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A Descriptive Account of
Stereotyping the Self and the Other in
N.Scott Momaday's Novel *House Made of Dawn*
(1968)

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Dedication:

I dedicate this work to my supportive parents, sisters, brother, educators and all those whom I owe respect and love. (Otmani Nacira)

Every challenging work needs self efforts as well as support of those close to our hearts. I dedicate this work to my grandmother Habiba who is no longer of this world, to my loving parents and brothers Oussama, Mohamed and Abdessetar, to my cousin Oumkhir and those with whom I shared good and hard times. (Lakhdari Asmaa Yasmine)

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Abstract:

The stereotypical representation of Native Americans in Euro-American literature has always appeared along with the polished image of the whites which match imperialist ideological intentions. While the white supremacy ideology justifies the whites' right to control the aboriginal inhabitants of North America and seize their lands, the oppressive stereotypical ideology tends to explain either or both their extermination and amalgamation, and to extend the control of land into colonizing the Natives' consciousness. Based on the Marxist literary theory, which highlights the role of the dominant's oppressive ideologies in hypnotizing the subjugated, this dissertation commits to study the standpoint of the dean of the Native American writers, N.Scott Momaday, towards the stereotypical representation of Native Americans and Whites in Euro-American literature through his first novel *House Made of Dawn* in order to explore the weight of the previously identified ideologies on the Native mind. The descriptive and analytical study of the novel has shown the author's awareness of the work of these ideologies, which is manifested in the portrayal of his Indian and white characters.

ملخص:

لطالما تزامنت الصور النمطية للسكان الأصليين لشمال القارة الأمريكية أو كما يُلقبون بالهنود الحمر في أدب المستعمرين الأوربيين لهذه القارة مع الصورة النمطية لاستعلاء البيض. كلتا الصورتين تحمل في طياتها إيديولوجيات استعمارية. بينما تعطي الصورة النمطية لاستعلاء البيض مبرر للاستيلاء على أراضي السكان الأصليين و السيطرة عليهم، تعتمد الصور النمطية للسكان الأصليين، و التي يغلب عليها طابع الوحشية أو الانبهار بحضارة البيض، إلى إعطاء مبرر لإبادتهم و طمس حضارتهم بل و ابعاد من ذلك السيطرة على أفكارهم و معتقداتهم. اعتمادا على النظرية الماركسية التي تسلط الضوء على دور الأيديولوجيات القمعية في السيطرة على عقول الشعوب، تدرس هذه المذكرة موقف واحد من أهم الكتاب الأصليين نافار سكوت موماداي من الصور النمطية للهنود و البيض من خلال روايته الأولى "بيت مصنوع من الفجر" بهدف تحري مدى سيطرة هذه الأيديولوجيات على الذهنية الهندية. الدراسة الوصفية التحليلية وضحت وعي الكاتب بالأهداف المبيتة لهذه الأيديولوجيات و الذي يبدو جليا من خلال طريقة نسجه لشخصيات الرواية.

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General Introduction

General Introduction

General Introduction :

The ethnic diversity of the American society manifests itself in the plethora of cultures which have coexisted for more than four centuries. A crucial part of any culture is literature, which reflects the collection of customs, beliefs, behaviours and all what constitute that culture. Besides telling “truths about the past that history cannot articulate” (Porter 39), as literary works echo the spirit of the era during which they are written, literature of a certain group can also be an expression of their standpoint towards another group and their ways, and more importantly the relation between them and the other which is built on ideological basis.

Generally, the expression “American Literature” recalls in the mind names of distinguished writers whose works have been the subject of thorough studies of critics and have represented parts of schools and universities curricula as Mark twain, Ernest Hemingway, John Steinback, Edgar Allan Poe, Scott Fitzgerald, William Faulkner and T.S. Eliot among others. A common feature between those writers besides the originality of their exceptional works is their white European forefathers who settled in the New World and brought along with them their cultures including their literary traditions and languages as English that the aboriginal inhabitants adopted to express their varied cultures through literature and make their voice heard.

Recently, the literature produced by the indigenous people of America or Native American Literature has been attracting considerable recognition among both of critics and readers. This growing attention owes to a great deal to N. Scott Momaday , the dean of the Native American literature, winning of the first and the only Pulitzer Prize for fiction granted to a Native author in 1969 for his novel *House Made of Dawn* after few months of its publication. The novel which revolves around the life of a young Native American after his

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return to reservation from serving in the Second World War sets forth a portrait of the relation between the Indians and the White.

