

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Amar Téliidji University of Laghouat
Faculty of Letters and Languages
Department of English



Native American Survivance and the Representation of Native American Literary Resistance:

A Postmodern Reading

Gerald Vizenor's *Bearheart: The Heirship Chronicles* (1990) as a Case Study

A Dissertation Submitted in Partial Fulfilment of the Requirements of the Degree of Master in
Civilization and Literature

Submitted by: Mihoub Guettaf

Board of Examiners:

-, chairperson
- Abdelkader Kourdourli, supervisor
-, examiner

Academic Year: 2022/2023

Dedication

A special dedication to everyone who reads this work.

Acknowledgements

I would like to express my sincere gratitude to my supervisor, Mr. Abdelkader Kourdourli, for his help, support, patience, encouragement, and valuable knowledge. His guidance and support were of great value, and his helpful comments and insightful remarks helped me in accomplishing my work.

Abstract

With Gerald Vizenor's invention of survivance, Native American literary resistance takes another shift. Many writers have embraced survivance; however, the concept still needs to improve in identifying its elements. This study aims to identify and highlight some of the elements of survivance. Additionally, it explains each element (storytelling, myths, tricksters, and religion) in the light of Vizenor's novel *Bearheart*. Moreover, it discusses the trickster as a postmodern linguistic technique. This study adopts an analytical approach because it is suitable for analysing the setting, context, and characters. After the analysis and discussion of the novel, it appears that Vizenor uses storytelling, myths, tricksters, and religion as elements of survivance.

Keywords: myth; Native American literature; postmodernism; storytelling; survivance; tricksters.

Table of Contents

Dedication	I
Acknowledgements	II
Abstract	III
Table of Contents	IV
List of Illustrations	VI
Glossary	VII
General Introduction	1
Chapter One: A Historico-Cultural Background of the American Natives and an Overview on Postmodernism	5
Introduction	5
1. The Pre-Columbian Era	5
2. The European Discovery of America (1492)	9
2.1. Early Contact	10
2.2. The Colonisation of the Land	11
3. American Natives and the U.S. Government	13
4. Native American Literature	15
4.1. Native American Oral Literature	16
4.2. Native American Writings	19
4.3. Native American Renaissance from 1967 to the Present	20
4.4. Contemporary Native American Literature	21
5. Postmodernism	23
5.1. How Can Postmodernism Be Defined?	24
5.2. Postmodern Society	25
Conclusion	28
Chapter Two: Survival and Survivance in <i>Bearheart</i>: A Postmodern Procedure	29
Introduction	29
1. What Is Survival?	29
1.1. How Can ‘Survival’ Be Defined?	29
1.2. Physical and Psychological Survival	31

2. What Is Survivance?.....	32
2.1. How Can ‘Survivance’ Be Defined?	32
2.2. How Is the Concept of ‘Survivance’ Framed in <i>Bearheart</i> ?	34
2.2.1. Storytelling	34
2.2.2. Myths	37
2.2.3. Tricksters	42
Conclusion.....	47
Chapter Three: Survivance and Postmodern Writing: Native American Resistance against Cultural Domination	48
Introduction	48
1. Native North American Religions.....	48
2. A Postmodern Reading.....	50
2.1. Scepticism toward Authority	51
2.2. Hybrid Characters.....	52
2.3. Multiple Perspectives	55
2.4. Intertextuality.....	56
Conclusion.....	62
General Conclusion.....	64
Works Cited	67
Appendices	76
Appendix A1	76
Appendix B1	78
Appendix A2	81
Appendix B2	83
ملخص.....	85

List of Illustrations

Figure 1. Map of the Different Migration Routes.....7

Glossary

Allegory: an allegory is a story within a story. It has a “surface story” and another story hidden underneath. For example, the surface story might be about two neighbours throwing rocks at each other’s homes, but the hidden story would be about war between countries. Some allegories are very subtle, while others (like the rock-throwing example) can be more obvious.

Assimilation: in anthropology and sociology, it is the process whereby individuals or groups of differing ethnic heritage are absorbed into the dominant culture of a society. The process of assimilating involves taking on the traits of the dominant culture to such a degree that the assimilating group becomes socially indistinguishable from other members of the society.

Clan: a group of families, especially in Scotland, who originally came from the same family and have the same name.

Community: a social group of any size whose members reside in a specific locality, share government, and often have a common cultural and historical heritage.

Cultural heritage: Culturally, heritage refers to the shared traditions, customs, practices, beliefs, values, and artifacts that define and connect a particular group or society, passed down from generation to generation, shaping its identity and providing a link to the past.

Folktale: Folktales are a kind of story that gets passed on from generation to generation. True folktales do not have a single author. They develop as different people tell them over time. As such, they are creations of “the folk,” or the people. Many folktales are very old. For generations the tales were spoken aloud and never written down. Storytellers would memorize the stories and keep them alive.

Formulaic language: is generally defined as multiword language phenomena which holistically represent a single meaning or function, and are likely mentally stored and used as unanalysed wholes, as are single words (Wood 30).

Identity: the state or fact of remaining the same one or ones, as under varying aspects or conditions.

Indigenous: used to refer to, or relating to, the people who originally lived in a place, rather than people who moved there from somewhere else.

Legend: in literature, legend means a traditional story or group of stories told about a particular person or place. Formerly the term legend meant a tale about a saint. Legends resemble folktales in content; they may include supernatural beings, elements of mythology, or explanations of natural phenomena, but they are associated with a particular locality or person and are told as a matter of history.

Myth: A myth is a classic or legendary story that usually focuses on a particular hero or event, and explains mysteries of nature, existence, or the universe with no true basis in fact. Myths exist in every culture; but the most well known in Western culture and literature are part of Greek and Roman mythology.

Mythology: a body of myths, as that of a particular people or that relating to a particular person.

Narrative: A narrative is a story. The term can be used as a noun or an adjective. As a noun, narrative refers to the story being told. It is the account of events, experiences, and details. It also refers to the story-telling process. As an adjective, it describes the form or style of the story being told.

Native American: also called American Indian, Amerindian, Amerind, Indian, aboriginal American, or First Nation person, member of any of the aboriginal peoples of the Western

Hemisphere, although the term often connotes only those groups whose original territories were in present-day Canada and the United States.

Native culture: Native culture refers to the diverse cultures of the indigenous peoples of North America. Native Americans have a rich and complex history that dates back thousands of years. Their cultures are deeply rooted in their connection to the land and to their spiritual beliefs.

Oral literature: refers to the the standard forms (or genres) of literature found in societies without writing. The term oral literature is also used to describe the tradition in written civilizations in which certain genres are transmitted by word of mouth or are confined to the so-called folk (i.e., those who are “unlettered,” or do not use writing).

Stereotype: is a set idea that people have about what someone or something is like, especially an idea that is wrong.

Symbol: in literature, symbols are often characters, settings, images, or other motifs that stand in for bigger ideas. Authors often use symbols (or “symbolism”) to give their work with more meaning and to make a story be about more than the events it describes. This is one of the most basic and widespread of all literary techniques.

Symbolism: is a loosely organized literary and artistic movement that originated with a group of French poets in the late 19th century, spread to painting and the theatre, and influenced the European and American literatures of the 20th century to varying degrees. Symbolist artists sought to express individual emotional experience through the subtle and suggestive use of highly symbolized language.

Tale: a story, especially one that might be invented or difficult to believe.

Tradition: a belief, custom or way of doing something that has existed for a long time among a particular group of people; a set of these beliefs or customs.

Tribe: a group of people, often of related families, who live together, sharing the same language, culture, and history, especially those who do not live in towns or cities

Trickster: Trickster is a word used to describe a type of supernatural figure that appears in the folklore of various cultures around the world.

Values: Values are basic and fundamental beliefs that guide or motivate attitudes or actions. They help us to determine what is important to us. Values describe the personal qualities we choose to embody to guide our actions; the sort of person we want to be; the manner in which we treat ourselves and others, and our interaction with the world around us. They provide the general guidelines for conduct.

General Introduction

In his book *Survivance: Narratives of Native Presence* (2008), Gerald Vizenor asserts that the theories of ‘survivance’ are elusive, obscure, and imprecise; however, survivance is invariably true and is likely to prevail in native practice and company. He claims that the nature of survivance is unmistakable in native stories, and is manifest in ‘narrative resistance’. Vizenor contends that the nature of survivance ‘creates a sense of native presence over absence, nihility, and victimry.’
(1)

The problem that is explored in this study is how Native Americans have resisted the white man’s cultural domination. Thus, the purpose of this study is to examine the phenomenon and concept of survivance, its constituent elements, and how it has helped Native Americans survive through white domination.

In order to undertake this study, a number of questions are asked:

- What major events mark Native American history in the United States?
- What is survivance and how is it presented in the novel?
- What is the relationship between survivance and postmodern writing?

While carrying out this enquiry, other sub-questions need to be asked:

- What are the techniques used to present survivance in the novel?
- Which characters in the novel emerge as successful embodiments of survivance?

These questions collectively contribute to a comprehensive exploration of the concept within the context of the chosen literary work.

A number of approaches were adopted to conduct this research, namely the qualitative, descriptive-narrative-historical, and analytical approaches. The descriptive-narrative-historical

approach is used in order to relate the major events which marked Native American history. This approach was also implemented to describe the events which unfold in the novel in order to grasp the relationship between the past and the present. The analytical approach, on the other hand, was employed to identify, examine, and interpret elements of survivance in the novel.

It is necessary here to clarify what is meant by 'survivance'. It means an active sense of presence over absence, deracination, and oblivion (Vizenor, *Aesthetics of Survivance* 1). Next, 'storytelling' is the art of shaping experience into meaningful form (McLuhan 23). Third, myths are culturally specific and traditional stories that are not true (Williams and Mitchell 1). Lastly, the trickster, according to Claude Lévi-Strauss, is a mythical figure who mediates between opposing categories, such as the sacred and the profane (Lévi-Strauss 37).

The primary motivation behind studying Native American literature is deeply personal. My initial interest was sparked by a deep curiosity about Native American culture, coupled with the realisation of a notable lack of research on Native American literature within our department. This personal connection serves as the primary impetus for my choice. Furthermore, this dissertation attempts to make a significant contribution to the field of research on Native American literature in our department.

A number of studies have focused on 'survivance'. First and foremost, Gerald Vizenor has introduced the concept of survivance as an active sense of presence over absence, deracination, and oblivion in *Aesthetics of Survivance* (8). He argues that survivance is more than mere survival and that it is characterised by the continuance of stories, vital irony, spirit, and moral courage. As for McClinton-Temple, she argues, in the *Encyclopedia of American Indian Literature* (2007) that Vizenor's concept of survivance challenges the dominant culture's stereotype of Native Americans as helpless and dying. She writes that the post-Indian, who consciously manipulates false images

in order to undermine them, represents the personification of survivance (). In his book *Deep Waters: The Textual Continuum in American Indian Literature* (2010), Christopher B. Teuton claims that Native American novels can be seen as a way to imagine the relationship of intellectual health to Native American cultural health, what Vizenor calls 'survivance.' He cites Vizenor's novel *Bearheart* as an example of a novel that explores the dangers of dogmatic thinking and the importance of survivance.

Next, in *Cartographies of the Voice: Storying the Land as Survivance in Native American Oral Traditions* (2016), Ivanna Sang Een Yi contends that storytelling is a method of physical and cultural survivance for Native American communities after colonial contact. She writes that the 'path' of the past becomes visible and audible through the storied land and that transmission of these stories and place names is essential for Native American survivance.

In an essay entitled 'Manifest Manners: Narratives on Postindian Survivance' (1996), James B. LaGrand demonstrates that Vizenor's concept of survivance is more about Native Americans being able to escape the 'curse' of modernist literary practice than in overcoming political, legal, or economic obstacles. He writes that Vizenor takes the reader on a descent into a discourse where the text is all and where modernism, structuralism, and the use of meta-narratives serve as the principal foes of native people living in a postmodern age.

In Eloína Prati dos Santos' *Red Criticism* (2002). Prati dos Santos asserts that Vizenor's concept of survivance is a way for Native Americans to resist the dominant culture's perception of them. She claims that Vizenor's post-Indian mixed-bloods possess tribal but not national values, and that this is why Vizenor's writing troubles other Native writers.

Furthermore, in *Tricksters, Captives, and Conjurers* (1999) Zubeda Jalazai maintains that Vizenor reinvokes the trickster from Native American oral tradition to represent the fluidity of

meaning in language and identity. She writes that Vizenor's trickster is 'liberation', 'a loose seam in consciousness', 'that wild space over and between sounds, words, sentences and narratives,' and 'post-Indian simulations of tribal survivance'.

The concept of survivance is a complex and multifaceted one, but it is central to the understanding of Native American literature and culture. However, from the previous literature, it appears that there is a notable gap in defining and explaining the elements of survivance.

This dissertation will be divided into three chapters, each assigned to a particular purpose. Chapter one will provide a concise historical introduction to Native American history and culture. In this section, the rich and intricate tapestry of Native American heritage will be explored, tracing its origins and highlighting key cultural aspects that have shaped Native American societies in the United States over time. In chapter two, the novel *Bearheart* will be examined, with a particular focus on exploring the concept of survivance and its elements within the narrative. Through a careful analysis of the text, we will uncover how the novel portrays the survivance of Native American communities in the face of historical challenges and adversities. Finally, the important findings of the study will be reported in chapter three. This section will present the research outcomes and insights gathered from the examination of the novel's themes and characters in relation to the concept of survivance. Through a systematic exploration of these findings, the study attempts to contribute to a deeper understanding of the novel's significance within the context of Native American literature.

Chapter One

A Historico-Cultural Background of the American Natives and an Overview on Postmodernism

Introduction

This chapter seeks to lay out a historical-cultural background of the Native Americans, starting from their early settlements on the American continent until the twentieth century. This historical evolution will be divided into several eras. In addition, this chapter goes beyond merely orienting the reader by outlining a portion of Native Americans' past and connecting it to elements of Native American literature. It considers how different Native cultures view the past at the tribal and intertribal levels and how this has influenced the literary endeavours of particular Native authors. As Vine Deloria Jr said, 'If asked what Indians might call Native American Literature, we could answer simply, "ours".' (Madsen 1). Finally, this chapter will introduce Postmodernism broadly as it is necessary to understand its influence on contemporary Native American literature in general and the analysis of the novel under study.

1. The Pre-Columbian Era

Prior to the arrival of Europeans in the late fifteenth century, a wide range of complex and sophisticated civilisations had flourished across the American continent. These civilisations developed their own unique cultures, languages, and societies. They made significant contributions to the development of human knowledge and technology (Madsen 16).

Traditionally, it was believed that the Americas were sparsely populated by small, nomadic bands of people who lived lightly on the land. However, recent archaeological and anthropological research has challenged this view. Charles C. Mann presents evidence that suggests that the

Americas were home to a much larger and more diverse population than previously thought. He argues that the continent was not a wilderness but a patchwork of complex, sophisticated societies. These societies ranged in size from small villages to large urban centres, and they practised various agricultural, hunting, and fishing techniques. Additionally, they developed sophisticated technologies, such as irrigation systems, astronomical calendars, and complex art forms. Mann's work has shown that the traditional assumptions about Native American history were incorrect. The Americas were not a sparsely populated wilderness but a thriving continent with a rich and diverse culture. (Digiantonio 1)

Asian nomads who crossed the Bering Land Bridge, today known as the Bering Strait, are supposed to have been the first people to settle in the Americas. Over millennia, people migrated to every region of the continent. There is much disagreement over the precise timing of the initial human migration to the Americas. According to one theory, the earliest inhabitants belonged to the Clovis culture, whose sites date back to 13,500 years. However, ancient sites that date back to 20,000 years ago have been found, and genetic research suggests that the Americas were first settled between 40,000 and 13,000 years ago. Several waves of immigration have been proposed, not just one. It was an easy migration between the two continents. (Goebel et al. 2008).

In addition to the Bering Land Bridge theory, the following theories are worth mentioning. According to the Solutrean hypothesis, human beings first arrived in North America from southwestern Europe around the time of the Last Glacial Maximum. (Oppenheimer et al. 1). However, the Polynesian theory suggests that some of the first Americans arrived from Polynesia via a series of islands that stretched from Hawaii to Easter Island (Quiróz 1). The Japanese theory suggests there were coastal migrations from Japan to the Americas that helped peopling the land (Erlandson et al. 2). Meanwhile, the Atlantic theory suggests that some of the first Americans

arrived from Africa by means of boats. North-western Africans arrived in the Americas considerably earlier than Columbus and left a permanent cultural legacy in contrast to the Vikings. There were two waves of African immigration to the Americas. The initial settlers were Egyptians with Nubian or Ethiopian descent who dominated Egypt and Kush or Nubia between 800 and 650 BCE. They came in flows. Africans from Mali may have arrived a second time between the late thirteenth and early fourteenth centuries between the late thirteenth and early fourteenth century (Sertima 122-125, 138-139).

