create a new life to her.

After Ephanie understands the deeper meaning of the women stories and associates her fate with them, she realizes that she has the power of creating her own fate. At the last part of the novel all the questions and psychological burden in Ephanie's mind begins to light and she remembers the sacred women creators and now associates herself with them. Allen narrates the story of Naotsete and Uretsete who were created by Spider Grandmother to help people. Allen narrates these two sister's story more specific and in a detail way here because Ephanie comes closer to her healing. Spider Woman creates them and she gives equal power to them. But Naotsete believes her own superiority and decides to live far from her sister Uretsete. Uretsete who believes their equality does not want to leave from her sister but Naotsete convinces her with some tricks. Now, Naotsete spends her time lonely and one day she "lay, legs opened to the light" (124). But Grandmother Spider becomes angry because she warns them about not having been pregnant. They have a lot of labours to help people and they mustn't have thought their own desires. Gradually, Naotsete again stresses her aim to be alone. And finally they decide to leave. Naotsete says to Uretsete: "We aren't happy together. I think we should share whatever we still have in our bundles and then separate. I have many things left in my bundle. Look ... here are domestic animals I will share them with you, but remember that they will take much caring for." (125) But Uretsete refuses everything which is offered by Naotsete. Because she is afraid of her tricks again. So she takes one of the twin boys and "lyatiku, mother of the Indians, again refused she, thinking she and her children had all

they needed from her own bundle” (125). She decides to live with “all that the spider has given.” (126).

The story of Uretsete, stands Iyatiku, the corn mother and Naotsete tells the basic instincts of living existence, pride and jealousy. Naotsete believes that she is superior than her sister, Uretsete and leaves her. Yet Uretsete, Iyatiku creates a new world to herself and becomes the mother of native Americans. Uretsete has great importance in Pueblo ceremonies. Maria Moss (1993, 161) quotes Tyler’s statement “Iyatiku remains beneath in the four chambered underworld, from which she first passes on information at the time of the Emergence. She receives the death back again when they return to her realm.” Especially in Keres society Iyatiku, a perfect ear of corn, is respected as a life giving power. Keres society accepts the colour of Corn Woman, Iyatiku, as a yellow and yellow is the color of woman for them. Allen states in “Sacred Hoop”, “Keres women paint their faces yellow on certain ceremonial occasions and are so painted at death so that the guardian at the gate of the spirit world, Naiya Iyatiku (Mother Corn Woman) will recognize that the newly arrived person is a woman” (1986:226). In her healing process, Ephanie remembers the story of Uretsete and identifies herself with her :

She raised up in hope. Rose each dawn to watch eastward, make an offering of golden corn meal to the dawn. She held it to the sun. She gave it to the wind... Ephanie’s true name (was) Yellow Corn Woman. (173)

After Ephanie moves to Oregon, the Northwest and understands her identity as a Yellow Corn Woman, “knowledge grew within her like the sun.” (179) Corn Woman is the goddess who is responsible for the creation of women and Ephanie does create an unlimited process of creation to herself alone. Moss (1993; 164) emphasizes “Realizing that she is endowed with the ability to “think” and “create”, Ephanie finds a new affirmation of life within herself.” When Uretsete creates a new world for her people, there is no male domination and she creates her earth without a man. Like Uretsete, Ephanie finally understands that she has own world without Stephen, or Thomas or any man.

Eventually, Ephanie determines to face up the reason of assimilation and Ephanie’s self - loathing shows itself in the dialogue with Teresa. In her conflicts,

Ephanie tells that she does not have a point of view like Teresa's white friends. Ephanie and her ancestors have experienced the assimilation, exile, cultural conflict, insult so white people who do not have any idea about these must not express their feelings about Indians with prejudgments. Ephanie states:

I know that so much that's awful, horrifying, has happened. I read the same books your friends read. I even listen to some of the same people Indian activists, experts, anthros, media people, radical politicians. But somehow I can't shake the feeling that what I think, based on what I know, what I have lived in my own life, isn't much like what your friends think when we hear the same story.(146)

Although Ephanie is mixed blood woman, she is not an observer the cultural distress and assimilation of Indian people; besides she herself listens to the stories of Indian people and experiences most of these conflicts in her own life. Throughout the novel, Ephanie has expressed her dilemmas for the first time after this dialogue and continues:

I don't know who to be, how to judge anything. I can't come to easy solutions. There's always someone or something in my own life that contradicts any judgment I ever make ... What do you do when you love everybody on every side of the war? (146)

Nothing is simple for Ephanie. She does not belong to both culture, neither Indian nor white. Furthermore, she does not want to leave the other side when she finds a side. Yet she finds her ultimate identity in Native American culture with the help of traditional stories. After she falls of the tree, she begins to think that she loses her own judgment and the lack of confidence rules to her life.