Momaday's *House Made of Dawn* is the Native work most reviewed by scholars whose judgements relayed on different perspectives that range between considering the uniqueness of the various Indian cultures and literary traditions, and reviewing it according to Euro-centric criteria. A large number of critics have approached the novel on the basis of the facets it reveals of the nature of the relation between the white Americans and Natives and the impact of the different aspects of white dominant culture on Indians.

When it was first published in 1968, the novel received a humble recognition of critics ranging between certain appreciations and snarky critic. In his book review article in New York Times on June 9, 1968, Marshall Sprague described the novel "as a subtly wrought as a piece of Navajo silverware" which "creates a difficulty for a reviewer right away" suggesting that natives "do not write novels or poetry"(qtd in Weaver 78). While Sprague after all called the novel "superb" with restrictions, William James Smith criticized Momaday's lyricism that "borrows heavily from some of the slacker rhythms of the King James Bible, with echoes of those mannerisms that Hemingway indulged to convey the manly and the sincere" arguing that Momaday doing so, blurred content and characters features (77).

It is relatively expected that a work of a young unknown writer would not achieve noticeable criticism; however, subsequent to its winning of the Pulitzer Prize a great number of critics authored essays reviewing the work. *N. Scott Momaday: The Cultural and Literary Background* (1985) by Matthias Schubnell is the first book fully devoted to Momaday's works (Mason 55-56). Schubnell through his studies of Momaday's philosophies, storytelling and style suggests Momaday's influence by several writers as Faulkner and Isak Dinesen and classifies him among authors celebrating nature writing(Woodard 374). This review lacks an

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insight into the different tribes' cultures which link the Indian creation and existence to nature and consider it inseparable part of their identity.

The Shattered Modernism of Momaday's "House Made of Dawn" by Larry Landrom reviews earlier critical essays and books of the novel to examine the aspects of modernism in the novel arguing that "the text's strategy is neither a formal postmodernism nor a Bakhtinian intertextuality, but rather a counterstrategy that doubles modernist formalisms with discursive and figural material from documentary texts."(764). Landrom states that the novel modernist model is influenced by T.S Eliot's poetry particularly his "suppressed Christianity in the *Waste Land* and *Hollow Man*."(174).

All of the previously mentioned reviews of Sprague, Smith, Schubnell and Landrom criticise the novel upon a Euro-centric criteria and focuses on the influence of the white's literary tradition on the author style. The constant review of the novel alongside the works of distinguished modernist authors as Hemingway, D.H Lawrence, Faulkner and T.S Eliot foregrounds its complexity and modernist aesthetic value, and shifts it to the mainstream: however, it neglects its Indian identity.

In "The Return of the Native: The Renaissance of Tribal Religions as Reflected in the Fiction of N. Scott Momaday", Velie moves the attention to an important element of culture, religion, as another side of the contact between the Indians and the White. Velie investigates the aspects of fusion between Christianity and the Indian religions manifested in the two forms of Christianity mentioned in the novel, Jemez Catholicism and the peyote cult of the Native Church, through analysing the different rituals in the religious ceremonies described by the author. As he argues, most Indians had adopted some sort of Christianity which was introduced to them in the fifteenth century by the Spanish missionaries by the break of the twentieth century; however, their acceptance of Christianity had never distanced them from

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their original belief systems. Moreover, Velie states that the novel depicts both how the Whites' position towards the Indian religions and their blend with Christianity changed becoming more tolerant thought time, and the Indians return to their original religions in the 1950's and the 1960 (135-136).

While Velie focuses on the blending of religions as an area of the contact between the White and the Indian cultures, Guillermo Bartelt in *Hegemonic Registers in Momaday's House Made of Dawn* studies the novel's discourse focusing on the mixing of registers and the formalist concept of "defamiliarization". Bartelt argues that the novel is characterised by sudden shift in registers that results defamiliarization in addition to the heteroglossia engendered from the conflict between the opposing Indian and white ideologies (469). The author native origin and traditional raising in Indian reservations along with his Anglo-American education and living among the whites is manifested in the mixing of registers in the novel's discourse. As suggested by Bartelt, the startling switch of registers is not arbitrary, rather is a corollary and meanwhile a demonstration of the clash of two antithetic worldviews and ideologies. However, though Bartlet explains the defamiliarization in the novel as a symptom of the conflicting ideologies, he never indicates what these ideologies are.