Scholars and researchers may argue about the first people's origins or their migration theories. However, they will agree that they had built advanced, cultured, and fascinating civilisations in the two Americas. Before the Europeans arrived, many great civilisations and empires existed, such as the Aztecs, Inka, Olmec, Maya, and Mississippian Culture.



Figure 1. Map of the Different Migration Routes¹

¹<https://misfitsandheroes.files.wordpress.com/2014/08/mv-final-map-ed.jpg>

Charles C. Mann challenges many of the traditional misconceptions about Native American cultures. He argues that the Americas were not the vast, uninhabited wildernesses once believed to be. Nevertheless, they were instead home to a wide variety of cultures and civilisations. He cites evidence from archaeological research to show that the Americas were home to large urban centres, sophisticated agricultural systems, and complex political and religious institutions. For example, the Mississippian culture was a complex and sophisticated civilisation that flourished in the southeastern United States from about 800 to 1500 AD. Native Americans built large earthen mounds, some of which are still visible today. They were skilled farmers and hunters, and developed a complex trade system. They also traded with other cultures in the Americas, including the Maya and the Aztecs. The Mississippians were also skilled artists, and their pottery and sculptures are highly prized today. They produced beautiful pottery that was decorated with intricate designs. They also carved sculptures of humans and animals, which are some of the most impressive examples of Native American art (Mann 68).

The population of this rich continent before the European first contact is a controversial topic, with estimates ranging from 8 million to 112 million people. In 1976, geographer William Denevan estimated that the pre-Columbian population of the Americas was about 54 million people. This estimate was based on several factors, including the land's carrying capacity, the known population densities of Native American societies, and the estimated size of the Americas (Denevan 30-31). However, more recent estimates have suggested that the pre-Columbian population of the Americas was much higher. In 2005, Charles C. Mann estimated that the pre-Columbian population of the Americas was between 60 and 112 million people. This estimate was based on several factors, including new archaeological evidence, the known population densities of Native American societies, and the estimated size of the Americas (Mann 68, 124, 132).

Different tribes and different languages were spoken in the Americas before 1492. One of the most comprehensive estimates states that there were 1,200 to 1,500 tribes in the Americas and that these tribes spoke over 1,000 different languages (Campbell 12). These estimates give us a general idea of the diversity of Native American cultures in the Americas before the arrival of the Europeans. It is essential to know that these tribes shared many similarities and differences, leading the Americas to diverse societies, languages, cultures, and religions. One of the great examples is the Chippewa Indians, also known as the Ojibway or Ojibwe. They are a Native American tribe living in North America's Great Lakes region (Mann 194, 195). *People of the Lakes* by Time-Life Editors discusses the Chippewa people in a number of ways. The Chippewa are resilient people who have a rich culture. They are skilled hunters, fishers, and farmers and have a deep connection to the land and the natural world. They are also peaceful people who prefer to resolve conflict through diplomacy rather than violence. However, the Chippewa have faced many challenges in recent years, such as the loss of their land and the erosion of their culture. Despite these challenges, the Chippewa remain proud and determined to preserve their way of life (Time-Life Editors 12, 14-39, 42-47, 64-75).

2. The European Discovery of America (1492)

In 1487, Christopher Columbus presented his plan to find a route to the East Indies through the sea to the queen and king of Spain. The monarchs agreed to finance his voyage. In 1492, 'Columbus's four principal objectives were to find a new route to Asia, to establish trade relations with the East, to spread Christianity, and to claim new territory for Spain' (Morison 109). They landed in the Americas, precisely in the Bahamas, on October 12, 1492.² This incident completely changed the history of the Americas and its people.

² <https://www.britannica.com/biography/Christopher-Columbus>

2.1. Early Contact

Christopher Columbus landed on the island of Guanahani in the Bahamas on October 12, 1492. He believed that he had reached Asia and called the people he encountered 'Indians.' Columbus and his crew were greeted by the Taino people, who were the indigenous inhabitants of the Bahamas. The Taino were peaceful, and they welcomed Columbus and his crew. Columbus and his crew exchanged gifts with the Taino and learned a little about their culture. Columbus believed that the Taino were a primitive people, and he thought they would be easy to conquer. Columbus's first contact with the people of Guanahani was a significant event in world history. It marked the beginning of the European colonisation of the Americas, and it had a profound impact on the cultures of the Americas (Columbus and Irving 7, 141). The relationship between Columbus and the Taino soon soured. Columbus began to demand tribute from the Taino, forcing them to work for him. Columbus and his crew also subjected the Taino to violence and abuse. As a result, the Taino population declined rapidly, and many died from disease or were killed by the Spanish (Cassin 8).

The arrival of the Europeans in the Americas was a watershed event, but it was not the only one. The Americas were already a dynamic and complex place, and the people who lived there had already been shaped by centuries of contact with other cultures. The diseases that the Europeans brought with them to the Americas had a devastating impact on Native American populations. It is estimated that as many as 90% of the Native American population died from diseases introduced by Europeans. European contact led to the loss of land, culture, and way of life for many Native Americans. Millions of Native Americans were killed, and many more were forced to relocate to reservations. The loss of land and culture profoundly impacted Native American societies (Mann 143).

2.2. The Colonisation of the Land

Europeans did not begin by colonising an untamed continent; instead, they first settled in Indian settlements that had already existed. They then used Indian guides to go along Indian trade routes into new lands. Probably, there would not have been any prosperous European settlements without Indian villages. Native chiefs had difficult decisions as soon as white men contacted them. Before it was too late, the locals failed to comprehend that European Christianity prevented the Europeans from viewing the Indians in a way that permitted a just or equitable bargain. They viewed Indians as barbaric, cultureless people who were only desirable as a source of slave labour (Neis 100). The French invaded from the north, while the Spanish invaded from the south and dominated the Caribbean, the Gulf Coast, and the American Southwest all the way to California. The English decided to travel and settle in the centre, to what is now the United States. Roanoke was the first English colony in North America, founded in 1585 by Sir Walter Raleigh (Kupperman 25-35). The colony was located on Roanoke Island, off the coast of what is now North Carolina. Ralph Lane led the colonists, and they numbered about 115 men, women, and children. Problems from the start plagued the colony. The colonists were unprepared for the harsh conditions of life in the Americas and soon ran out of food. They also had a conflict with the local Native American population (Breen and Hall 11).

However, Jamestown was the first permanent English settlement in North America. It was founded in 1607 by the Virginia Company of London. The colony was located on the James River in what is now Virginia. Captain John Smith led the colonists, and they numbered about 100 men, women, and children. The early years of Jamestown were difficult. The colonists faced disease, starvation, and conflict with the local Native American population. The colony survived and

eventually grew into a thriving settlement, though. This led to the establishment of thirteen colonies (Kupperman 13).

The relationship between the Native Americans and the English colonists in North America was complex and often challenging. On the one hand, the two groups relied on each other for trade and survival. The Native Americans provided the colonists with food, furs, and other goods, while the colonists provided the Native Americans with guns, ammunition, and other manufactured goods. On the other hand, the two groups also had conflicts. The colonists often took Native American land and resources, and brought diseases that killed many Native Americans. As a result, there were several wars between the English colonists and the Native Americans, including the Pequot War (1636-1637) and King Philip's War (1675-1676). Their relationship was shaped by several factors, including the different cultures of the two groups, the colonists' desire for land, and the diseases that the colonists brought with them. The relationship was often tense and conflict-ridden, but it was also essential to the survival of both groups (Kupperman 100-112).

The British were eager to overtake the land, and despite the challenges, they eventually prevailed. By the late eighteenth century, the British controlled most of North America east of the Mississippi River. However, the American Revolution (1775) ultimately ended British rule in America. The British conquest had a lasting impact on the continent, though. The British conquest of America had several consequences. First, it led to the displacement and dispossession of the Native Americans, who were forced to give up their land and way of life. Second, it led to the development of a new American identity, as the colonists came to see themselves as distinct from the British. Third, the British conquest had a lasting impact on the political and economic development of the United States.

The American Revolution had a profound impact on Native Americans. Some tribes sided with the British, while others fought alongside the colonists. The war led to the loss of land, the destruction of villages, and the deaths of many Native Americans. It also led to the weakening of Native American power and influence. In the years after the war, the United States government sought to assimilate Native Americans into American society. The government forced Native Americans to give up their land and move to reservations. The government also tried to force Native Americans to adopt American customs and practices. This assimilation policy often successfully destroyed Native American culture and independence. Today, Native Americans are still struggling to maintain their culture and traditions. They face many challenges, including poverty, discrimination, and lack of access to education and healthcare. However, Native Americans are also working to preserve their culture and traditions. They are fighting for their right to self-determination and for the recognition of their sovereignty.³

3. American Natives and the U.S. Government

The U. S. government has a long and often difficult relationship with Native Americans. From the forced removal of Native Americans from their homelands to the establishment of Indian boarding schools, the U.S. government has repeatedly violated the rights of Native Americans and their cultures. One of the worst experiences of Native Americans with the U.S. government was the Trail of Tears. In U.S. history, the Trail of Tears refers to the forcible removal of Eastern Woodlands Indians from the Southeast part of the country (including the Cherokee, Creek, Chickasaw, Choctaw, and Seminole tribes, among others) to Indian Territory west of the Mississippi River during the 1830s. According to estimates based on tribal and military records,

³ <https://www.encyclopedia.com/history/educational-magazines/native-americans-and-blacks-american-revolution>

during that time, some 100,000 indigenous people were forcibly removed from their homes, and some 15,000 of them perished on the voyage.⁴

Another example of the U.S. government's mistreatment of Native Americans is the Indian boarding schools. The government started putting children in far-off residential boarding schools in the 1870s in an effort to educate and assimilate American Indians into a 'civilised' culture. These youngsters ranged in age, came from thousands of houses, and belonged to hundreds of different tribes. Many people were forcibly removed from their families and villages, purged of all vestiges of their 'Indianness', and even prohibited from communicating in their native language with one another. Students received intensely structured training for domestic duties and trades until the 1930s. Many children spent years being cut off from their families, and these things had a generational effect.⁵

The U.S. government has also used violence and intimidation against Native Americans. In the 1890s, the U.S. Army massacred an estimated 300 Lakota men, women, and children at Wounded Knee Creek. This massacre was a direct result of the U.S. government's policy of assimilation, which sought to force Native Americans to adopt American customs and practices (Smith 107).

This treatment of Native Americans has had a lasting impact on Native American communities. Native Americans continue to face poverty, unemployment, and lack of access to healthcare. They also have lower life expectancies and higher rates of suicide than the general population.

⁴ <https://www.britannica.com/event/Trail-of-Tears>

⁵ <https://eusa.org/exhibition/away-from-home/>

4. Native American Literature

Literature conveys historical facts that history is unable to express. This is a truth that resonates particularly in the context of Native Americans since, up until the watershed years of the late 1960s and early 1970s, traditional histories either disregarded Indians or badly misrepresented them. History that did exclusively address Indian issues typically restricted its scope to the history of Indian policy or frontier conflict or, in the case of anthropological studies, to tribal histories with narratives that terminated before 1900. In contrast, Native American writing has expressed a different perspective on American history over time. It has expressed a distinct attitude toward historical ‘facts’ and a different understanding of the past itself.

Native American literature is a broad term that encompasses the oral and written literature of the indigenous peoples of the Americas. It is rich and diverse, reflecting the many different cultures and traditions of Native peoples (Deloria 1969). The scope of Native American literature is vast, covering a wide range of topics, such as the relationship between humans and the natural world, the importance of community, the struggle for survival, the history of colonisation and oppression, the preservation of Native culture, and the search for identity (Wiget 4-6). Native American literature is often characterised by its use of symbolism, allegory, and myth and often draws on traditional oral storytelling techniques. Native American literature can be beautiful and powerful, offering a unique perspective on the human experience. This makes it essential to study (Gunther 1).

Native American literature is essential to study for several reasons. First, it can help to challenge stereotypes and misconceptions about Native peoples. Second, it can provide a window into the cultures and traditions of Native peoples. Third, it can help us to understand the history of colonisation and oppression that Native peoples have faced. Finally, it is a rich and diverse

tradition offering a unique human experience perspective. In short, studying Native American literature can help us to understand Native cultures and histories, challenge stereotypes, and appreciate the beauty and complexity of Native American voices (Wiget 4-6, 11-12).

Native American literature often explores the relationship between humans and the natural world (Deloria 23). This relationship is often seen as reciprocity, with humans and nature depending on each other for survival. Native American cultures are often communal, and this sense of community is often reflected in Native American literature. Many Native American stories and poems focus on the importance of family, clan, and tribe (Krupat 12). Native Americans have faced many challenges throughout history, including colonisation, oppression, and forced assimilation. This struggle for survival is a common theme in Native American literature (Wiget 10). Many Native American writers have written about the history of colonisation and oppression that their peoples have faced (Deloria 24). Native American writers have sought to document this history, and raise awareness of colonialism's ongoing legacy. Many Native American writers have explored the search for identity. This search is often complicated because Native American peoples have been forced to assimilate into the dominant culture (Krupat 15).

4.1. Native American Oral Literature

Oral storytelling is the foundation of Native American literature. For centuries, Native American peoples have passed down their stories, myths, and legends through oral tradition. These stories were a way of preserving their culture and history, and they also served as a form of entertainment and education. Oral stories are characterised by oral transmission, formulaic language, audience participation, and symbolic meaning. The oral tradition has had a profound influence on Native American literature, and many Native American writers, both past and present, have drawn on the oral tradition in their work.

Oral transmission, formulaic language, audience participation, and symbolic meaning characterise oral stories. Oral transmission means that the stories are passed down from generation to generation through the spoken word. This means that they are constantly evolving as they are told and retold. Formulaic language refers to using repeated phrases and images in oral stories. This helps to make the stories easier to remember and perform. Audience participation means that oral stories often involve the audience when telling the story. This can be done through questions, comments, or even singing and dancing. Symbolic meaning means that oral stories often have symbolic meaning. This means that the stories can be interpreted on multiple levels. (Porter 11-12)

The Cambridge Companion to Native American Literature (2001) discusses the challenges of preserving oral literature. As oral stories are passed down from generation to generation, they are inevitably changed. This can be due to changes in language, culture, or even the individual storyteller's interpretation of the story. As a result, preserving the original form of an oral story can be difficult. For example, in *Wisdom Sits in Places: Landscape and Language among the Western Apache*, Keith H. Basso (1990) discusses how the Western Apache use stories to teach about their culture and history. He argues that these stories are not simply entertainment, but also serve as a way of transmitting cultural values and knowledge. John Bierhorst (1984) provides a collection of Native American folktales in his book *The Red Book of American Indian Folktales*. These stories illustrate how oral storytelling can be used to entertain, educate, and preserve culture. Bruce Lincoln (1983) provides a historical and critical overview of Native American literature in his book *Native American Literature: A Historical and Critical Introduction*. He discusses the different forms of Native American literature, including oral storytelling, and the influence of the oral tradition on Native American literature. A. LaVonne Brown Ruoff (1990) provides an

introduction to Native American literature in her book *American Indian Literatures: An Introduction*. She discusses the different genres of Native American literature, including oral storytelling, and the importance of oral storytelling in Native American culture.