Like Ephanie, her family is marginalized from their own culture and they have not a relationship with the family. As Ephanie's mother has married a stranger, they ignore the existence of Ephanie's family:

People didn't come to their house on Feast Day, not oven the relatives who would have been expected, required by duty, to come and eat on that

certain, central day. They were shunned. not overtly denied, confrontation was not the people's way. But covertly. (150)

Even on important and ceremonial days, her people do not visit Ephanie's family. Ephanie is first assimilated by her own people. And then what is Ephanie's guilt? Ephanie inherited a half identity from her grandmother and mother so she undertakes the mixed-blood without having any obligation. In her future life, she has shadows because of not sense of belonging and the only guilty is not white half. The reason for Ephanie's lost in shadows is also Indian half which cannot hug Ephanie.

Ephanie remembers the story of Indian people who mocks with the traditions and causes the evils in her subconscious; Ephanie blames on her Indian half because of assimilation and recalls the bad side of evil Indian people's stories:

She had listened to the older ones talking about those who had loved too much to ever leave, of lakes that dried up when the lake katsinas left for other places. Lost, beyond recall. Had seen that happen, the lake vanished in the dirty air of what at Guadalupe they called bad thoughts. They said the angry, jealous people did that.(152)

Ephanie mentions about the existence of evil people in Indian stories, yet she continues to emphasize the importance of having traditional values. As it is stated Native Americans respect the Grandmother Spider and she helps and guards them. But if they retreat from their culture, Grandmother Spider punishes them. Ephanie recalls a story about people who humiliates Grandmother:

Hating themselves and their futility they had begun to kill themselves and each other. Wanting to be done with the old ways, the holy things, they had lately begun to hate the Spider, to ask why their God was not a man. (152)

Ephanie's letter to her daughter has an important role in novel. Ephanie who is brought up with the stories of her Grandmother, now she herself writes to her daughter and wants her to be alert to her culture. She mentions about the white

who drive Indians from their land, starting “I am writing to you to tell you some stories” (157). Like a culture messenger she writes to Ben :

You know the joke about how when the white man came he had the Bible and the Indian had the land, and now the Indian has the Bible and the white man has the land? Well, I’ve been thinking about that... We always laugh when we tell it. And we always know it isn’t exactly so. Certainly the Bible isn’t ours. Or if it is, it’s ours to prove that God likes whites more than Indians. We aren’t even in it ... (157).

Like Thought Woman, Ephanie thinks and begins to remember the relationships between events. In her self - healing process, she recalls, understands the links and begins to awaken. She tells the joke about white and Indian because she wants Ben to preserve her identity being aware of everything. She does not hope Ben to have the same cultural conflict like her mother. According to joke, mentioned about in letter, the white takes all possessions of Indians and gives theirs instead. This is a clear evidence of assimilation. Furthermore, Christian male God does not like Indians, for Ephanie because if does not, he does not give permission to white’s pressure on Indians. The White humiliates Indian because they first oppress to accept their own rules forcibly and then criticize Indians because of their living conditions. Ephanie also retells this force to Ben in letter:

They took away our food; and gave us their food instead. ... But the strange part is this: they took it and they didn’t keep it for themselves. They just lost it keep it for themselves. They just lost it ... they came back and scolded us. “Why are you eating that lousy food?” they said. “Don’t you know it isn’t good for you? And why do you drink so much booze? Don’t you know that Indian can’t handle booze? You better learn how to eat right and lay off the bottle. (157 - 158)

The white blame Indians about malnutrition and poor life style. But Indians whose all nutrition corn, squash, beans, herbs, condiments, meat are taken away do not have another choose to eat white’s foods “sugar, white flour, macaroni, rice”. They have to construct their lives according to dominant white culture. For

years, Ephanie has difficulty in apprehending the reason of her depression and now she awakens and wants to share her ideas with Ben so that Ben cannot experience her mother's conflicts.