Despite the large interest in this novel, no earlier studies to the best of our knowledge have addressed the question of the text ideology specifically, the author's stance towards the ideological representation of Indians and white persistent in Euro-American literature and media. Therefore, the questions to ask are:

- Does the author's portrayal of his Indian characters contradict or conform to the Indian characterisation in Euro-American literature?
- Does the depiction of the white characters in the novel match their image in Euro-American literature?

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- Is the author aware of the ideological intentions of the stereotypical image of both the Indians and Whites?

Our interest in the influence of the repressive ideologies, which tend to manipulate the consciousness through multiple tactics that distract the attention of their real intentions besides our curiosity about the Native Inhabitants of America are behind our choice of this study. Likewise, the selection of Momaday's novel *House Made of Dawn* is based mainly on the socio-historical climate surrounding its writing which represents a decade of awareness among minorities and the rise of the Civil rights Movements. Thus, this novel offers a suitable arena to explore the impact of the repressive ideologies on the Native mind.

The present dissertation aims to explore a veiled sphere. It investigates the author's knowledge of the oppressive ideologies imposed on his people to control their consciousness. Our knowledge of Native Americans and their cultures is largely based on a very limited viewpoint, which depends for the most part on the ideological accounts of the Euro-American who settled in their lands and put an end to many of their cultures. Therefore, our preliminary concern in conducting this research is to call into question the validity of these narratives and their impact on Natives' minds. Moreover, this study paves the way for other researchers to undertake further studies concerning the hidden agendas of other repressive ideologies and their reflection on the repressed literature.

This research is descriptive and analytical. It tends to describe the factors underlying the novel writing to interpret and discuss their influence on the author choices in building his characters. Given that the conducted research revolves around the impact of the superstructure ideology on the consciousness of Native Americans, particularly on the writers who echo the voice of their people, Marxism criticism is the most appropriate theory to apply. It studies the relation between the dominant and the dominated and sheds light on the ideologies employed by the oppressor to smother the oppressed attempts to revolt and change their conditions.

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Likewise, the European who settled in America have used different repressive ideologies do dominate the Natives' consciousness namely the stereotypical images of them as superior and the Natives as inferior.

As Eaglton states, Marxism considers literary works as a means “to understand *ideologies* – the ideas, values and feelings by which men experience their societies at various times.” And “To understand ideologies is to understand both the past and the present more deeply; and such understanding contributes to our liberation.” (xiii). Thus, literary works can either display the author awareness of the work of the repressive ideologies, or his ignorance of their real attempts.

The organization of this dissertation falls into three chapters. The first chapter sheds light on the theoretical background of the study through following the change of the stereotypical representation of Native Americans in Euro-American literature in concurrence with imperialist ideological intentions. Moreover, this chapter gives a brief overview of Native American literature and its criticism besides the context in which N. Scott Momaday produced his novel *House Made of Dawn* and Marxism criticism employed in the study.

The second chapter begins by a glance on the novel's structure followed by an analysis of the characterization of the major Indian characters in the novel in order to decide whether the author is aware of the imperialist ideology embedding the euro-American representation of Indians through mainstream media and literature. The analysed characters features are compared to those of the three main stereotypes described in the first chapter. Moreover, we investigate through the characters analysis the existence of any counter-ideology.

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As this work aims to remove the cover on the covered, the third chapter examines the depiction of the white in the novel in contrast to their portrayal in their literature to unveil the author's standpoint towards the white's claim of their superiority over other races as a complementary patch in the Indians' distorted image. In this chapter, as well, the probability of the author's using the white characters pitfalls as a part of a counter-ideology is explored.

Throughout this dissertation, the expressions Native American and Indians are used interchangeably to address the indigenous people who have inhabited the American continent long before Christopher Columbus discovering that land whereas the terms Whites and Euro-Americans denote the first Europeans who settled in America and their descendents. As the case under study is a novel produced by a Native American writer, the notion "self" refers to the Native while "the other" indicates the White.