Oral storytelling is based on specific elements that provide a strong message that sticks in the mind, among which we find myths, legends, and creation stories. They are essential to Native American oral literature. They provide a way to understand the world, teach moral lessons, entertain and inspire, and preserve the culture. They provide a way to understand the world. Myths and legends often explain natural phenomena, such as the earth's creation or the seasons' origin. For example, the creation story of the Navajo tells how the Navajo gods created the world. This story is a complex and sophisticated explanation of the origins of the Navajo people, the natural world, and the Navajo way of life (*The Cambridge Companion to Native American Literature* 11). Furthermore, many myths and legends teach moral lessons about right and wrong. For example, the Trickster Cycle of the Algonquian Peoples tells the adventures of a trickster figure, such as Nanabozho or Raven. These stories are often humorous and satirical, but they also teach moral lessons about the importance of being clever and resourceful. (Wiget 37)

Moreover, myths and legends entertain and inspire. They can be exciting and suspenseful, allowing people to escape from the everyday world. They can also be inspiring, providing examples of courage, strength, and wisdom. For example, the story of Pocahontas tells the legend of a Native American woman who saved the life of English explorer John Smith. The story is based on an actual event, but has been embellished over time to become a classic American legend (Ruoff 13). Besides, they preserve the culture. Myths and legends are a way of preserving the culture of a people. They pass on the stories and traditions of the tribe, and they help to keep the culture alive. In oral literature, myths, legends, and creation stories are often interconnected. For

instance, a myth about the world's creation might be followed by a legend about a hero born from the earth. These stories can help to create a sense of shared history and identity for the people who share them. (Bierhorst 15)

4.2. Native American Writings

Prior to the white men encounter, several North American tribes made pictographic accounts of rituals and significant occurrences, and the Maya of Mesoamerica kept their sacred literature in books. Most Native American literature, however, was transmitted orally. The advent of Native American authors paralleled whites' conquest of Indian territories and the following instruction of Native children in white-run institutions. Native American writing has a long and rich history, dating back to the oral traditions of the many different Native American cultures. Some of the earliest Native American writings were produced by missionaries and other Europeans who came into contact with Native peoples in the Americas. These writings often focused on documenting Native cultures, and languages and sometimes included translations of Native stories and poems. For example, a Moravian missionary, John Heckewelder (1743-1823) wrote about the Delaware people in *The History, Manners, and Customs of the Indian Nations Who Once Inhabited Pennsylvania and the Neighbouring States* (Wiget 141-142).

In the nineteenth century, several Native American writers began to publish their work. These writers included Sarah Winnemucca (1844-1891), who wrote about her experiences as a Paiute woman, and James Welch (1940-2003), who wrote about the Blackfeet people. These writers helped to establish Native American literature as a distinct genre, and their work helped to raise awareness of Native American culture and history. Winnemucca's book *Life Among the Piutes*, for example, is an essential historical document that provides insights into the experiences of Native peoples during the nineteenth century. (Ruoff 13)

In the twentieth century, Native American writing continued to develop, and many important new voices emerged. These writers included N. Scott Momaday (born 1934), who won the Pulitzer Prize for his novel *House Made of Dawn*, and Leslie Marmon Silko (born 1948), who wrote *Ceremony*. These writers helped to bring Native American literature to a wider audience, and their work helped to challenge stereotypes about Native peoples. For example, Momaday's novel *House Made of Dawn* explores the themes of identity, culture, and history, and it has been praised for its lyrical prose and its insights into Native American culture. (*The Cambridge Companion to Native American Literature* 11)

In the 1960s, a new generation of Native American writers emerged, and they began to explore new themes and styles. These writers included Simon Ortiz (born 1941), Gerald Vizenor (born 1934), and Joy Harjo (born 1951). Their work helped to expand the boundaries of Native American literature, and it helped to make Native American writing more accessible to a broader audience. Ortiz's poetry often uses traditional Native American forms and themes, and it has been praised for its beauty and insights into Native American culture. (Wiget 37)

Today, Native American writing is a vibrant and diverse field. There are many different voices and styles represented in Native American literature, and the field is constantly evolving. Native American writers use their work to explore a wide range of topics, including history, culture, identity, and politics. They also use their work to challenge stereotypes and promote understanding between Native and non-Native peoples. As a result, Native American writing is now an essential part of American literature.

4. 3. Native American Renaissance from 1967 to the Present

What has been called 'Native American Renaissance' in writing generally dates from the end of the 1960s with the release of N. Scott Momaday's *House Made of Dawn* (1968) and its

accompanying Pulitzer Prize. Considering the magnitude and the implications of Momaday's success, there is probably some justification for labelling Momaday's work as the beginning of the present age in Native American writing. However, it may easily be said that the actual beginnings of that so-called Renaissance date significantly earlier. It would better be labelled a continuum than a renaissance, given the problems have been the same for Native Americans and American Native writers during the past two decades and the last two centuries. The publication of Momaday's novel and its critical acknowledgement only served to bring the concerns of the Native Americans into more precise focus and to open wider the curtain of that stage where the work of Native American writers could be viewed (Wiget 296). Besides, this period was marked by the publication of a number of important works by Native American writers, including Leslie Marmon Silko's *Ceremony* (1977) and James Welch's *Winter in the Blood* (1974). These works helped to bring Native American literature to a wider audience, and they challenged stereotypes about Native peoples.

Native American Renaissance literature was also characterised by the emergence of a new generation of Native American writers who were experimenting with new forms and styles. These writers included Simon Ortiz, Gerald Vizenor, and Joy Harjo. Their work helped to expand the boundaries of Native American literature, and it made Native American writing more accessible to a wider audience (Ruppert 608–616).

4.4. Contemporary Native American Literature

Contemporary Native American literature is a vibrant and diverse field. Many different voices and styles are represented in contemporary Native American literature, and the field is constantly evolving. Native American writers are using their work to explore a wide range of

topics, including identity, community, history, culture, spirituality, and politics. They also use their work to challenge stereotypes and promote understanding between Native and non-Native peoples.

One of the most important themes in contemporary Native American literature is the experience of cultural loss and displacement. Many Native writers are writing about the loss of their traditional cultures and languages, and the challenges of living in a society that often marginalised and discriminated against Native peoples (Bush 12). For example, in her novel *There There*, Tommy Orange tells the story of a group of Native Americans who are coming together for a powwow in Oakland, California. The novel explores how these Native people are struggling to maintain their cultural identity in a modern world.

Another important theme in contemporary Native American literature is the importance of Native spirituality. Many Native writers are writing about the importance of their traditional religious beliefs and practices, and the ways in which these beliefs can help Native peoples to heal from the trauma of colonisation. For example, in her novel *Shell Shaker*, LeAnne Howe tells the story of a young Native American woman trying to reconnect with her culture and heritage. The novel explores how Native spirituality can help to heal the wounds of the past and to build a better future (Long Soldier 34).

Contemporary Native American literature is also exploring new forms and styles. Many Native writers are experimenting with hybrid genres that blend traditional Native storytelling forms with Western literary forms. For example, in her poetry collection *This Wound is a World*, Billy Ray Belcourt writes in a raw and visceral style that has been praised for its power and beauty. Belcourt's poetry often challenges Western notions of identity and belonging, and it offers a unique perspective on the Native experience (Belcourt 12).

The work of contemporary Native American writers is helping to shape the future of Native American literature. Their work is diverse and groundbreaking, helping to challenge stereotypes and promote understanding between Native and non-Native peoples. Contemporary Native American literature is a vital part of the American literary landscape, and it is sure to continue to be an essential force in the years to come (Orange 14).

5. Postmodernism

Postmodern philosophers have pioneered concepts such as the floating truth, science fiction, and the world of illusion. For instance, Jean Baudrillard and Friedrich Nietzsche denied the existence of truth as long as it is closely related to language, exaggeration, and metaphorical imaginative rhetoric. Thus, Baudrillard assured that the concept of ‘hyper-reality’ where something is authentic only when it moves within the media. Baudrillard’s nihilistic works, such as *The Illusion of the End* (1992), have received harsh criticism, claiming that the Gulf War (1991) was a media event; it was inaccurate and without war symptoms. (Carter 15)

Jacques Derrida also is one of the prominent philosophers of Postmodernism. He has criticised Western metaphysics, which represents the language and voice signifier. Hence, he pioneered prevailing concepts such as identity, essence, meaning, phenomenon, intelligence, sensitivity, realism, truth, certainty, culture, and speech (Thompson 30). Michel Foucault is also one of the pioneers of Postmodernism, who emphasised the concepts of discourse, power, and strength, believing that speech is effectively associated with scientific knowledge (Eribon 12). Foucault also calls for human liberation from the institutional power of the state.

Postmodernist philosophers have been striving to set off the main arguments of Western thought. They are tempted to undermine questioning, dispersion, and demolition to build new values. The risks of postmodernist philosophy started to reject the ultimate right and then led to

overlooking the distinction between religious matters and beliefs. In addition, considering the philosophy of religious diversity, this indicates no true religion or belief. Therefore, there is no pretension that someone's religion is right rather than other religions. Another protest is that postmodernist values consider God no longer the source of truth, but in humans, as Descartes believes, 'I think; therefore, I am.'⁶

Therefore, one of the appealing literary movements that came into existence is Postmodernism, which brought an absolute new paradigm in theoretical and conceptual thought. Postmodernism confirmed the breakdown of certainty and proved that there is no entire truth. Farhangpour and Abdolsalami believe that the human being is the output of history, society, and rationality instead of a natural donation and cultural outcome.

5.1. How Can Postmodernism Be Defined?

Postmodernism is a broad term that is used to describe a range of cultural and philosophical movements that emerged in the mid-to late-twentieth century. Postmodernism is often characterised by its scepticism of grand narratives, emphasis on difference and diversity, and playful use of irony and pastiche. One of the central tenets of postmodernism is the rejection of the idea of a single, unified truth. Postmodernists argue that there are multiple perspectives on the world, each with its own validity. This rejection of a single truth has led to a more pluralistic and relativistic view of the world. Another key feature of postmodernism is its emphasis on difference and diversity. Postmodernists argue that there are many different ways of understanding the world and that no one perspective is privileged over another. This emphasis on difference has led to a greater awareness of the experiences of marginalised groups, such as women, people of colour, and people with disabilities. Finally, postmodernism is often characterised by its playful use of

⁶ <https://www.britannica.com/topic/cogito-ergo-sum>.

irony and pastiche. Postmodernists often use irony to undermine the authority of traditional texts and ideas. They also use pastiche to combine elements from different cultures and historical periods in new and unexpected ways. (Brann 4-7)

More importantly, the postmodern theory critiques the representation of the modern belief that view mirrors reality, emphasising perspectivists' arguments and affording partial perspectives on their objects. Also, all cognitive representations of the world are historically and linguistically treated (Lyotard 74). Samuels considers the notion of postmodernism as a culturally prevailing concept that permits the coexistence of other disparate attributes to exist synchronously within the core of postmodernism.

Postmodernism emphasises that social realities are functional, creating and recreating in response to environmental stimuli. The reintegration of different aspects of different cultures is typically portrayed as an aesthetic expression of postmodernism and may be reflected in media content. The discourse of postmodernism also manifests itself in the discipline of theory and emphasises the critique of modern theory and arguments for a postmodern split in view (Brown 10-25).

Indeed, modern theory deriving from the philosophical ideas of Descartes, through the Age of Reason, to the social theories of Marx and Weber is criticised for its search for knowledge creation and universalising pretensions. In contrast, advocates of modern theory attacked postmodern values and relativism, nihilism, and irrational values.

5.2. Postmodern Society

Postmodernism emerged in painting and architecture before moving to philosophy, literature, art, technology, and knowledge. Postmodern theory has occupied all the disciplines, including literature, criticism, art, philosophy, ethics, education, sociology, anthropology, culture,

economics, politics, and architecture (Carter 15). Postmodernism involves a set of philosophical perspectives, proving that postmodernism is evidence of space in the absence of modernity itself. The historical perspective shows the postmodern withdrawing from modernity or denying some aspects. In this vein, the modernisation of Western society, for all its industrial, bureaucratic, and secular features, has contributed not only to a restrained turn down in morality, spirituality, humanity, and the sense of community but an inescapable rise in crime, drug abuse, mental illness, and alienation (Brown 22).

Postmodern texts often emphasise both the author and the reader. Nevertheless, postmodernist writers tempt to pull the voice from the author to allow the readers to interpret texts. Rosenau argues that ‘no longer is the reader a passive subject to be entertained, instructed, or amused. S/he can attribute meaning to the text without consequence or responsibility (Rosenau 25). This does not mean the reader’s voice is prosperous, as the reader interprets the same literary dialogue differently. Even though the author’s voice has been taken away, he is not released to write a text; even his text is individually interpreted by multiple readers.

Furthermore, Lyotard admits that scientific knowledge never represents the entirety of knowledge, and also society and culture, because culture does not represent the integrity of communities. According to Rosenau, the postmodern being has an anonymous and ambiguous existence. He writes:

S/he will be a person but will not be held accountable for events, actions, or outcomes; nor will s/he be the author of ‘caring’ relationships (humanist) or creative individualism. S/he will be so independent of all identifiable truth-seeking perspectives that s/he is, in short, no subject at all. (Rosenau 53)

The postmodern society represents individuals who are satisfied with their lives but are not interested in social matters like marriage, family, church, and nation. They are associated more with their personal needs, beliefs, and values. They also long to achieve a meaningful life simply because they are uncertain about what is significant in life and what is real (Reichenbach 37). As a result, postmodern society allows individuals to embrace new values, beliefs, and attitudes (Inkeles et al. 53). Postmodern individuals are highly subjective, supporting secular-rational authority and neglecting traditional sources. As they shifted from formal authority, they favoured independence and freedom. Inglehart points out that material conditions might influence behaviours and attitudes, provided that they manifest a more comprehensive social environment. Bauman argues:

Postmodernity (and in this, it differs from the modernist culture of which it is the rightful issue and legatee) does not seek to substitute one truth for another, one standard of beauty for another, one life ideal for another. Instead, it splits the truth, the standards and the ideal into already deconstructed and about to be deconstructed. It denies in advance the right of all and any revelation to slip into the place vacated by the deconstructed/discredited rules. It braces itself for a life without truths, standards and ideals. (Bauman ix)

As for Spurrett, he denied that natural science is a barrier to philosophy and believed that science is at the heart of the postmodern condition. The postmodern individual does not prefer one absolute truth, but instead, he believes that the truth may not always be perceived and existing ideals should be examined. Although postmodernism manifests itself within unreal standards and objectives, the postmodern society follows the same direction. Therefore, lack of truth makes the individual unable to set an absolute which certainly makes them less confident in considering facts

in the future while living in the present (Steiner 141). Some philosophers are explicitly sceptical about truth-related progress in philosophy. Kenny claims:

Philosophy is not a science, because progress in philosophy is not a matter of expanding knowledge, of acquiring new truths about the world. [...] It is indubitable that we know some things that the great philosophers of the past did not know. But the things we know that they didn't know are not philosophical things. (Kenny 16)

These philosophers agreed that philosophy neither compiles entire knowledge nor reveals any propensity to combined convergence. Dietrich argues that 'philosophy is, except for some modernising, the same now as ever. It has not progressed one iota.' (Dietrich 333).

Conclusion

This chapter has attempted to provide a brief historical-cultural background of the Native Americans from the early settlements extending through the twentieth century. Furthermore, the chapter has given an overview of Native American literature including the oral and the written forms. Moreover, the concept of 'Postmodernism' has been introduced for its importance in understanding contemporary Native American literature. The following chapter will highlight how survival and survivance are used by Gerald Vizenor in his novel *Bearheart the Heirship Chronicles*.

Chapter Two

Survival and Survivance in *Bearheart*: A Postmodern Procedure

Introduction

Rachel Bryan-Auker says, ‘Survival says, “they wanted us to die, and we did not.”’ She adds, ‘Survivance says, “not only we did not die - we live.”’ This chapter seeks to explain survival and survivance in an attempt to show the difference between the two concepts. More importantly, the primary concern of this chapter is to spot, show, and highlight how survival and survivance work and are used by Gerald Vizenor in his novel *Bearheart the Heirship Chronicles*.

1. What Is Survival?

In this section, the concept of ‘survival’ will be defined. Additionally, its two main types will be explained.

1.1. How Can ‘Survival’ Be Defined?

According to the *Macmillan English Dictionary*, the word ‘survival’ means the fact or state of continuing to live or exist, especially in difficult conditions. The verb ‘survive’ carries various meanings. First, the verb means to live despite an injury, illness, war, etc. Second, it means to continue to exist, especially in difficult or dangerous situations. Third, it means to manage to deal with something difficult or unpleasant.

Actually, the word ‘survive’ literally means ‘to live beyond.’ The verb derives from the Latin words *super* and *vivere*, which both mean respectively ‘above, over, or beyond’ and ‘live’. The Latin verb *supervivere* was created by combining these two terms. Over time, it changed into the Provençal words *sobrevivre* and *sourvivre*. This became ‘survive’ in the English language

following the Norman Conquest. Later on in the sixteenth century, the noun 'survival' was created from verb 'survive'.

Both the law and the Church valued the concept of 'living beyond', and both popularized the conception of 'survival'. In legal terminology, the term 'survival' referred to the issue of property inheritance by people who lived beyond the property's borders. However, in the Church, the term was used to convey the idea that the soul might live on beyond the life of the mortal body.