In Ephanie's awakening, she puts all the pieces together and she understands why people think "The only good Indian's a dead Indian" (162). She apprehends at last that the white torture to Indians to suppress their own fears:

So she understood them. The people like Teresa's friends. Who could never replace within what they had lost. ... not really did they see Indians. They saw only their own hopeless fear. Their own unowned rage. Their own unfelt grief.... So they hated Indians. ... Talking of the victimization they would not own. ... who have always tried to make us believe that only in pain and sorrow, only in rage and weakness, only in self-destruction and self-torture would we be free. (158)

When Ephanie compares the white and the Indian, she realizes that both cultures have depression in its history. Yet the white colonize the Indian's dreams. The more Ephanie understands, the more comfort she has:

Of course we are victims. Who isn't? .But we have a history too. We didn't just stand there and have all of this done to us. We helped the cause along. We are not victims. We are co-creators.... We could have done a lot ... Now they've got our land and our water and our air, they want all of our power, all of our dignity, all of our ideas, all of our rage, all of our grief. (159)

Ephanie confronts the condition of Indian's own position and begins to fight the idea of oppression of white people. She apprehends her situation as an Indian woman as she states; "what's the use of awareness if it only leads to more of the same thing? I mean the words are different but the song's the same" (143). Catherine J. Lipnick (1996:524) states "Enraged by their colonization of her humanity, Ephanie articulates the violation she feels in response to their insensitivity." Now, Ephanie refuses the validity of White people's knowledge and prejudices about Indians. The white construct the poor categories for Indian but Ephanie, in her new look, destroys them. Lipnick (1996:527) comments that

“In response to the dehumanization that results from the unexamined implications of political interests in people who become just objects of oppression, Ephanie articulates accountable responsibility in order to reclaim the power of self-determination that is continually denied her.” Accepting not to be “a victim” makes Ephanie comfort because she identifies not only Indians but their political position. They have to accept rules. So Indians have the responsibility for assimilation. Now Ephanie is aware of what and who the wrong are and accept the identity of “Indianness”, rallying herself with them “we”.

Although Ephanie realizes the historical pressure of whites and its reasons, she is not happy. Now she is ashamed of her experiences, thinking “I must die. I must die so I won’t get them all dirty” (162). Ephanie decided to commit suicide to get away all the shadows in her life. In her sanity, she prepares her death scene carefully:

Where she seldom went, leaving her clothes and coat slung wherever they happened to land. Where she went now, rope in hand... She estimated the height shrewdly. Returned to the kitchen for the knife, a chair. Cut enough rope for the job with her knife. Put the knife in her backpocket. Absently. (162)

After all preparations, she draws the rope around her neck and “kicked the stool out from under herself with her moccasined toe” (163). As soon as the rope cuts off her breath, Ephanie repents, “Oh god. What have I done” (163) Ephanie struggles to survive herself for a while. Then suddenly she “saw out of the corner of her eye a large spider lodged in the far corner of the closet. That seemed to be watching her” (163). Holy Grandmother Spider comes to help Ephanie. She watches what Ephanie does. Although Ephanie attempts to hang herself, saying the racist motto “the only good Indian’s a dead Indian”, at the last moment she sees a Grandmother Spider. Now, Ephanie is in trouble and Grandmother is there for guiding her Granddaughter and this makes Ephanie realize the strong desire for life : “I won’t die... I will live... thanks, Grandmother. I think I’m going to be all right.” (164). On the edge of death, Ephanie survives herself with the image of Spider Grandmother and her attempt becomes the turning point of her healing.

After Ephanie understands the importance of her life, she always remembers the traditional Indian values which help her to find her identity. The fourth part of the novel begins with a prologue which narrates the existence of Grandmother Spider and War Twins. Allen chooses to tell Grandmother Spider's guidance for her people. Allen foreshadows the beginning of Ephanie's healing process with retelling the Spider Grandmother's entity:

It is said that one who is uninitiated, who walks a certain path might come upon the Spider. She will be sitting near her shrine, which is a cavern or a small opening in the ground. Often the path is guarded by her grandsons, the Little War Twins...

She will call you when she sees you coming down the path. She will say, "Are you here? You have come at the proper time. Come, come, grandchild with me. Come into my home with me. For me that you have come, you belong to me.(167)

As it has stated before, Grandmother Spider helps her children when they are in trouble. The prologue mentions that the Grandmother Spider and War Twins are ready to help if a person believes and respects them.