CHAPTER ONE

Socio-historical and Literary Backgrounds of the Novel

Chapter One: Socio-historical and Literary Context of the Novel

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Chapter One: Socio-historical and Literary Backgrounds of the Novel

This chapter goes back in history to the origin of the Euro-American stereotypical images of Native Americans and their hidden ideological intentions that use literary works as vessels to transmit these ideas and colonize the Indian consciousness. In addition to giving an overview of the Native American literature, its nature, evolution and interests, this chapter highlights the literary criticism of this literature. Moreover, the chapter offers an insight into Marxism literary criticism that is used to analyse the novel in hands. As Marxism criticism considers the extrinsic factors in analysing literary works, the historical and literary atmosphere in the 1960's during which the novel was written and a biography besides the writer's major works are mentioned as well in the chapter.

1. Native American Ideological Stereotypes in Euro-American Literature :

The term "American Indians" calls to mind certain ideas and images of red-skinned half-naked men with eagle feather headdress living in tepees and attacking whites or squaws as Pocahontas. These images owe too much to literature and media. Literature, particularly, plays a major role as a central part of societies' superstructure in shaping individuals minds. Referring to the origin of what TV channels or radios broadcast, literature is much more than books, as songs initially are poems, and movies when not based on novels are fictionalized histories. Even commercials that take less than a minute are produced upon short stories imbedding certain ideas. The Indian image in contemporary movies, cartoons, novels and the like is the product of centuries of misrepresentations (Bataille 4).

The picture revealed in popular media nowadays is stereotypical and represent neither contemporary Indians nor the old ones. White Americans generalized the plains Indians attributes mainly the Sioux on all Native Americans neglecting their diversity as separate nations (Cotton 7). The indigenous people of America are represented in literature

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predominantly in three different patterns either as bloodthirsty savages, vanishing noble savages or half-breeds.

Fascinated by the stories coming from the New World, Europeans created fictional Indians replicating the representations delivered by first travellers and explorers that created the basis of the Wild West shows (Bataille 4). The earliest reports about the New World's inhabitants were those of Christopher Columbus promising Europeans of easy lands and treasures. Christopher Columbus wrote, describing the indigenous people he met when landed in the New World, "They should be good servants and very intelligent, for I have observed that they soon repeat anything that is said to them, and I believe that they would easily be made Christians, for they appear to me to have no religion." While later Explorers and travellers in the 1500's described the indigenous people inhabiting the American continent as nude ferocious cannibalistic creatures posing a threat to the white morals through their demonic ways and unrestricted sexuality (Bataille 2). In spite of painting two different pictures of Indians, both Columbus and later explorers' reports imbed imperialist ideology. Columbus description of the Taino people as atheist and potential servants that should be christianized underlines the white supremacy ideology used to justify colonialism. Portraying natives as demons and wild creatures that must be tamed or terminated substantiates violence against them.

The portrayal of Native Americans changed over time to incorporate a range of distorted images of bloodthirsty savages, vanishing noble savage, half-breeds and the militants who fight in the forefront (Bataille 4). The recurrence of a particular stereotypical depiction of Native Americans in literature more than others during certain period is not coincidental; nevertheless, it is a reflection of socio-historical conditions and willingly or unwillingly supports or undermines an ideology. Both stereotypes of the noble and

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bloodthirsty savage appeared in historical accounts and literary works almost during the same time (Cotton 3). However one or another was more popular among authors during specific historical period.

Berkhofer argues that the bloodthirsty savage in literature appeared earlier than the noble savage which became a trend in the American literature in the nineteenth century (88). William Hubbard's *Narrative of the Troubles with the Indians in New England* (1677) is an illustration of early narratives of the Euro-American distorted sketch of natives as "dross of mankind" and "children of the devil" (Cotton4). Such representation gives the Puritans, for instance, the character of enlightening rather than religious refugees and authorizes hostility against Indian. Bloodthirsty Indian characters share a number of features classifying them less than animals. Cotton accounts for the description of the bloodthirsty savage in literary works as being:

Generally written as lower than human in both intelligence and appearance. They were unattractive, foul smelling, and spoke in an unappealing gibberish tongue. Often they dressed scandalously and bore gruesome tattoos or face paint, which gave them a fearsome, unholy or inhuman appearance in battle, which attributed to their acts of merciless destruction and torture. But despite all the savage Indians' potential for harm, they were never so cunning as to be smarter than the story's hero. Bloodthirsty Indians were something to be feared but also conquered. (9)

Representing natives as physically and intellectually an inferior race underscores the white race superiority and gives whites the right of controlling land and people.