Along with these definitions, 'survival' also meant to live beyond a specific event, such as an illness or trauma. In the twentieth century, the term conveyed a variety of new ideas. Because of the tremendous risk involved in the widespread movement of troops during times of war, it was considered that planning for survival in the event that a ship or plane went down could be preferable to hoping for the best. For example, during World War II, the phrase 'survival kit' (a pack comprising first-aid supplies and other necessities for keeping yourself alive) was first mentioned. Pilots of the first human-crewed rockets developed after the War were confined to a 'survival capsule' that could be detached if the rocket lost control. At about the same time, climbers started using plastic 'survival bags' to protect themselves from the elements in case they had to spend the night on an icy peak.

In *Bearheart*, Vizenor puts his characters in several challenges in which they fight tooth and nail to survive. Throughout their quest, characters must survive culturally, physically, and psychologically. From the very beginning of the novel, characters face many challenges and obstacles to survive. Starting with the Cedarfair family surviving the war for generations against the federal government and ending up with Proude Cedarfair escaping from evil into the fourth world.

1.2. Physical and Psychological Survival

Physical survival is the ability to maintain the basic needs of the human body in order to stay alive. These needs include water, food, shelter, clothing, etc. The environment had a significant impact on the physical culture of Native Americans before European contact. Archaeologists divide the prehistory of Native Americans into four periods based on environmental conditions and how people made a living. During the Paleo-Indian period (about 12,500 to 10,000 years ago), the American Northeast, for instance, was a cold tundra inhabited mainly by large mammals due to the proximity of large glaciers. During that time, Native Americans were primarily hunters who relied on stone tools such as projectile points, knives, and scrapers. They used the meat, bones, and hides of the animals they hunted for survival. The primary concern of the Native Americans was physical survival through hunting (Vecsey 84).

In addition, physical survival refers to resisting and surviving physical pain, such as injuries, burns, and illnesses. In *Bearheart*, a great example is Sister Willabelle who survived a plane crash in the jungle. She manages to survive after worms and leeches devour her body. She says, ‘Somewhere down that dark river, in that jungle, the fish and worms have reproduced millions of me, millions more with bits of my flesh’. She adds, ‘I was the sole survivor and followed the rivers for more than two weeks before I was rescued.’ (Vizenor 40).

As for psychological survival, it is to maintain mental and emotional well-being in facing challenges or life-threatening situations. It is just as important as physical survival, and can be as difficult to achieve. Factors such as stress, trauma, and loss can threaten psychological survival. In the novel, characters like Proude Cedarfair and Sister Willabelle manage to survive psychologically. Despite all the losses and chaos around him, Proude Cedarfair maintains a calm

personality throughout the novel. For example, Sister Willabelle goes through hell. Scars are all over her body. She says, 'I still see myself in the mirror without scars.' (Vizenor 40).

2. What Is Survivance?

In this section, the major theme of 'survivance' will be first explained. Then it will be critically analysed as it is employed in *Bearheart*.

2.1. How Can 'Survivance' Be Defined?

Anishinaabe scholar Gerald Vizenor coined the term 'survivance' to describe the ways in which Indigenous people have maintained their cultures and identities in the face of colonialism and assimilation. He argues that survivance is more than simply survival. It is a creative act of resistance that affirms Indigenous ways of life. Vizenor defines survivance as 'an active sense of presence, the continuance of native stories, not a mere reaction, or a survivable name. Native survivance stories are renunciations of dominance, tragedy and victimry.' (Vizenor vii). Survivance is more than just surviving, safeguarding Native heritage legacies and preserving and reviving Indigenous culture and knowledge, by anchoring presence with the strength of language (Abreu 1).

Vizenor argues that simulations of survivance can transform the image of the Native American from one of weakness to one of strength and endurance. This is important because the dominant culture's representations of Native Americans often depict them as helpless and dying. Vizenor's concept of survivance challenges this stereotype, and shows that Native Americans are strong and resilient people (Velie 218). Moreover, in *Aesthetic of Survivance*, Vizenor writes about survivance:

Theories of survivance are elusive, obscure, and imprecise by definition, translation, comparison, and by catchword histories, but survivance is invariably true and just in native

practice and cultural company. The nature of survivance is unmistakable in native songs, stories, natural reason, remembrance, traditions, customs, and clearly observable in narrative sentiments of resistance, and in personal attributes such as the native humanistic tease, vital irony, spirit, cast of mind, and moral courage. The character of survivance creates a sense of native presence and actuality over absence, nihility, and victimry (Vizenor 1).

This quote indicates that ‘survivance’ consists of many elements. Vizenor emphasises the importance of storytelling and language in the process of survivance. For Vizenor, stories are not simply accounts of the past but also tools for shaping the future. By telling their own stories, Indigenous people can reclaim their identities and assert their presence in the world (Vizenor 1-2). Vizenor's concept of survivance has been influential in Native American studies. It has been used to challenge the dominant narrative of colonialism, which often portrays Indigenous people as victims. Survivance affirms the strength and resilience of Indigenous people and their cultures. Survivance relates to the belief that Native American cultures have not only survived the process of colonisation, but have also discovered ways to resist and persist despite immense adversity. This issue is commonly explored through stories of individual and community resilience and how Native American groups have retained their cultural traditions and identities in the face of persistent oppression (Gannie 20).

In order to better understand survivance, it is very important to understand the concept of victimry. Vizenor defines victimry as ‘the state of being or becoming a victim, a state of mind that is always defeated, always waiting for someone to save them’. He contrasts victimry with survivance, which he sees as an active and creative process of resistance (Vizenor 10). This means

that people can survive. However, they have the choice to be victims or actual survivors by embracing the idea of survivance.

2.2. How Is the Concept of ‘Survivance’ Framed in *Bearheart*?

Many Native American writers, including Gerald Vizenor, use many Native American core elements such as storytelling, tricksters, myths, and irony to show survivance in their writings. In *Bearheart*, Vizenor uses several elements, methods, and techniques to show and represent the Native American survivance, such as storytelling, myths, and tricksters.

2.2.1. Storytelling

According to the National Storytelling Network¹, storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener’s imagination². According to the *Cambridge Dictionary*, storytelling also means the art of telling stories³. More importantly, storytelling is considered a core element in Native American culture.

Native American culture is known for its rich oral storytelling tradition. Instead of writing down their history, customs, rituals, and legends, Native Americans passed them down from generation to generation through recounted oral stories. These powerful tales are often told by tribal elders to younger generations. They teach tribal history, entertain, and preserve the culture. Each time a Native American story is told, it helps to keep the culture alive. It also cultivates the tribe's verbal language and gives meaning to its history. The stories teach life lessons about love, leadership, honour, and the symbiotic connection between humans and the natural world. In other

¹ The National Storytelling Network is a membership organization made up of individuals and organizations involved in storytelling.

² <https://storynet.org/what-is-storytelling/>

³ <https://dictionary.cambridge.org/dictionary/english/storytelling>

words, Native American storytelling is a vital part of the culture. It helps to preserve the tribe's history, language, and values. It is also a way to entertain and educate younger generations.⁴

Native American storytelling is a rich and diverse tradition that has been passed down from generation to generation for centuries. Stories are told for many reasons, including entertaining, educating, teaching moral lessons, and preserving cultural heritage. Native American stories often feature common themes, such as the creation of the world, the relationship between humans and nature, and the importance of community and cooperation. Stories may also feature trickster figures, such as Coyote, who teaches lessons about wisdom, humility, and perseverance. Native American storytelling is a rich and important tradition that serves many purposes. It is a way to recount the history of the people, teach cultural morals and values, explain the supernatural and peculiar aspects of animals and the environment, and entertain. Storytelling also helps people to connect with each other and their culture⁵.

In *Bearheart*, Vizenor, as a Native American writer, uses one of the famous Native American techniques, which is a-tale-within-a-tale, also known as a 'frame story'. This technique is common in Native American literature. A-tale-within-a-tale is a literary device in which a character within a story tells another story. This technique is used in many types of writing, including novels, short stories, memoirs, movies, and television shows.⁶ Characters such as the narrator, Proud, Big Foot, and Sister Willabelle, even the Evil Gambler tell their stories within the main story. This makes the listeners to the story captivated in the first place and the reader in the second place.

⁴ <https://allgoodtales.com/storytelling-traditions-across-the-world-native-american/>

⁵ <https://www.ncpedia.org/culture/stories/american-indian#:~:text=In%20American%20Indian%20communities%2C%20people,about%20cultural%20morals%20and%20values.>

⁶ <https://www.languagehumanities.org/what-is-a-story-within-a-story.htm>

As a case in point, Bigfoot, the trickster storyteller, tells (his story) that he is in love with a bronze statue of a woman he has stolen from a public park—the statue, which the pedestrians in the park have disregarded and found dull. When Bigfoot finds that his rival has stolen the statue, he kills the thief to get the statue back (Vizenor 85-88). Having told the story of the bronze statue, Bigfoot begins to dance with her (Vizenor 88). Vizenor, in fact, builds such a fabulous aura of mystery around a very simple and ordinary park statue that not only Bigfoot but also the rest of the characters fall for Bigfoot's tale (Marandi 151-152).

In the most general terms, to narrate is to tell a story. In the history of literature, scenes of storytelling embedded within larger fiction are common. Yet sometimes, it is the conversations within the narrative context revolve around a discussion regarding the manner in which the story should be narrated. However, in *Bearheart*, Vizenor sticks to the Native American traditions of storytelling. In which the stories reflect the gamut of traditional oral storytelling forms, from myths and legends to trickster figure tales and lesson stories. Moreover, in Native oral traditions, the storyteller/narrator plays a major role. This is for one single reason, which is intriguer imagination. In this respect, Vizenor, in one of his lectures, said that there is no need for 'slides' in his presentation. He asked the audience to use their imagination to see pictures on the wall.⁷ Nguyen Thao Thi Phuong emphasises that 'storytelling provokes the working of imaginations through told words and performed gestures' (Nguyen 1).

Again, in *Bearheart*, one of the major things about storytelling is the narrator who follows the reader throughout the story. In the story, the narrator often uses humour to make the reader laugh. Other times the reader is made angry, triggered, and thrilled. For example, the narrator says,

⁷ https://youtu.be/WDsR3_gK4xs?t=608

‘We will not leave. . . we will not leave the dreams of sacred cedar.’ Proude says looking up at the trees, ‘We will be here tomorrow in the morning waiting for your peaceful death’ (*Bearheart* 25). The narrator keeps narrating to make the reader imagine even the small details, and follows up, ‘Proude drew his braids forward onto his chest. His black hair was turned with red ribbons. His dark eyes were blazing as he spoke. The dogs kept their distance.’ (*Bearheart* 25)

2.2.2. Myths

What, exactly, is a myth? This question gets a wide range of responses since there are numerous definitions and long-running scholarly discussions concerning the meaning of the word ‘myth’. A common reply is that myths are culturally specific, traditional stories that are not true. The *Oxford Advanced Learner’s Dictionary* (8th ed. 2010) defines a myth as ‘a story from ancient times, especially one that was told to explain natural events or to describe the early history of a people’ (1012). Furthermore, the *Collins/Cobuild Advanced Learner’s Dictionary* (10th ed. 2023) defines a myth as ‘a well-known story which was made up in the past to explain natural events or to justify religious beliefs or social customs’ (978).

As for anthropologists, they contend that a myth is a story that supports a habit, practice, or social institution. Myths are typically described as tales that try to explain something, such as a natural phenomenon or the origin of the world; tales about gods and goddesses or heroes and heroines; tales used to enlighten or guide by imparting collective wisdom or experience. All of these definitions are valid. As a matter of fact, myths are true because they are based on reality and address issues of the tangible world in which we live, even if the characters and events themselves are imaginary (Williams and Mitchell 1).

Nonetheless, it is difficult to define the term ‘myth’ precisely because myths are similar to other traditional narrative forms, such as legends, fables, fairy tales, folktales, sagas, epics, and

parables. There is no consensus among scholars on the definitions of these terms, and the boundaries between them are often fluid, and so is the case for myths. Scholars also disagree about how these different genres relate to each other and to myths. Myths, folktales, and legends often merge in a particular narrative, especially if the story is long and complex or has been retold many times over a long period. However, some useful distinctions can be drawn between myths and all of the other forms mentioned above, except for folktales (Williams and Mitchell 1).

Most North Americans have some knowledge of mythology, which is the study of traditional stories, especially those about gods and heroes. This knowledge typically comes from reading stories from the Bible, studying art history, or learning about classical texts. Moreover, North Americans are most familiar with ancient Greek and Roman myths. For example, they may know that Zeus is the Greek god of the sky and Aphrodite is the Greek goddess of love and beauty. They may also know that Hera is Zeus's wife and sister and that she is a jealous goddess. However, Some North Americans may also know about myths from other cultures, such as the Norse god Thor or the Egyptian myths. Those with a more in-depth education in mythology may be able to talk about the great epics of Homer or the myths of ancient Egypt. Unfortunately, few North Americans are aware of or appreciate the rich and diverse mythic traditions and history of the hundreds of Native American civilisations who occupied the continent before them. Most people are unfamiliar with the cultural hero Glooskap, the trickster Coyote and Raven, the sea woman Sedna, or the various creation stories that include animal characters such as Beaver, Duck, Mink, Muskrat, Turtle, or Bear. However, when the first European explorers arrived in the Americas in the sixteenth century, the intriguing and colourful panorama of fictional animals, human heroes, natural powers, and caring spirits that compose one of the world's most varied and rich banks of mythology was already firmly established. (Williams and Mitchell ix).

Williams and Mitchell claim that myths hold two main functions in the tapestry of human culture in general and specifically in Native American culture, with their primary functions serving as profound pillars. Firstly, myths are vehicles of explanation, offering narratives that elucidate the mysteries of the natural and cultural world. They step into the role of storytellers, weaving imaginative tales that render complex phenomena comprehensible, such as the origin of tobacco in the Wyandot myth, where a flaming hawk and a daughter's gift of tobacco seeds provide answers to questions about this essential crop's genesis. Moreover, myths carry the weighty task of justifying and validating social systems, customs, and rites, bestowing them with an aura of divine authority. Potawatomi origin stories, for instance, narrate how the culture hero Wiske created clans and endowed them with unique medicine bundles, each with its specific rights and obligations, thereby explaining and legitimising the intricate tapestry of their society. These primary functions underscore myths' dual role as illuminators of the unknown and architects of cultural cohesion (Williams and Mitchell 3).

Notwithstanding, myths possess secondary functions that enrich their significance further. They stand as instructive parables, imparting profound lessons on the origin of the world, the afterlife, and ethical conduct. In traditional societies, especially those devoid of formal systems of law or philosophy, myths assume the role of the ultimate model for teaching and learning, shaping the moral compass of generations through exemplars of noble behaviour and cautionary tales of the consequences of transgressions. As sources of healing, myths offer solace and hope, with practices like the recitation of creation myths playing a vital role in the Navajo's quest to heal the sick. Myths also breathe life into cultural practices and arts, serving as wellsprings of inspiration.

Icelandic poets, for instance, celebrate their craft's origins by singing of Odin's quest for the 'mead of song', a poetic elixir, renewing the artistic spirit that fuels their verses. Furthermore,

myths transcend time and space, finding resonance across epochs and cultures. Classical Greek and Roman mythology, with its enduring themes and imagery, continues to reverberate in Western art and literature, demonstrating the enduring power of myths to shape and influence human expression and identity. In essence, myths emerge as the guardians of collective wisdom, bridging the chasm between the known and the unknowable and weaving the threads of culture, morality, and inspiration into the rich tapestry of human existence (Williams and Mitchell 4).

Myths are a diverse group of stories that can be found in all cultures around the world. They can be categorised in many ways, but some of the most common categories. In the first place, we have myths of creation or origin. These myths explain how the world, the gods, and humanity came into existence. For example, Genesis in the Bible is a creation myth. Secondly, we have the myths of death and destruction. They deal with the themes of death, destruction, and the afterlife. For example, the Greek myth of Orpheus and Eurydice is a myth of death and destruction. Thirdly, we have myths about cultural heroes that tell stories about the adventures and exploits of legendary figures who are often seen as founders or protectors of their culture. For example, the Native American myth of Hiawatha is a myth about a cultural hero.

In addition to these broad categories, myths can be classified by their subject matter. Some myths focus on nature, time and eternity, providence and destiny, memory and forgetfulness, or birth and renewal. Others feature high beings or celestial gods, founders of religion or religious figures, or kings and ascetics. Myths can have a special meaning for individuals, families, communities, and even entire cultures. They can be used to teach people about their values, their history, and their place in the world. Myths can also be used to entertain and inspire people.