The more Ephanie thinks and remembers, the more clear lights begin to shine in her mind. Ephanie begins to write what she believes, remembers and realizes. She does not fight with her dilemmas anymore. Because pages "did not tell her she was wrong ... They did not sneer. They did not smile or pat her head, making in their silence openings for her blooming, belladonna, tobacco, nightshade, her blossoming within the shadows of isolation, calm at last, safe utterly beyond tears." (182) In fact, after Ephanie understands her position in Indian culture, she starts to write with the responsibility of maintaining the tradition. She has experienced lots of difficulties as a half breed position and now she wants to share her feelings with other women to inform them about the true way of gaining their true identity.

Ephanie makes her soul searching and overview her all life. But this time she is aware of her identity. She tries to understand the reason for her assimilation

and self-loathing. She faces to her all conflicts and dilemmas. In her awakening process, she firstly realizes her position and power:

Until finally she had submitted to the terror, to the dread. Head bowed like a burro in a sandstorm, trudged through the hours of waking. Grim in her stubborn determination to discover exactly the measure of the shadow that lay like plague on her life, like plague on the land she was born, to, could not leave, had left too many times. (183)

Although Ephanie tries to leave her land and traditions, she always turns back to her home. In her mind and heart, Spider Grandmother always calls her back to home. Now, in her healing process, Ephanie understands everything which form her shadows once upon a time.

Ephanie chooses to write for understanding deeply. Once she is healed, Ephanie's language ability is restored. Instead of oral tradition of Indian culture, she tries to share her own feelings with pages:

She know how it would go, as she poured over the books and the pages she had written about their lives all of their lives. The stories were clear. The dead spoke in her ears, whispering. (183)

Finally, Ephanie achieves to hear the "whispering" of traditional values. Since she does not know the native tongue, Ephanie has to write in English. But she is now aware of like its culture, English is not a language who provide Ephanie to freedom:

The language wasn't built for truth. It was a lying tongue. The only one she had. It made separations. Divided against itself. It could not allow enwholment. Only fragmentation.(190)

Yet through remembering Ephanie realizes the reality beyond the words. The stories embody the truth she looks for:

Stories, similes, piles upon piles of slick, wet, shiny metaphors that would breathe on their own, within themselves, among themselves, had to be made. And all the shattered fragments of all the hearts gathered carefully into one place. Tenderly cared for. Would grow. That truth.(190)

Finally, Ephanie understands the power of traditional stories. She tells her story in writing, because she knows now “the story of life is the story of moving. Of moving on” (210). After traditional women character’s power, now Ephanie encounter with sacred deities’ power and Spider Woman’s and her daughter’s existence empower Ephanie’s courage and she recreates herself again as an Indian woman.

It takes Ephanie a lifetime to understand the power of Grandmother Spider and traditions. She brings together all the stories told by Grandmother Shimanna and she understands that every story is a complementary part to make Ephanie’s life puzzle:

Everything was connected. Everything was related. Nothing came in that did not go out. Nothing was that did not live nestled with everything else : And this was how stories went what they had been for. To fit a life into. To make sense. Nothing left because there was no lace else to go. Nothing left out because everything was remembered everything was told. What had happened in time immemorial, as the old ones called that time before time, happened now. Only the names were different.(191)

In remembering Grandmother Shimanna and stories, Ephanie understands the relationship between the characters in the stories and herself. Time, place and characters are different but the fate is same. Like Corn mother, Ephanie creates her own world by remembering. Like her, she leaves the realm of man and stands alone. Like Kochinnenako, she is assimilated from her own community; she is raped; and like her, Ephanie restores her balance. Like Sky Woman, she must jump to gain the knowledge of identity.

At the end of the novel, Spider Grandmother speaks to new Ephanie. Once she is healed, one morning Ephanie opens her eyes and sees a woman who” was dressed in the old way and her hair was cut traditionally. (206) That woman says Ephanie “I have come to tell you a story. One that you have long wanted to hear.” (206). Grandmother Spider tells Ephanie the traditional Indian belief about existence and death, stating, “Whether the people are what you call alive or dead. Those are just words. What you call dead isn’t dead. It is a different way of

living” (209). According to Native Americans there is no beginning or end. They believe that people pass another form of living when they die and this is a transmission. Grandmother Spider calls Ephanie to a place where is full of knowledge. She states that it is not important what people believe about Ephanie. She calls Ephanie to see her “city” (210). She tells Ephanie that “the story” of life is the story of moving” (210) So like a life circle Ephanie should move and transfer her experiences by writing Grandmother Spider gives Ephanie a mission like she gave Uretsete and Naotsete once upon a time:

Your place in the great circling spiral is to help in that story in that work.