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Towards the end of the seventeenth century, a new trend of narratives spread widely, accounting for the kidnapping of white settlers by Native Americans. The so-called “captivity novels” circulation grew in parallel with some states General Courts’ encouragement of whites to exterminate Indians for bounty (Cotton 4). A number of captivity narratives were based on factual events; however, the wide popularity of captivity novels was a veil of whites’ unjustified extermination of Indians out of an imperialist hunger for more lands. The minister Cotton Mather among the widely read authors considers whites as messengers of light. He regards that Indians were seduced and trapped by the devil in that far continent in hoping “that the gospel of the Lord Jesus Christ would never come here to destroy or disturb his absolute empire over them”(qtd.in Bataille 3).

Nevertheless, not all authors during the 18th and the 19th century depict American Indians equally as savages. Many of them represent natives in a more authentic and sympathetic way. Moreover, some writers were biased to the Indian cause and represent them in an idealized image which is the case in Washington Irving’ books *A History of New York* (1809) and *The Sketchbook* (1819) (ibid 6). The idealization of Indians in literature became what is known as the “vanishing noble savage” that represents the tragic and inevitable death of the good Indian. The Native American represented as the noble savage in literary works has the following features as suggested by Cotton:

The Noble Savage’s determining features included a harmony with nature coupled with a moral innocence and inability to lie. They were marked by their generosity and selflessness when interacting with strangers, as well as possessing a “natural wisdom” and noticeable moral courage. They were also considered distinctly robust in physical health. (30)

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However, all these good qualities do not make of the noble savage an equal to the white man, mainly intellectually. The most famous of the novels that romanticize Indians is James Fenimore Cooper's *The Last of the Mohicans* (1826) that was turned into a movie later in the twentieth century.

Cooper in *The Last of the Mohicans* provides an image of both good and bad Indians; however, both meet violent deaths (Klaus 288). Despite crediting the novel for romanticizing Indians in the picture of the noble savages, *The Last of the Mohicans* puts an emphasis on the bloodthirsty stereotype suggesting implicitly that the few good Indians' demise is either a direct or indirect consequence of the many savage Indians of the novel rather than the white man's tyranny. Moreover, the vanishing noble savage stereotype was a tendency as well in poetry and drama. Pearce states that the nineteenth century poets and playwrights killing the noble savage at the last pages of their texts is "a matter forced on them by historical fact" suggesting that the Indian is a part of the American pre-history (qtd. in Scheick 1). The extinction of good Indians implies that the only alive Indians are the bloodthirsty savages who attack and kill innocent whites; subsequently, whites' extermination of natives is justified as self-defence.

Definitely, the noble savage stereotype highlights some good qualities of Native Americans even if it suggests their vanishing. Authors like John Neal (1793-1876) and Herman Melville (1819-1891) represents more realistic image of Indians and Indian conditions. Neal defends Indians and unveils the ideological intention behind their stereotypical image. His short fiction "Otter-Bag: The Oneida Chief" (1828) released in a period of high removal policy, was devoted to the Indian cause. Melville followed Neal's path criticizing the government policy in *The Confidence Man: His Masquerade* (1857) (Klaus

305). However, narratives as such openly against the imperialist ideology, were not welcomed by all whites.

Over the nineteenth century, Native Americans were represented in literature in two distinctive patterns. While many authors romanticize natives in their works including poems, plays and novels as James Fenimore Cooper's collection of novels *Leatherstocking Tales* and Helen Hunter Jackson's *Ramona* (1884) that tells a love story between a white and an Indian, others adopt another tendency in depicting natives as bloodthirsty savages in what is known as frontier novels (Cotton 5-6). The American incessant westward expansion between the seventeenth and the nineteenth century was not simply on the expense of the native lands; however, ensuing genocides of several tribes. Calling Indians involvement in fights to protect their lands and lives "massacres", and whites taking part in the same fights "glorious battle" is an illustration of how an author be with or against an ideology.