G.S. Kirk outlines three main categories of myths in his book *Myth: Its Meaning and Functions* (1970). His first group contains mythological narratives told merely for enjoyment.

Some may contest the validity of this category, as myths that fall within it are rare—or these stories might more reasonably be classified as folktales or legends. His second group comprises operative, iterative, or validatory myths that are regarded to have the capacity to transform the world and ‘tend to be repeated regularly on ritual or ceremonial occasions . . . to bring about a desirable continuity in nature or society.’ The stories are supposed to do something as much as tell something—to cure illness, ensure that a king’s rule continues, prepare for hunts, bring rain, and propel one through the cycle of life. Within this second group sits the model or charter myths that legitimise, document, and provide legitimacy for a people’s customs and institutions. Kirk’s third category covers explanatory or speculative myths. These may explain the genesis of a natural feature, animal, or object (etiological myths), or they may be elaborate stories attempting to solve concerns that perplex humans, such as why natural disasters occur or people die. Some myths realise that some of these difficult problems may not have answers. Instead, they provide the power, aptitude, and will to face life’s mysteries, inconsistencies, and miseries. All these sorts of myths are featured in the mythology of Native Americans. Before exploring this mythology, it is useful to consider the topography and climate of North America, excluding the area south of northern Mexico, because linkages between geography, climate, and Native American myths are strong.

For Vizenor, myths play a fundamental role in his novel *Bearheart*. Inspired by the myth of Manabozho, Gerald Vizenor creates a survival game between the antagonist Sir Cecil Staples and the protagonist Proud Cedarfair. The myth of the gambler persists in Native American cultures as a test for a trickster and/or culture hero, who must win the game for the tribe or something precious for the tribe to survive. All of the gambler’s victims must risk their lives, and Gerald Vizenor’s current works indicate that this lethal game is still being played (Barry 1).

Sir Cecil also asserts that he and Proude are equals ‘at this game of good and evil’ (132). However, Proude will not accept equality, a common vision, or a ‘power adverse to living’ (132). He will not accept the gambler’s voice as his. He declares, ‘Death is not the opposite of living, but you are the opposite of living’ (132). This link with life and death is clear in the initiation to the Fourth Order of the Midewiwin, when the candidate intones, ‘I come / To die. / I come / For life.’ The members react, ‘It is easy to die. / It is hard to live’ (Johnston 92). When Sir Cecil Staples picks up the dish for the third and final throw, ‘confident that good and evil were in a curious balance,’ like Manabozho, Proude blows ‘a taunting whistle on the wind,’ the four figures fall, and the bad gambler must die (132). Vizenor’s variations on the gambler story always incorporate the wind motif, identifying his heroes clearly with Manabozho, whose mother was impregnated by wind. Manabozho is the east wind or helps finish off the earth through blowing on the sand. The inevitability of the gambler’s death in *Bearheart* emphasises the narrative. No fourth round is perennially locked in narrative openness when Proude/Manabozho might win or lose (Barry 19).

Myth and mythology are often used interchangeably, but there is a subtle difference between the two. Myth is a specific story, while mythology is the study of myths and the collection of myths from a particular culture or tradition. In other words, Myth is a single story in mythology, while the trickster is a character within the myth.⁸

2.2.3. Tricksters

Trickster figures are common in the mythology of many cultures around the world. They are often portrayed as being mischievous, unpredictable, and sometimes even malevolent. However, tricksters also play an essential role in many cultures, as they can teach important lessons about life, death, and the nature of reality. The role of tricksters in Native American culture is vital.

⁸ ‘Mythology.’ *Vocabulary.com Dictionary*, Vocabulary.com, <https://www.vocabulary.com/dictionary/mythology>. Accessed 11 Sep. 2023.

The trickster is the embodiment of lawlessness and paradox. He is a divine buffoon, a hero who breaks taboos, a rebel, a coward, and a creator. The trickster actively breaks social norms that he helped create. He is frequently portrayed as sarcastic and deceitful (Farrington 1).⁹

In Native American cultures, trickster figures are often associated with animals like the Coyote, the Raven, and the Spider. These animals are often seen as being cunning and resourceful and often used to teach lessons about the importance of adaptability and creativity. Trickster figures can also be seen as embodying the duality of human nature. They can be both good and bad, both wise and foolish. This duality reflects the fact that humans are complex creatures who are capable of both great acts of kindness and incredible acts of cruelty (Ortiz XIV).

The Trickster archetype is a recurring and multifaceted motif in Native American storytelling. Vine Deloria, Jr. highlights the trickster's importance in 'Custer Died for Your Sins,' stating, 'The Trickster is a vital element of Indian religion and morality. It is the guardian of tradition, the enforcer of orthodoxy' (Deloria 57). This perspective emphasises the Trickster's role as a cultural and moral guardian who challenges societal conventions and maintains balance within indigenous communities.

Tricksters, for their ability to transform, share wisdom, teach lessons, make you laugh, etc., can serve in various ways. In addition, tricksters are considered as a heritage of Native Americans. Jalalzai states, 'The figure of the trickster and tricksterism itself has been central in understanding Vizenor's work.' One of the richest aspects of American Indian oral traditions is the trickster persona. The trickster figure is essential to the survival of American Indian culture because of its multifarious roles as a teacher, a source of creative chaos, or a manager of tribal jokes and practical jokes. It offers humour, one of the best ways to mend a fractured civilisation. Lessons from the

⁹ <http://plainshumanities.unl.edu/encyclopedia/doc/egp.fol.044>

trickster can range from being dead serious to being downright ludicrous. In the Native oral tradition, he (usually male) is always essential. One of the trickster's roles is to instil the capacity for self-deprecation, serve as a conduit for unacceptable behaviour to lessen tribe wrongdoing and highlight the significance of transformation. The trickster character is adaptable and can assume numerous human and animal forms (Dreese 105).

One of the first authors of the American Indian literary renaissance to include a trickster character in a modern novel is Vizenor. Readers, authors, and reviewers regard Vizenor as the trickster personified. In his book *Bearheart*, a trickster writes about tricksters and attempts to mislead his readers into joining him in the fight against the world's various criminals by utilising their 'wit' as a weapon, 'Outwit but never kill evil. . . evil revenge is blind and cannot be appeased by the living.' (*Bearheart* 15).

In *Bearheart*, tricksters are all over the novel. Barnard and Spencer claim, '*Bearheart* is a novel by a trickster, about tricksters.' Vizenor fills it with many trickster figures, including the protagonist Proude Cedarfair, the crows, Bigfoot, and the Evil Gambler, the antagonist (Barnard and Spencer 377). For instance, Bear is one of the most common characters in Native American myths. In some stories, he is kind and intelligent. He appears as a cultural hero, companion, master of animals, and chief of the underworld. He has been known to grant power and heal. Bear taught the Oneida tenderness and strength, although he was sometimes wicked and perverse. Ceremonies and rituals which focused on the bear were held throughout various tribes, particularly the Algonquians. The bear was adored in hunting customs (Williams and Mitchell 52). In *Bearheart*, Proude Cedarfair is a trickster who possesses a bear's powers and connects with nature and animals, 'hold the bear in me' (*Bearheart* xiv). Nevertheless, the most important is Proude Cedarfair, a shaman, a conjurer and a trickster who connects to nature and animals. 'The cedar

became his source of personal power,' the narrator tells us, 'He dreamed trees and leaned in the wind with the cedar. In the winter, he stood outside alone, drawing his arms around his trunk under snow. He spoke with the trees. He became the cedar wood' (*Bearheart* 7). The narrator adds, 'He roared like a bear [...] He understood the language of cedar and learned to trust the voices of the crows. He became the rhythm of cedar trees and birds. Silence and the language of animals gave him power (*Bearheart* 17). Moreover, the narrator notes that Proude 'would be a clown [...] a compassionate trickster for the afternoon, a bear from the cedar' (17). Proude also plays a hero and defeats the Evil Gambler. However, when Proude turns into a bear to enter the 'fourth world', he is no longer a trickster.

Vizenor uses Native tricksters and animal imagery to explore the unique worldview of Native Americans. He believes that Native Americans see the world as a more interconnected place, where humans, animals, and nature are all part of the same whole. Native American folktales often feature ravens and crows as tricksters. In Gerald Vizenor's novel *Bearheart*, the crows that accompany the pilgrims on their journey are examples of Native tricksters. In *Bearheart*, Vizenor has infused what he calls the 'magic consciousness of animals in dialogue and descriptive narratives,' too. He makes seven crows and two dogs accompany the pilgrims on their journey and represents the animals, especially the crows as tricksters (Marandi 146).

Many scholars and critics emphasise that Vizenor uses tricksters as a postmodern language. Gerald Vizenor uses a more secular perspective to tricksters into discovering linkages between cultures. He sees the tribal trickster not merely as a myth figure but also as a narrative device. His notion of 'trickster discourse,' which has influenced much work about Native American literature incorporating tricksters, mixes the classic trickster tales with the equally shifty and, at their best, fun methodologies of poststructuralism, deconstruction, and postmodernism. In papers such as

‘Trickster Discourse: Comic Holotropes and Language Game’, Vizenor explains trickster discourse in terms of Western thinkers like Bakhtin, Lacan, Lyotard, and Foucault. He furthers the idea of tricksters’ transcending cultural boundaries by suggesting that ‘cross-blood’ tricksters ‘are the new metaphors between communal tribal cultures and those that oppose traditional connections.’ Vizenor criticises academic and anthropological attention on the tragic aspects of colonialism and emphasises instead the comedic and communal features of both trickster figures and the stories about them (Velie 371).

Vizenor is a member of the first generation of his family to be born outside of a reservation. He claims a mixed Native American and European American ancestry. Vizenor's collection of autobiographical short stories is titled *Wordarrows: Indians and Whites in the New Fur Trade*. He adheres to N. Scott Momaday's view that using storytelling to place oneself in a certain situation might help one better comprehend their own and other people's experiences. The trickster, a character from Native American oral traditions that occurs throughout most of Vizenor's writing, employs tales and humour in *Wordarrows* to balance the forces of good and evil in the world. *Wordarrows* describes the harsh realities of urban living, including how urban Indians were turned away from assistance and bounced around between various government initiatives (Ambedkar 7). Describing Vizenor's first novel *Darkness in Saint Louis, Bearheart*, Owens writes:

Unarguably the most radical and startling of American Indian novels, *Darkness in Saint Louis Bearheart* is paradoxically also among the most traditional of novels by Indian authors, a narrative deeply in the trickster tradition, insisting upon the values of community versus individuality, upon dynamic values versus the cultural suicide inherent in stasis, upon the most delicate of harmonies between humanity and the world we inhabit and upon our ultimate responsibility for that world (107).

Vizenor uses postmodernism and the comic spirit to challenge the status quo and give voice to marginalised groups. He is a master of trickster narratives, which he uses to subvert dominant power structures and offer new perspectives on the world. In other words, Vizenor's writing is subversive and challenging. He uses postmodernism and the comic spirit to question the dominant way of thinking about the world and to give voice to those who have been silenced. He is a skilled storyteller who uses trickster narratives to explore complex issues humorously and thoughtfully (Ambedkar 7).

Vizenor invokes a type of subversive postmodernism through the tricksters in *Bearheart*, which has various antecedents rather than only Native American or postmodern ones. Vizenor's postmodern approach to writing allows him to break free from conventional form and genre constraints. He believes that the postmodern novel should not be seen as a search for meaning or truth, but rather as a way to explore the limits of language (Blair 75-76).

Conclusion

This chapter has analysed Gerald Vizenor's novel *Bearheart the Heirship Chronicles* regarding survivance and survival. In this chapter, the concept of 'survival' and its main types have been defined. Second, the most notable theme of 'survivance' and its techniques have been discussed through a study of the novel's characters. Third, the importance of the character of the trickster in Native American literature, through the study of *Bearheart*, has been analysed as a fundamental postmodern technique in contemporary Native American literature. In addition to discussing the findings, the subsequent chapter will deal briefly with the religious aspect as an element of survivance.

Chapter Three

Survivance and Postmodern Writing: Native American Resistance against Cultural Domination

Introduction

This chapter seeks to highlight and explain the religious aspect as another element of survivance. This will include the following points: the Creator, the natural world, and Ceremonies and rituals. This chapter also will discuss the findings in light of what was mentioned previously in chapter two.

1. Native North American Religions

Native American religions are the religious beliefs and practices of the indigenous peoples of North and South America. Edward Anthony Lukaszek confirms, “Just as there is no single American Indian “language” and “culture,” so there is no single American Indian “religion.” There once existed a diversity of Native peoples whose 2 million descendants today represent the heirs of many languages, cultures, and religious practices that still define Indian country.” Until the 1950s, many people believed that these religions were outdated remnants of the past. They argued that Native American religions lacked sacred texts, fixed doctrines, and moral codes. They were embedded in societies without wealth, writing, or recognisable systems of government or law. However, in recent decades, scholars have come to appreciate the rich diversity and complexity of Native American religions. Today, many people find inspiration in these traditions, which deeply connect to the natural world and strongly emphasise community and compassion¹.

¹ <https://www.britannica.com/topic/Native-American-religion>

Native Americans have a rich and diverse culture that includes sacred ritual practices. These practices were essential to everyday life and helped define what it meant to be human in different Native cultures. Over time, the cultural context that sustained these traditions has changed. Today, most Native Americans live in a similar way to non-Native Americans. However, Native peoples still refer to a "traditional religion," even though no single religion was common to all Native groups. Additionally, the word "religion" did not exist in the hundreds of Native languages once spoken (Birx 1671).

Despite being the most culturally diverse ethnic group in the United States, some common themes emerge across different tribes and regions. Such as the Creator, the natural world, and Ceremonies and rituals. Most Native American tribes believe in a Creator or Great Spirit, the source of all life. The Creator is often seen as a benevolent and loving being, but some tribes also believe the Creator has a dark side. For example, Vizenor uses the myth of Nanabozho in this novel. Which is believed by many Native Americans as one of the world. Nozedar confirms that "Nanabozho an important trickster-figure in Ojibwe mythology and the reputed founder of Midewiwin as well as one of the creators of the world." (Nozedar 313)

Native Americans have a deep reverence for the natural world. They believe that all things are interconnected and that humans are part of nature, not separate from it. Native Americans also believe that the natural world is alive and that spirits reside in everything, from plants and animals to rocks and rivers. In the novel, Vizenor emphasises on the importance of the natural world. A great example is, "Seven sons have died defending the sacred nation. One son in each generation has survived to protect the dominion of natural cedar." (*Bearheart*). This also appears throughout his characters and settings. For example, Proude Cedarfair's connection with the natural world, "He became the rhythm of cedar trees and birds. Silence and languages of animals gave him

power.” (*Bearheart* 17). Vizenor also shows that one of the ways to connect to the natural world is through ceremonies and rituals.

Native Americans use a variety of ceremonies and rituals to connect with the Creator, the spirits, and the natural world. Ceremonies and rituals can be used for various purposes, such as healing, prayer, and thanksgiving. Ceremonies and rituals play an essential role in *Bearheart*. The novel is set in a post-apocalyptic world where Native Americans struggle to survive. Proud Cedarfair is a shaman who uses ceremonies and rituals to connect with the spirit world and to heal his people. “Two tribal medicine bundles, his smoking pipe, the flag of the cedar nation, seven small bundles of cedar incense, a spirit catcher, ... dried plants and healing herbs” (*Bearheart* 32).

Another meaningful ceremony in the novel is the sweat lodge ceremony. The sweat lodge ceremony is a purification ceremony that is used to cleanse the body and the spirit. In the novel, *Bearheart* uses the sweat lodge ceremony to help his people heal from the trauma of the apocalypse and to prepare for the future. In addition to these specific ceremonies, Vizenor also incorporates many other rituals and symbols from Native American culture into the novel. For example, *Bearheart* often uses tobacco and other sacred plants in his ceremonies. He also uses animal symbols, such as the bear and the eagle, to represent different aspects of the spirit world.

2. A Postmodern Reading

A postmodern reading of a text challenges traditional ways of thinking about literature and meaning. It is a reading that is aware of the power of language and the ways in which texts can be used to manipulate and oppress. It also challenges the traditional notions of meaning, truth, and authority. This part will attempt to deal with the novel from the following perspective:

2.1. Scepticism toward Authority

In his book *Explaining Postmodernism: Skepticism and Socialism from Rousseau to Foucault*, Stephen Hicks argues that scepticism is a central tenet of postmodernism. He defines scepticism as "a questioning attitude towards all claims to knowledge, including claims about the existence of God, the nature of reality, and the possibility of objective truth." (Hicks 5). Native American scepticism has deep historical roots and continues to shape the outlook of many indigenous communities in North America. This scepticism emerges from a long history of interactions with European settlers, colonisation, forced assimilation, and broken promises.