To pass on to those who can understand. What you have learned. (210)

Ephanie is a culture transmitter anymore. She has experienced assimilation, agonies, humiliations, dilemmas between two cultures, and religion; rape and she awakens. Now she is supposed to pass these to next generation to survive the culture. Grandmother Spider stresses her role in her story; “Give it to your sister, Teresa. The one who waits. She is ready to know.” (210)

Grandmother Spider states that she has been watching Ephanie. The only problem is that Ephanie misunderstands the experiences. Spider Grandmother calls Ephanie to Indian half to create a new world for herself:

Little Sister, you have jumped. You have fallen. You have been brave, but you have misunderstood. So you have learned. How to jump. How to fall. How to learn. How to understand.

We are asking you to jump again. To fall into this world like the old one, the one you call Anciena, sky woman, jumped, fell, and began in a world that was new. (211)

Ephanie endures all the difficulties bravely and Grandmother Spider wants her to jump again to Indian world where she can find her true identity. Now Ephanie knows the sense of belonging and she is invited to a new world. After Ephanie finds her ultimate identity in Indian culture her sisters visit her. Indian woman, Ephanie healed by the traditional stories makes a ceremony with her spider sisters:

And in the silence and the quieting shadows of her room, in her bed surrounded by books and notebooks and silence and dust, she thought. And the spiders in the walls, on the ceiling, in the corners, beneath the bed and under the chair began to gather.

And around her room filled with shadows. And the shadows became shapes. And the shapes became woman singing. Singing and dancing in the ancient steps of the women, the Spider. ... And she began to sing with them. ... She entered the song.

I am walking	Alive
Where I am	Beautiful
I am still	Alive
In beauty	Walking
I am	
Not alone	Entering. (213)

Consequently, Ephanie spins her own life web in the connections of her tribal community as a healthy and strong Native American woman. Allen reverses Ephanie's powerlessness by the traditional women stories which focus on the power of woman. Traditional women stories teach Ephanie that life is hard for every woman and the best thing that she can do is to walk in balance like her Grandmother.

CONCLUSION

Mixed blood Native American author Paula Gunn Allen emphasizes the importance of identity and healing through the traditional stories in “*The Woman Who Owned The Shadows*”. Allen is aware of Native American oral literary heritage and its implications and she places the mythic women character stories into a mythic framework and survives her protagonist Ephanie with her own traditions.

Allen’s Ephanie is healed from alienation. Ephanie becomes aware of the traditional women stories and gets new perspectives. Oral tradition and Native American stories which are told by her grandmother cure Ephanie’s illness both physically and psychologically.

I have tried to show how healing through Native American traditional stories work in Allen’s “The Woman Who Owned The Shadows”. Ephanie suffers from her mixed blood status and she is cut off from her own culture and people in modern life. Eventually, she loses her identity and she is caught up between realities and illusions. The power of traditional stories brings Ephanie unity and wholeness and she returns to her Indianness by the way of remembering. Unity and harmony of a person indicates the traditional belief of Native Americans as a “sacred hoop”. If a person cuts off her unification with her culture, she loses herself. So Ephanie loses her unity with her traditions and she is unable to protect her ability to see, look and hear her culture. Besides her cultural dilemmas, she is also raped; she is exposed to psychological abuse by the men in her life and this adds new traumas to Ephanie’s psychology. Also, Ephanie is pleased with her female childhood friend but social norms find the two females’ close relationship dangerous and she is alienated from her friendship. I have also shown the effects of rape and the prohibition of female sexuality on Ephanie’s psychology.

A young Laguna woman Ephanie finds her emotional stability and identity in Native American legends. She has dilemmas between Indian and white culture and seeks for a meaningful relationship to become a healthy person. She finds her

ultimate solution in her own insights with the helping of traditional women myths. She gradually regains her vision through the act of remembering the traditional stories and she becomes a real Native American woman with the connections of her heritage.

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