In *Bearheart*, there is a clear rejection of the idea of authority, government, and institutions. Proude Cedarfair, for example, was sceptical when he was arguing with the Treekillers. He said:

“I will not listen to you speaking as an institution,” said Proude.

“Fools listen to the voices of the government... and the fools are lost and starving in the cities. When you speak as individuals in the language of your dreams I will listen, but I will not listen to that foolish green paper talking to me.” (*Bearheart* 25)

Proude, in this quote, embodies scepticism, telling the Treekiller, in other words, I do not trust the government nor the people who represent it. This is rooted back to his horrible experience with the Federal Government. For instance, they fought for generations to defend the Cedar Nation. To illustrate:

“Three Proude Cedarfairs have defended their sovereign circle from national and state and tribal governments, from missionaries, treekillers and evil tribal leaders. Seven sons have died defending the sacred nation. One son in each generation has survived to protect the dominion of natural cedar.” (*Bearheart* 7)

Proude's speciesism towards the American Authority could be based on a number of factors. He may believe that the American Authority is more corrupt or self-serving than other forms of authority. He may also believe that the American Authority is more likely to make mistakes or to try to suppress dissent. He may also believe that the American Authority is less likely to respect the rights of individuals to think for themselves and form their own opinions.

In *Bearheart*, many characters are sceptical, for example:

“No more trusting the kind words of whitefaces when tics of hatred took over their faces.

I could locate my enemies and protect myself, and I learned how to focus on tics and tell the meaning.” (*Bearheart* 82).

Bigfoot mentions that he learned not to trust the kind words of "whitefaces" when their faces showed "tics of hatred." This suggests that Bigfoot has a distrust of authority figures, particularly white people. This distrust is likely rooted in Bigfoot's experience of being oppressed and mistreated by white people.

Finally, Vizenor's use of scepticism in *Bearheart* is important for a number of reasons. First, it helps to challenge the dominant white narrative about Native Americans. Vizenor shows that Native Americans are not simply victims of oppression but rather that they are complex and intelligent individuals who are capable of critical thinking. Second, Vizenor's use of scepticism helps to promote Indigenous sovereignty. By questioning the authority of the government and the experts, Vizenor is asserting the right of Native Americans to define their own reality and to make their own decisions about their lives.

2.2. Hybrid Characters

A basic definition of hybrid and its derivative hybridity, provided by the Oxford English Dictionary, is that it is a noun used to describe “a thing made by combining two different elements;

a mixture.” Hybrid can also be used as an adjective to describe something of “mixed character.” Gerald Vizenor's novel "Bearheart" is a significant work in Native American literature, known for its exploration of hybrid characters and cultures. Hybridity in literature is the mixing or blending of two or more different literary traditions, genres, or styles. It can be used to create new and innovative works of literature that challenge the boundaries of traditional categories.²

In *Bearheart*, Proude and Bigfoot are hybrid characters who are half tricksters. Proude represents the trickster in his positive role as a cultural hero. Who outwits evil, heals, and defends his people. Whereas the other half is Bigfoot, Benito Saint Saint Plumero. A half-trickster who represents playfulness and the tricks of the Manabozho. Gerald Vizenor in *Trickster Discourse: Comic Mimesis and Cultural Resistance* (1990) asserts, "The trickster is a hybrid figure who challenges the dominant order and offers new perspectives on the world" (Trickster Discourse 1).

Another hybrid character is Sister Willabelle, “The oldest woman of the scapehouse, Sister Willabelle, the survivor” (*Bearheart* 39), who represents the intersection of different cultures and belief systems. As a missionary, she embodies the clash between Native American spirituality and Christian beliefs. Her character serves as a commentary on the complexities of religious syncretism and the hybrid nature of spiritual identity.

"Terminal creeds" are a form of hybridity in *Bearheart* because they represent a mix of Native American and white American beliefs. In the novel "Terminal creeds" is often associated with mixed-blood. Characters who have "terminal creeds" trapped in between their Native blood and white men's ideas, such as believing in the word "Indian," are hybrids in the sense that they are both Native American and white American. However, they do not fully identify with either

² <https://www.encyclopedia.com/social-sciences-and-law/sociology-and-social-reform/sociology-general-terms-and-concepts/hybridity>

culture. Belladonna Darwin-Winter Catcher is a victim of her own beliefs. As Proude explains, "We become our memories and what we believe. . . . We become the terminal creeds we speak . . ." (*Bearheart* 143). Belladonna is one of the hybrid characters who died for their "terminal creeds".

The concept of "terminal creeds" in Gerald Vizenor's novel *Bearheart* is complex and multifaceted. It can be understood in a number of ways, but it is ultimately about the dangers of trying to impose static definitions upon the world. On one level, "terminal creeds" can be seen as a metaphor for the destructive nature of colonialism. Colonial powers have often tried to impose their own beliefs and values on colonised peoples, and this has led to widespread violence and oppression. On another level, "terminal creeds" can be seen as a warning against the dangers of fundamentalism. Fundamentalists believe that they have the one true answer to all of life's questions, and they are often willing to use violence to impose their beliefs on others.

Vizenor suggests that all forms of "terminal creeds" are dangerous, even when they appear to arise out of revered tradition. He believes that beliefs and traditions should be fluid and adaptable, and that they should not be used to fix or define the world in any static way. Proude Cedarfair's statement that "Beliefs and traditions are not greater than the love of living" (*Bearheart* 11) is a powerful expression of Vizenor's message. Proude suggests that it is more important to live a full and meaningful life than to adhere to any particular set of beliefs or traditions. Fourth, Proude's statement that "The power of the human spirit is carried in the heart, not in histories and materials" (*Bearheart* 214) reinforces this message. Proude suggests that the most important thing in life is the human spirit and that we should not allow ourselves to be defined by our beliefs or traditions.

In conclusion, Gerald Vizenor's "*Bearheart*" is a thought-provoking exploration of hybrid characters and cultures within Native American communities. The novel delves into the

complexities of navigating a world where traditional beliefs and practices intersect with external influences.

2.3. Multiple Perspectives

The multiplicity of perspectives is a central theme in postmodernism. Postmodernists believe that there is no single objective truth but rather that there are multiple truths, each of which is valid from its perspective. This is in contrast to modernism, which is based on the belief that there is a single, objective truth that can be discovered through reason. Postmodernists argue that there are multiple perspectives on the world because the world is complex and multifaceted. There is no single point of view that can fully capture the complexity of the world. Additionally, postmodernists believe that our own experiences, values, and biases shape our perspectives on the world. As a result, no one person can have a completely objective view of the world (Harvey 33-34).

In Gerald Vizenor's novel *Bearheart*, the multiplicity of perspectives is evident in the way that the story is told through the eyes of multiple characters, each with their unique perspective on the world. The novel is also set in a world where there are multiple cultures and traditions, each with its unique values and beliefs. This multiplicity of perspectives can be challenging, but it is also an opportunity for growth and learning.

The Novel begins with the story of the Cedarfair nation; four generations fought the federal government to protect their land. However, each leader has his own perspective towards life. For example: "First Proude Cedarfair was at war with the federal government and the treekillers. The battle lasted for several weeks while the trees were cut all around the newborn circus. Proude lost all but one of his sons. Two of his brothers were killed defending the cedar" (*Bearheart* 9).

Initially, Proude made a resolute and determined decision to engage in a confrontational battle against the federal government to reclaim his Cedar land. In his perspective, he believed that war represented the sole viable option to protect his ancestral heritage and defend his rights as a Native American. This choice was born out of a deep-seated conviction that the government's actions could only be challenged through direct conflict.

However, as the conflict unfolded, the harsh realities of war took a devastating toll on Proude's life. The cost of this battle was nothing short of heart-wrenching, as he tragically lost not only his land but also his beloved family. The price he paid was immeasurable as he mourned the loss of two brothers, his cherished wife, and nearly all of his sons, with only one surviving the brutal war.

In contrast, Third Proude chose peace over conflict. "Third Proude Cedarfair was a warrior diplomat... He abhorred violence more than evil and corruption." (*Bearheart* 14). He believes in:

"Outwit but never kill evil... evil revenge is blind and cannot be appeased by the living.

The tricksters and warrior clowns have stopped more evil violence with their wit than have lovers with their lust and fools with the power and rage ..." (*Bearheart* 15).

Indeed, Third Proude stands as a stark contrast to his father's perspective on the conflict. While his father embraced a confrontational stance and believed that war was the only option to protect their Cedar land, Third Proude embodies a different outlook and philosophy regarding the same conflict.

2.4. Intertextuality

In the 1960s, literary critic Julia Kristeva argued that all texts are connected to each other and that no text is truly original. She called this concept "intertextuality." Intertextuality refers to the ways in which texts are influenced by other texts, both consciously and unconsciously. This

can happen through direct quotation, allusion, parody, or simply by drawing on the same themes, ideas, or tropes. Kristeva's theory of intertextuality has been influential in many fields, including literary criticism, cultural studies, and philosophy. It has helped us to understand how texts are created and interpreted and how they reflect and shape the cultures in which they are produced.³

Intertextuality is the relationship between texts, i.e., books, movies, plays, songs, games, etc. In other words, it is anytime one text is referenced in another text. Intertextuality works best when it is explained explicitly and then later alluded to implicitly. Either way, this technique is a fantastic way to share common references to us and our world. The concept of intertextuality is a literary theory stating that all works of literature are a derivation or have been influenced by a previous work of literature.⁴

Gerald Vizenor's novel *Bearheart* is a complex and intertextual work that draws on a variety of sources, including Native American mythology and folklore, in addition to postmodern literary themes. Vizenor uses intertextuality to explore themes such as the nature of identity, the importance of tradition, and the power of storytelling.

The novel *Bearheart* is a reference to the Native American trickster figure Manabozho, who is often depicted as a bear. This reference to Manabozho suggests that the novel will be a trickster tale, and it also foreshadows the novel's exploration of Native American mythology.

Let us consider the concept of mythic verism, which stretches the boundaries of what we understand as the laws of nature within our Western worldview. It also retains an element of plausibility by portraying the hero as more human than divine, or in the context of the Anishinaabe culture, more "manido" than godlike. Manabozho, despite his playful and often foolish behaviour,

³ <https://www.masterclass.com/articles/how-to-apply-literary-inspiration-to-your-writing>

⁴ <https://www.studiobinder.com/blog/what-is-intertextuality-definition/>

was a spiritual being rather than a mortal human. In contrast, Proude is unquestionably a human being. He models himself after the trickster hero of his tribal mythology, relying on his intelligence and resourcefulness, along with whatever magical abilities he possesses, to guide his people through a hostile land.

Similar to Manabozho, Proude is in a constant state of movement. While he initially hesitated to leave his home in Minnesota, he was ultimately forced off the reservation due to a collaboration between the federal government, which sought the valuable trees, and a corrupt tribal chief. Regardless of the circumstances that set him in motion, once Proude embarks on his journey, he becomes an unceasing traveller, traversing the western regions of America until he ultimately escapes into what is described as the "fourth world."

Drawing a parallel to Manabozho, Proude possesses the ability to undergo shape-shifting. Instead of transforming into a hare as Manabozho did, Proude assumes the form of a bear, allowing him to escape from the third world into the fourth. He achieves this by floating through the corner window in Pueblo Bonito, passing the ascending winter solstice sun to reach the world above our own. This narrative structure, noted by Bakhtin in his discussion of chronotypes, reflects a common tendency in mythological stories to convert the horizontal axis of time into a vertical axis of space when describing the Golden Ages or Paradises. This transformation of narrative perspective is especially evident in tribal myths (Narrative Chance 154).

All of these references in *Bearheart* show and indicate that the novel contains, in other words, intertextuality within the text of Gerald Vizenor.

Findings

Referring back to our main questions, what is survivance, and how is it presented in the novel? We can say that Vizenor, in his novel *Bearheart*, argued that a country without gasoline is

doomed to lose its social structure. He supported his arguments with a series of dark themes alongside post-apocalyptic environment settings. The following example from the novel shows that:

“When the values of material possessions were useless without petroleum, when all the motors and gears stopped, when the coin returns no longer returned, there were no common values to bind people together and hold down their needs for violence and the experience of death” (Bearheart 127).

In this quote, Vizenor tells the reader that nothing binds people together. Everything materialistic is doomed to fail, even social structure. In *Bearheart*, death is easy and human lives are worth nothing; nothing left for people to bind together. By doing this, Vizenor creates an environment where he can manifest survivance.

Moving to another sub-question: what are the techniques used to present survivance in the novel? The Manifestation of survivance in Gerald Vizenor *Bearheart* was in several ways, among which using different elements to represent survivance. To begin with, Proude Cedarfair survives the journey to the fourth world in post-apocalyptic America. Proude, his wife Rosina, and the rest of the pilgrims faced many challenges to test their resilience, more importantly, to test their survivance.

This allowed Vizenor to represent his Native American culture, identity, and beliefs. It is like Vizenor saying, despite all of these challenges and hardships, we will survive. This opens the space for Vizenor to use storytelling, myths, and tricksters as survivance elements. In other words, using these elements as survivance weapons.

For storytelling, in *Bearheart*, Vizenor mentioned the importance of folktales and storytellers by making characters tell their stories within the novel. For example, Bigfoot told his

vision stories: “Bigfoot began to tell his vision stories” (Bearheart 83). The survival story of Sister Willabelle was also captivating.

Moving to Myths, Vizenor used myths to represent his Native American beliefs. Although, with different names and characters, Vizenor give a rebirth of the Manabozho myth. This appears in the gambling game between Proude and the Evil Gambler. An excellent example of Vizenor’s admiration for myths is naming a chapter about this myth, “Outwitting the Evil Gambler”. In this chapter, Proude, like Manabozho, outwitted the Evil Gambler using his shaman powers. “You have lost the power and the balance of evil,” said Proude. “Our game has ended, and the pilgrims have not lost their spirit to death and the evil hands of your darkness.” (*Bearheart* 133).

Another critical element is tricksters. Vizenor, inspired by trickster stories created a beautiful mixture of characters blended together to form this marvellous novel. Characters such as the protagonist Proude Cedarfair, Bigfoot, and Pure Gumption were inspired by Native American culture. Vizenor writes about the trickster healer:

“Pure Gumption, the glowing female dog and healer of the animals sat near the little man who had buried his face in the grass. Bigfoot felt the sensuous warmth and power and thought it was a woman. When he looked up he was face to face with a brown and white dog with long ears and sad brown eyes. He saw a soft blue aura around the animal.” (*Bearheart* 38)

The quote shows that Vizenor is inspired by the Ojibwe trickster Nanabozho. Nanabozho is also known for his pranks and trickery. However, Nanabozho is also a healer, and he often uses his powers to help those in need. During the whole journey, Pure Gumption followed the pilgrims to help them, especially healing them.

More importantly, *Bearheart* is based on Native American religious beliefs. Such as the creation myth, the four directions, ritual ceremonies, and native dances. Vizenor refers to them on many occasions. For example:

“Proude raised the dish in ceremonial gestures to the four directions while he voiced an honoring message to the morning and the circle of magical dreams. The sacred incense of burning cedar on the cabinet the four figures were balanced and standing wide in the four directions of their color and place in the tribal cosmos.” (*Bearheart* 132)

In addition, the four directions are associated with specific animals, plants, and other spiritual beings. For example, the eagle is often associated with the east, the bear with the south, the wolf with the west, and the buffalo with the north. Moreover, the route of the journey started from the northeast to the southwest, which means another inspiration from the Bear myth.

In *Bearheart*, Vizenor dealt with the idea of “terminal creeds” to deny the label ‘Indian’. Vizenor argued that ‘Indian’ is a European invention, so it is a false belief; it belongs to the victimry. For example:

“Tribal religions were becoming more ritualistic but without visions. The crazed and alienated were desperate for terminal creeds to give their vacuous lives meaning. Hundreds of urban tribal people came to the Cedar Nation for spiritual guidance. They camped for a ... lacking inner discipline, dreams, and personal responsibilities, moved on to find new word wars and new ideas to fill their pan-tribal urban emptiness.” (*Bearheart* 15)

Benito, Manzanias and Simal define terminal creeds as “a symbolic haven, even if an illusory one, of full meaning and presence, one that most people turn to in moments of tension and chaos” (Benito et al. 97). In addition, the thematic question “What does Indian mean?” (*Bearheart* 195) runs through *Bearheart*, and the novel violently resists. For example, Belladonna failed to

pass the judgment of the Hunters. She gave them cliché answers, so for that, she ended up dying with poison.

This study attempted to answer another important question, which is: what is the relationship between survivance and postmodern writing?

The most obvious finding to emerge from the analysis of the postmodern reading is that Gerald Vizenor's *Bearheart* is a postmodern novel; it includes many postmodern characteristics, such as scepticism toward authority, hybrid characters, multiple perspectives, and intertextuality.

To conclude, all of these examples show that Vizenor clearly sends a message to the reader, saying that no matter what we go through, we can survive. Whether it is domination, denial, or even in a post-apocalyptic world, Native Americans will resist and survive; that is what survivance is about. More importantly, survivance relies on several key elements which writers use to show the Native American survivance.

Conclusion

In conclusion, this chapter has delved into the religious element of survivance as in Gerald Vizenor's novel *Bearheart*. Survivance is not merely survival; it is the resilience, resistance, and revival of Native American cultures and identities in the face of historical and contemporary challenges. Throughout the chapter, we have explored how Vizenor skillfully incorporates various elements to illustrate survivance. Additionally, this chapter examined the intersection between *Bearheart* and postmodernism.

Firstly, Native North American religions play a pivotal role in the novel, highlighting the connection between indigenous peoples and their spiritual beliefs. The Creator, the reverence for the natural world, and the importance of ceremonies and rituals all serve as vital components in showcasing the enduring strength of Native American cultures.

Secondly, the chapter has examined a postmodern reading on *Bearheart*. Vizenor's use of scepticism toward authority, the portrayal of hybrid characters, the presentation of multiple perspectives, and intertextuality all contribute to the postmodern framework of the novel. These elements challenge traditional narratives and promote critical thinking, aligning with the postmodern ethos.

Lastly, the findings of this chapter reinforce the notion that survivance and postmodernism intersect in *Bearheart*. Vizenor seamlessly weaves together Native American traditions and postmodern literary techniques to convey a powerful message of resilience and cultural revitalization. Through storytelling, myth, and trickster figures, he demonstrates the enduring spirit of Native American communities.

General Conclusion

A journey of *survivance* brings together a selection of literary writings, articles, and novels by Native American authors. Writers like Gerald Vizenor rejected the notion of victimry by representing the Native American *survivance* throughout his novel. Vizenor in “*Bearheart*” used storytelling, myths, tricksters, and several religious elements of *survivance* as a weapon to resist domination, oppression and termination.

This study is centred on a profound exploration of how Native Americans exhibited remarkable resilience and resistance in the face of the oppression imposed by white settlers. Its primary objective is to delve deeply into the concept of “*survivance*,” meticulously dissect its key components, and meticulously analyse its pivotal role in enabling Native Americans not only to endure but also fiercely resist the dominance of white settlers.

The novel “*Bearheart*” is a powerful representation of Native American culture beliefs, and literature takes centre stage. Vizenor introduces a thought-provoking concept: the fragile social structure of the U.S. hinging on gasoline dependency. He artfully paints a post-apocalyptic world marred by malevolence and greed. Within this bleak backdrop, characters like Proud Cedarfair, his wife, and other pilgrims strive tenaciously to survive the tumultuous transition to the third world, all while aspiring to reach the “window of vision.” Proud Cedarfair, however, stands out as a pivotal figure who metamorphoses into a bear, symbolising a journey into the fourth world—a profound embodiment of Native American symbolism and spirituality.

Survivance, as depicted in the novel, weaves itself intricately into the narrative fabric, threading through characters, the meticulously detailed settings, and the overarching themes. It functions as a dynamic driving force that not only shapes the individual odysseys of the characters

but also reverberates throughout the broader tapestry of the story. As readers delve deeper into the narrative, they will unearth how survivance saturates the very core of the novel, bestowing it with layers of resilience, defiance, and the indomitable spirit of those navigating its pages.

This study underscores that survivance is multifaceted, embracing elements such as storytelling and tricksters. Moreover, Vizenor adeptly wields these elements as potent weapons to fight victimry. For instance, he crafts a character who simultaneously embodies the roles of a trickster figure and a storyteller, illustrating the power of narrative to subvert victimry and assert agency. Proude Cedarfair, on the other hand, represents the foundational values of Native American culture, exemplifying a shamanic trickster figure who combats malevolence with wisdom and goodness. Conversely, Vizenor introduces characters like the Evil Gambler, who serve as stark representations of evil and greed, highlighting the ongoing struggle against external forces seeking to exploit and oppress.

Furthermore, in “*Bearheart*,” Vizenor asserts that characters rigidly adhering to 'terminal creeds' are destined for failure. A poignant example is Belladonna, who perishes while clinging to her 'terminal creeds.' However, Proude Cedarfair, in his role as a shamanic healer, intervenes to purify her soul through sacred ritual ceremonies, symbolising the potential for redemption and transformation within a more flexible worldview.

Upon subjecting the novel to a postmodern reading, it becomes evident that “*Bearheart*” embodies various postmodern characteristics, including scepticism toward authority, the presence of hybrid characters, the incorporation of multiple perspectives, and intertextuality. These elements add depth and complexity to the narrative, inviting readers to engage with the text on multiple levels and challenging conventional storytelling norms.

In conclusion, this study offers a comprehensive examination of the multifaceted elements within "*Bearheart*". It highlights the transformative power of survivance as a force of resistance, underscoring its enduring relevance within the context of Native American literature and culture.

The novel has more levels to explore than simply the apparent. It is a mixture of postmodernism, dystopian, identity, feminism, gender equality, and post-colonialism, giving it various angles of analysis. This caused a little bit of limitation because to understand it, you must understand many concepts. This, however, exceeds the time frame of the study.

We suggest for future research on survivance within the Native American literature field to study survivance within the context of post-colonialism.

Works Cited

- Abreu, Manuel Arturo. "Embodying Survivance." *ARTnews.com*, 25 Sept. 2017, www.artnews.com/art-in-america/features/embodying-survivance-63297.
- Ambedkar, Babasaheb. "Postmodern Voices of Tricksters and Bear Spirits and Heritage in Gerald Vizenor's Literature." ResearchGate, Mar. 2019, www.researchgate.net/publication/331865295_Postmodern_Voices_of_Tricksters_and_Bear_Spirits_and_Heritage_in_Gerald_Vizenor%27s_Literature.
- "American Indian Storytelling | NCpedia." American Indian Storytelling | NCpedia, www.ncpedia.org/culture/stories/american-indian#:~:text=In%20American%20Indian%20communities%2C%20people,about%20cultural%20morals%20and%20values.
- "Away From Home: American Indian Boarding School Stories." *EUSA* |, 28 Apr. 2019, eusa.org/exhibition/away-from-home.
- Barnard, Alan, and Jonathan Spencer, editors. *Encyclopedia of Social and Cultural Anthropology*. 2010.
- Basso, Keith. *Wisdom Sits in Places: Landscape and Language Among the Western Apache*. 1996. *Bowker*, <https://doi.org/10.1604/9780826317230>.
- Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser, 1995. *Bowker*, <https://doi.org/10.1604/9780472095216>.

- Belcourt, Billy-Ray. *This Wound Is a World: Poems*. 2017.
- Benito, J. et al. *Uncertain Mirrors: Magical Realism in US Ethnic Literature*. Amsterdam & New York: Rodopi. (2009).
- Bierhorst, John. *The Red Swan: Myths and Tales of the American Indians*. 1976.
- Birx, H. James, editor. *Encyclopedia of Anthropology: Five-Volume Set*. 2005. Bowker, <https://doi.org/10.1604/9780761930297>.
- Blair, Elizabeth. "Text as Trickster: Postmodern Language Games in Gerald Vizenor's Bearheart." *MELUS*, vol. 20, no. 4, 1995, pp. 75–90. JSTOR, <https://doi.org/10.2307/467891>. Accessed 2023.
- Bowes, John P. *The Trail of Tears*. Facts On File, 2007. Bowker, <https://doi.org/10.1604/9780791093450>.
- Brann, Eva T. H. "What is Postmodernism?" *The Harvard Review of Philosophy*, (1992). pp 4-7.
- Breen, T. H., and Timothy D. Hall. *Colonial America in an Atlantic World*. 2003. Bowker, <https://doi.org/10.1604/9780321061812>.
- The Editors of Encyclopaedia. "cogito, ergo sum". *Encyclopaedia Britannica*, 28 Feb. 2023, <https://www.britannica.com/topic/cogito-ergo-sum>. Accessed 2023.
- Brown Ruoff, A. LaVonne. *American Indian Literatures*. 1990. Bowker, <https://doi.org/10.1604/9780873521925>.
- Brown, Lesley. *The Verb "to be" in Greek Philosophy*. Cambridge University Press, 1994.

- Brown, Reva. *Doing Your Dissertation in Business and Management: The Reality of Research and Writing*, Sage Publications, 2006.
- Brown, Stuart. *History of Philosophy Volume V: British Empiricism and the Enlightenment*. Routledge, 1995.
- Bush, Melissa Indigo. *Burning Water*. University of Arizona Press, 2018.
- Carter, Curtis. "Philosophy and Art: Changing Landscapes for Aesthetics." *Philosophy and Art: Changing Landscapes for Aesthetics* , 15 May 2015, epublications.marquette.edu/phil_fac/517.
- Cassin, Eugenio. *The Journal of Christopher Columbus*. Translated by Cecil Jane, 1990. Bowker, <https://doi.org/10.1604/9780517696996>.
- Crawford O'Brien, et al, editors. *American Indian Religious Traditions: An Encyclopedia [3 Volumes]*. 2005.
- Cruse and Rhiney "First Wave, Pre-Columbian Arrivants." *First Wave, Pre-Columbian Arrivants*, www.caribbean-atlas.com/en/themes/waves-of-colonization-and-control-in-the-caribbean/waves-of-colonization/first-wave-pre-columbian-arrivants.html.
- Deloria, Vine. *Custer Died for Your Sins: An Indian Manifesto*. 1988. Bowker, <https://doi.org/10.1604/9780806121291>.
- Denevan, William M., editor. *The Native Population of the Americas in 1492*. 1992. Bowker, <https://doi.org/10.1604/9780299134341>.

- Dietrich, Eric. "There is No Progress in Philosophy. *Essays in Philosophy*," vol. 12, pp. 329-44, 2010.
- Digiantonio, Mark. "Name: Entry: Bell: AP US History Summer Reading Assignment #1: 1491 by Charles C. Mann - PDF." *Name: Entry: Bell: AP US History Summer Reading Assignment #1: 1491 by Charles C. Mann*, docplayer.net/187563254-Name-entry-bell-ap-us-history-summer-reading-assignment-1-1491-by-charles-c-mann.html. Accessed 2023.
- Dreese, Donelle N. Ecocriticism: Creating Self and Place in Environmental and American Indian Literatures. 2002. Bowker, <https://doi.org/10.1604/9780820456614>.
- Editors, Time-Life Books. *The People of the Lakes*. 1994. Bowker, <https://doi.org/10.1604/9780809495665>.
- "Encyclopedia of the Great Plains | TRICKSTER." *Encyclopedia of the Great Plains | TRICKSTER*, plainshumanities.unl.edu/encyclopedia/doc/egp.fol.044.
- Eribon, Didier. *Michael Foucault*. 1992.
- Erlandson, Jon M. and Todd J. Braje. "From Asia to the Americas by boat? Paleogeography, paleoecology, and stemmed points of the northwest Pacific." *Quaternary International* 239 (2011): 28-37. <https://doi.org/10.1016/J.QUAINT.2011.02.030>.
- Flint, Valerie I.J. "Christopher Columbus". *Encyclopedia Britannica*, 16 May. 2023, <https://www.britannica.com/biography/Christopher-Columbus>. Accessed 2023.
- Goebel, Ted et al. "The late Pleistocene dispersal of modern humans in the Americas." *Science*, vol. 319, 5869 (2008): 1497-502. doi:10.1126/science.1153569

- Gunther, Erna. "Native American literature". *Encyclopedia Britannica*, 5 Nov. 2020, <https://www.britannica.com/art/Native-American-literature>. Accessed 2023.
- Inkeles, Alex and Smith, David. "Becoming Modern: Individual Change in Six Developing Countries" *Social Forces*," vol. 55, no. 2, 1976, pp. 552-53.
- J. Erlandson et al. "From Asia to the Americas by boat? Paleogeography, paleoecology, and stemmed points of the northwest Pacific." *Quaternary International*, 239 (2011): 28-37. <https://doi.org/10.1016/J.QUAINT.2011.02.030>.
- Kenny, Anthony. *A New History of Western Philosophy*. 2010.
- Kirk, G. S. *Myth: Its Meaning and Functions in Ancient and Other Cultures*. 1970. Bowker, <https://doi.org/10.1604/9780520023895>.
- Kupperman, Karen Ordahl. *Roanoke: The Abandoned Colony*. 2007. Bowker, <https://doi.org/10.1604/9780742552630>.
- . *The Jamestown Project*. 2009. Bowker, <https://doi.org/10.1604/9780674030565>.
- "Language Humanities." *Language Humanities*, 6 Sept. 2023, www.languagehumanities.org/what-is-a-story-within-a-story.htm.
- Levi-Strauss, Claude. *The Story of Lynx*. Translated by Catherine Tihanyi, 1995. Bowker, <https://doi.org/10.1604/9780226474717>.
- Long Soldier, Layli. *Whereas*. Graywolf Press, 2017.

- Madsen, Deborah L., editor. *The Routledge Companion to Native American Literature*. Routledge, 2015.
- Mann, Charles C. *1491: New Revelations of the Americas Before Columbus*. Knopf, 2005. Bowker, <https://doi.org/10.1604/9781400040063>.
- Marandi, Seyed Mohammad and Mohsen Hanif. "Aesthetics of opposition: the politics of metamorphosis in Gerald Vizenor's Bearheart." (2014).
- McClinton-Temple, Jennifer, and Alan R. Velie. *Encyclopedia of American Indian Literature*. 2007. Bowker, <https://doi.org/10.1604/9780816056569>.
- Morison, Samuel Eliot. *Admiral of the Ocean Sea: A Life of Christopher Columbus*. 1991. Bowker, <https://doi.org/10.1604/9780316584784>.
- "Mythology." *Vocabulary.com Dictionary*, Vocabulary.com, <https://www.vocabulary.com/dictionary/mythology>. Accessed 2023.
- National Storytelling Network, *What Is Storytelling?* – National Storytelling Network, storynet.org/what-is-storytelling.
- "Native Americans and Blacks in the American Revolution." American Revolution Reference Library. . *Encyclopedia.com*. 2023 <<https://www.encyclopedia.com>>.
- Nies, Judith. *Native American History: A Chronology of a Culture's Vast Achievements and Their Links to World Events*. Ballantine Books, 1996. Bowker, <https://doi.org/10.1604/9780345393500>.

- Nozedar, Adele. *The Element Encyclopedia of Native Americans: The Ultimate A-Z of the Tribes, Symbols, and Wisdom of the Native Americans of North America*. 2013.
- Oppenheimer, Stephen J. et al. "Solutrean hypothesis: genetics, the mammoth in the room." *World Archaeology* 46 (2014): 752 - 774.
- Orange, Tommy. *There There*. Knopf, 2018.
- Ortiz, Alfonso, editor. *American Indian Trickster Tales*. Illustrated by Richard Erdoes and Richard Erdoes, Penguin (Non-Classics), 1999. Bowker, <https://doi.org/10.1604/9780140277715>.
- Pauls, Elizabeth Prine. "Trail of Tears". *Encyclopedia Britannica*, 20 Jun. 2023, <https://www.britannica.com/event/Trail-of-Tears>. Accessed 2023.
- Pritzker, Barry M. *Native Americans: An Encyclopedia of History, Culture, and Peoples* [2 Volumes]. 1998. Bowker, <https://doi.org/10.1604/9780874368369>.
- Quiroz, Daniel. "Summary and Conclusions. Polynesian in America. Precolumbian Contacts With the New World." (PDF) *Summary and Conclusions. Polynesian in America. Precolumbian Contacts With the New World* | Daniel Quiroz - *Academia.edu*, www.academia.edu/26803798/Summary_and_Conclusions_Polynesian_in_America_Precolumbian_contacts_with_the_new_world.
- Reichenbach, Ronald. "The Postmodern Self and the Problem of Developing Democratic Mind. *Theory & Research in Social Education*," vol. 26, no. 2, 1998, pp. 226-37. <http://10.1080/00933104.1998.10505845>

- Roemer, Kenneth M., and Joy Porter, editors. *The Cambridge Companion to Native American Literature*. 2005. Bowker, <https://doi.org/10.1604/9780521529792>.
- Rosenau, Pauline Marie. *Post-Modernism and the Social Sciences: Insights, Inroads, and Intrusions*. 1991.
- Ruppert, James, 'Native Literatures of Alaska', in James H. Cox, and Daniel Heath Justice (eds), *The Oxford Handbook of Indigenous American Literature* (2014; online edn, Oxford Academic, 3 Nov. 2014), <https://doi.org/10.1093/oxfordhb/9780199914036.013.041>, accessed
- Smith, Paul Chaat. *Everything You Know About Indians Is Wrong*. 2009.
- Spurrett, David. "Lyotard and the Postmodern Misunderstanding of Physics," *Theoria: A Journal of Social and Political Theory*, vol. 93, 1999, pp. 29-52.
- Steiner, Rudolf. *The Philosophy of Freedom: The Basis for a Modern World Conception*. Translated by Michael Wilson, 1999. Bowker, <https://doi.org/10.1604/9781855840829>.
- "Storytelling Traditions Across the World: Native American - All Good Tales." *All Good Tales*, 12 Apr. 2018, allgoodtales.com/storytelling-traditions-across-the-world-native-american.
- "Storytelling." *STORYTELLING | English Meaning - Cambridge Dictionary*, 2023, dictionary.cambridge.org/dictionary/english/storytelling.
- Teuton, Christopher B. *Deep Waters: The Textual Continuum in American Indian Literature*. 2010.

- Thompson, Janna. "Cultural Property, Restitution and Value." *Journal of Applied Philosophy*, vol. 20, no. 3, 2003, pp. 251–62. *JSTOR*, <http://www.jstor.org/stable/24355054>. Accessed 2023.
- Vecsey, Christopher. *Traditional Ojibwa Religion and Its Historical Changes*. 1983. Bowker, <https://doi.org/10.1604/9780871691521>.
- Vizenor, Gerald Vizenor. *Bearheart: The Heirship Chronicles*. 1990.
- , editor. *Survivance: Narratives of Native Presence*. 2008. Bowker, <https://doi.org/10.1604/9780803210837>.
- . *Manifest Manners: Narratives on Postindian Survivance*. 1999. Bowker, <https://doi.org/10.1604/9780803296213>.
- Weaver, Jace. *That the People Might Live: Native American Literatures and Native American Community*. 2000. Bowker, <https://doi.org/10.1604/9780585182742>.
- Wiget, Andrew, editor. *Dictionary of Native American Literature*. Routledge, 1994. Bowker, <https://doi.org/10.1604/9780815315605>.
- Wiget, Andrew, editor. *Handbook of Native American Literature*. Routledge, 2016.
- Williams, Dawn Bastian, and Judy K. Mitchell. *Handbook of Native American Mythology*. 2004. Bowker, <https://doi.org/10.1604/9781851095339>.
- Yi, Ivanna Sang Een. "Cartographies of the Voice: Storying the Land as Survivance in Native American Oral Traditions." *Humanities research* 5 (2016): 62.

Appendix A1



Figure 1 Gerald Vizenor - Photo Credit: Interior Landscapes.

Gerald Vizenor is the most prolific of contemporary Native American writers. To date, he is the author of sixteen works of fiction, fourteen volumes of poetry, two dramatic works, an autobiography, and numerous landmark books of cultural theory and intellectual history, in addition to which he has edited several influential collections of scholarly essays, literary anthologies, and an anthology of his own work. He is also the principal writer of the Constitution of the White Earth Nation. Twice the winner of the American Book Award (1988 and 2011), his achievements have been recognized with numerous prestigious accolades. It is notable, however, that direct scholarly engagement with Vizenor's published work underrepresents his towering influence, which exceeds the domain of Native American literary studies. His neologism "survivance," for example, features in a permanent exhibit at the National Museum of the American Indian in Washington, DC. Permeating public and academic discourses alike, much of his theorizing of Native American experience can be traced to his biography. Born in Minneapolis on 22 October 1934, his Anishinaabe father was murdered while Vizenor was an infant, leading to years moving between the home of his paternal grandmother on the White Earth Reservation, foster families, and periods living with his mother, a third-generation Swedish American. This environment introduced Vizenor to life as a person of mixed descent: a postindian identity that, in

his work, exists in tension with the settler-colonial stereotype of “the Indian.” The powerful influence of his grandmother’s Anishinaabe tribal culture has produced in his writings not only his signature trope of the mythical trickster, as well as “re-expressed” traditional stories, but also the concepts like survivance, manifest manners, terminal creeds, Native presence, and transmotion that inform both his writings and scholarly approaches to it. The historic experience of Native people, familiar to Vizenor from his work as a community organizer and political activist, stands behind these concepts, but his writing is also characterized by a theoretical density that reflects his academic standing: he is professor emeritus of both the University of California at Berkeley and the University of New Mexico. There are two corresponding trends in Vizenor scholarship: one teases out the tribal Anishinaabe foundations of his work, the other situates his writings in non-Native contexts such as postmodernism; however, reduction to a simple binary belies the complexity and sophistication of criticism inspired by this most prolific, challenging, and innovative of writers.

Vizenor is the recipient of numerous awards and fellowships including the American Book Award and PEN Oakland’s Josephine Miles Award. He was a delegate and principal writer for the White Earth Reservation Constitutional Convention, ratified in 2009.

From: *Oxford Bibliographies*

Appendix B1

Bearheart: The Heirship Chronicles by Gerald Vizenor (1990)

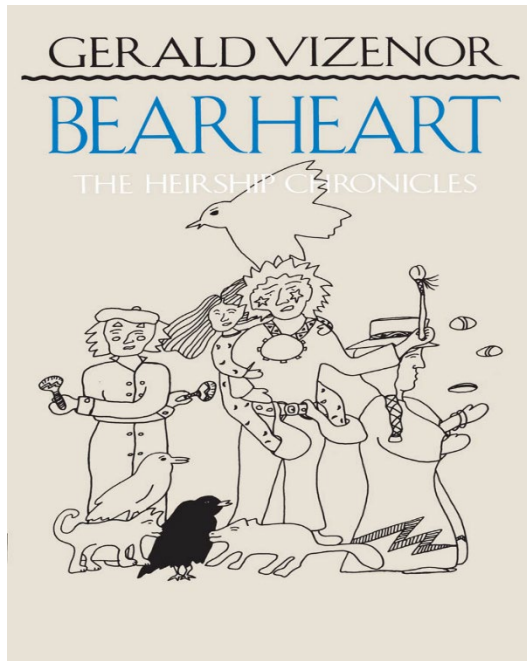


Figure 2 *Bearheart: The Heirship Chronicles* by Gerald Vizenor (1990)

Short summary: Gerald Vizenor, in his first novel *Bearheart*, takes the reader to an imaginary world where life has no value and death is everywhere, creeping behind the characters of the story. Vizenor created his story in a postapocalyptic collapsed environment, in a decadent material culture full of violence and greed. Proud Cedarfair and his wife Rosina feel their sacred Cedar forest and begin a quest compelled to pilgrimage with his wife Rosina and an unusual group of disciples. From the headwaters of the Mississippi, the last old man Proud Cedarfair and his wife Rosina flee their sacred forest and begin a quest. A pilgrimage journey snakes through the heartland of America on a route in western expansion, over pathways such as the Santa Fe Trail. It ends in the ancient ruins of Chaco Canyon, New Mexico. Which is a Pueblo Bonito City built over a thousand years before Europeans arrived in North America.



Figure 3 Map shows the journey route in the novel

Originally published as *The Darkness in St Louis Bearheart* (1978), Gerald Vizenor's first novel challenges Native American stereotypes. The book is deliberately provocative, containing images that are shockingly violent and sexually explicit. Yet the novel is also deeply traditional, drawing on the trickster figure of various tribal religions, from Nanabozho of the Anishinaabe to the "sacred clowns" (kachinas) of the Pueblos.

The book begins with a raid on the offices of the Bureau of Indian Affairs by radicals in the American Indian Movement. One of the raiders, a young woman dressed in chicken feathers and other plastic "Indian" accessories, discovers the mixed-blood shaman narrator Bearheart in the depths of the building, where he has been writing the novel *Bearheart: The Heirship Chronicles*. This eight-page opening section introduces the conflict to be played out through the rest of the book, with a strong contrast between the healing humour used by Bearheart and his assailant's pose as a kitschy Native American warrior.

Bearheart, as with many trickster stories, takes the form of a quest. Driven from the cedar grove that has been his family's home for generations, Fourth Proude Cedarfair and his wife, Rosina Cedarfair, travel through the ruins of a collapsed American civilization to reach the "window to the fourth world." The racial and environmental politics of this are quite clear: It is "whitemen treekillers" who have destroyed the world and the Native heroes who must escape the disaster these white men have created.

Along the way they collect a group of fellow "pilgrims" undertaking the journey for their own complicated reasons and with their help overcome many obstacles placed in their path by the forces of evil. Pilgrims are a very diverse group, including a giant transsexual, a bishop, a tiny blonde Sundancer, and a sexually voracious clown.

The most important chapter for reading Vizenor's message is "Terminal Creeds at Orion." Here the pilgrims enter a community made up of "the descendants of famous hunters." After a meal Belladonna Winter Catcher gives a speech on "tribal values," filled with statements about Indians as being peaceful, shy of physical contact, and "connected to mother earth," which are mercilessly picked apart by the hunters as mere stereotypes. Before poisoning Belladonna, one hunter tells her, "Indians are an invention. . . . The rest of the world invented the Indian."

The pilgrims' diversity and the death of Belladonna are significant clues to Vizenor's main aim in the novel, which is to break down the concept of "indian-ness." Vizenor shows that the conventional definition, which he calls a "terminal creed," is a burden on present-day Indians, who are expected to act according to codes created from white myths. Instead *Bearheart* draws on ancient traditions to open up the range of possibilities for the Native American Indian novel.

From: *Encyclopaedia of American Indian Literature*

Appendix A2



Figure 4 Chaco Canyon ruins in Chaco Culture National Historical Park.¹

Chaco Culture

For over 2,000 years, Pueblo peoples occupied a vast region of the south-western United States. Chaco Canyon, a major centre of ancestral Pueblo culture between 850 and 1250, was a focus for ceremonials, trade and political activity for the prehistoric Four Corners area. Chaco is remarkable for its monumental public and ceremonial buildings and its distinctive architecture – it has an ancient urban ceremonial centre that is unlike anything constructed before or since. In addition to the Chaco Culture National Historical Park, the World Heritage property includes the Aztec Ruins National Monument and several smaller Chaco sites managed by the Bureau of Land Management.²

¹ <https://whc.unesco.org/en/list/353/gallery/>

² <https://whc.unesco.org/en/list/353/>



Figure 5 white cedar forest in Minnesota³

Northern White-Cedar⁴

The northern white-cedar (*Thuja occidentalis*) also known as the American arborvitae or tree of life grows on moist to wet soils. It has been planted in eastern Iowa as an ornamental, and in north eastern Iowa it makes one of our better windbreak trees because of its heavy, dense foliage.

The leaves are highly nutritious, and the foliage of young trees is preferred forage for deer, snowshoe hare, and porcupine. Moose do not favor this tree, using it only when all other food is scarce. Sapling stands can be decimated by deer and hares during the winter, resulting in decreased population growth. Porcupine can girdle the stems and branches ultimately resulting in slower growth. Squirrels tend to chew off the tips containing seeds, reducing reproductive potential. Carpenter ants use the heartwood to nest and feed in, which can lead to the weakening of the branches leaving them more susceptible to breakage, as well as lowering the lumber's value. Deer and other mammals use the dense foliage as cover from the worst winter weather. Many species of birds like ovenbirds, kinglets, and warblers use dense foliage for nesting and general cover.

³ <https://extension.umn.edu/managing-woodlands/managing-northern-white-cedar-forests>

⁴ https://naturalresources.extension.iastate.edu/forestry/iowa_trees/trees/northern_white_cedar.html

Appendix B2

Gerald Vizenor's "Crossbloods: Bone Courts, Bingo, and Other Reports" is, as the title suggests, an eclectic collection of essays and articles written over the last two decades by this prolific author, whose subject matter is Native American life and culture. Mr. Vizenor, a mixed-blood member of the Minnesota Chippewa tribe, has been a reporter and editorial writer for The Minneapolis Tribune and now teaches literature at the University of California, Santa Cruz. He has also written two novels, "Bearheart: The Heirship Chronicles" and "Griever: An American Monkey King in China," the latter of which won an American Book Award from the Before Columbus Foundation in 1988; beautiful new paperback editions of these books are being published by the University of Minnesota Press along with this new collection.

This is a collection of picked-up pieces. The introduction and the first set of essays, "Crossblood Survivance," are free-flowing polemics that touch on the major issues confronting Native Americans in the United States. "Crossbloods," he says, "are a postmodern tribal bloodline" of part-Indian, part-white individuals, and their economic survival has become interwoven with the development of high-stakes gambling on reservations; the redefinition of treaties and land allotments; fishing and hunting rights; new concepts of entrepreneurship, and other concerns. Bingo, which generates an estimated \$3 million to \$4 million a year on one reservation alone, is both boon and bane. On the one hand there is all that money; on the other, there are all the problems of gambling and the strong feeling in some corners that bingo runs counter to any sense of tribal heritage.

The longest sustained narrative is the story of Thomas White Hawk, who murdered a jeweler in Vermillion, S.D., in March 1967. This section, "Capital Punishment," shows Mr. Vizenor's true skill as a reporter as he recounts the crime, the trial and the aftermath in magazine

articles he wrote in 1968 and 1970. It would have been better still if there had also been a more complete update on Mr. White Hawk (whose sentence was commuted) and the community of Vermillion.

In fact, the entire second half of the book, composed mainly of short newspaper articles written in the early 70's about tribal matters, would have benefited from current news or updates, especially on the issues of education, the phenomenon of "stolen children" (children who are placed in foster care and adoptive homes in white society), the movement back to the reservation, ideas of natural tribal rights and the American Indian Bank, which was established in Washington almost 20 years ago.

Mr. Vizenor's intriguing essay "Bone Courts: The Natural Rights of Tribal Bones" confronts the issue of the hundreds of thousands of tribal bones that now reside in museums and research institutions. He proposes a "Bone Court," in which the bones would be "mediators and narrators" and have the legal right to be represented. He quotes Walter Echo-Hawk, an attorney for the Native American Rights Fund, who said, "If you desecrate a white grave, you wind up sitting in prison. But desecrate an Indian grave, and you get a Ph.D." Mr. Vizenor doesn't offer a way to implement his very moral plan, but his essay is a telling glimpse at a huge injustice.

This collection is confusing at first, because Mr. Vizenor spans so many years on such an array of issues (even using completely different prose styles - from reportorial to academic), but he does offer an unvarnished view of aspects of contemporary tribal culture. "Thirty years ago," he notes, "it was not uncommon to read about tribal people as if they were somnolent cultural artifacts or uncivilized pagans living on wilderness reservations." "Crossbloods," scattered as it may be, is another step toward rectifying that notion.

From: www.nytimes.com

ملخص

مع صياغة جيرالد فيزينور لفكرة للبقاء، اتخذت المقاومة الأدبية الأمريكية الأصلية تحولاً آخر. لقد اعتنق العديد من الكتاب البقاء. ومع ذلك، لا يزال المفهوم بحاجة إلى تحسين في تحديد عناصره. تهدف هذه الدراسة إلى التعرف على بعض عناصر البقاء وإبرازها. بالإضافة إلى ذلك، فهو يشرح كل عنصر (السرد، والأساطير، والمحتالون، والدين) في ضوء رواية بيرهارت للكاتب فيزينور. علاوة على ذلك، فهو يناقش المحتال كتقنية لغوية ما بعد الحداثة. تعتمد هذه الدراسة المنهج التحليلي لأنه مناسب لتحليل البيئة والسياق والشخصيات. بعد تحليل ومناقشة الرواية، يبدو أن فيزينور يستخدم رواية القصص والأساطير والمحتالين والدين كعناصر للبقاء. **الكلمات المفتاحية:** أسطورة؛ الأدب الأمريكي الأصلي؛ حركة ما بعد الحداثة؛ سرد قصصي؛ البقاء؛ المحتالون.