Among the frontier novels that insist on the Native American atrocious nature is Robert Montgomery Bird's famous *Nick of the Woods* (1837). Klaus argues that Bird's narrative not only represents Native American as bloodthirsty savages, he further suggests that the pacific nature of the white man is corrupted by Indians' savagism and inhumanity (279). Such narratives, whether intentionally or unintentionally, justify the brutality towards Indians and sympathize with whites. The white protagonist Nathan of *Nick of the woods* is given a set of traits that attract the readers' admiration and respect and allow him to live beyond the text in the readers memory as a hero and make of him " thematically and structurally an essential cog in the machinery of white westward progress" (klaus 281). Moreover, Klaus states that Nathan's deeds particularly ambushing and killing Indians are not merely revengeful; however, are an attempt to protect the human race of the inhumane Indian (280).

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Between 1850 and 1860, the quantity of literary works dealing with American Indian decreased. Klaus suggests an ideological nature of literature when declaring that authors' considerable distancing from issues related to Native Americans in the interval between 1850 and 1860 is due to the historical conditions then that did not require "authors and artists to justifying white behaviours" (309). During that period which preceded the Civil War, other issues were more considerable such as slavery and ensuring the nation unity, which made justifying government policies against Indians appear of minor significance. Nonetheless, this reluctance sooner ended and stereotypical image of Indians disseminated further mainly with availability of the inexpensive dime novels. Titles as *The Death of Jane McCrea* and *The Murder of Lucinda* are illustration of the late nineteenth century dime novels that spread the representation of native, males particularly, as savage kidnapers attacking and torturing white women (Bataille 3).

Both stereotypes of the noble savage and the bloodthirsty savage are represented in literature with extreme features leading eventually to their brutal death. While noble savages sacrifice their lives for others to live, the bloodthirsty savages' death is their deserved condemnation for their evil deeds. Amongst the common characteristics of these to stereotypes is that both live among their people and represent their cultures and lifestyles. Earlier in the nineteenth century another stereotypical image of Native Americans appeared apart from the first two. As the old two types of Indian characters became clichés and their disappearance turned out to be inevitable, Lacy Cotton argues that authors shaped a new type of Indian character in their texts which is the "half-breed" or "converted" Indian that either developed the best traits of the two races or more likely the worst of them (54).

The term half-breed should never be mistaken for half-blood who is half-Indian half-white, as the half-breed is a pejorative term rather than a biological condition (Sheick ix). The

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half-blood represents a new race resulting from the intermarriage between whites and Indians whereas half-breeds are full-blooded Indians living among whites or according to their standards. The major aspect of the converted Indian character which appeared in the early nineteenth century is his endorsement of the white man's culture superiority that leads eventually to leaving the lifestyle of his own people and living among the white. This kind of character is generally a shadow to the protagonist assisting when needed (Cotton 55). Generally speaking, the half-breed is the character that betrays his people in hope to be welcomed by whites as equal. The converted Indian is more commonly portrayed as being drunkard and self destructive person who is accepted neither by the Indian nor by the whites (Cotton 57-58). The converted Indian's admiration of the white culture and loathing of his own represent the white man's perspective, particularly the author, more than the Indian. The author considering the white race as being superior and should be imitated by other races to advance is probably behind this representation. Furthermore, it is a call for assimilating the Indian into the white lifestyle in order to avoid resistance.

As has been noted, the vanishing noble savage and the bloodthirsty savage distorted representations are imperialist ideological stereotypes to authorize seizing natives' lands and destroying their cultures. By the same token, the half-breed stereotype justifies the policies of termination and assimilation. The distorted image of the Native American circulated further as it stepped from page to stage in the nineteenth century and furthermore as displayed on TV screens in the twentieth century (Bataille 3). Literature has participated to a great deal in the foundation and circulation of natives stereotypes either as books or source for media. Moreover, Bataille highlights history textbooks as other means that contribute in perpetuating stereotypes as a book used in 1960's whose author claims that excluding Indians from the American history would not by any means effect the progress "As compared with the meager

contributions of the Indians, the English brought a complex, well-developed civilization''(5). Alongside, Native Americans represented themselves, their cultures and conditions, and the white man as well through their literature which dates back to the age before the coming of the white.

2. Native American Literature :

Native American literature received a significant attention after N. Scott Momaday's *House Made of Dawn* (1968) won a Pulitzer Prize for fiction in 1969. Momaday was not the first native author to write in English, nor the first to publish a work of exceptional quality; however, the 1960's represented a suitable socio-historical climate for many ethnic literatures to rise. Fleming identifies Native American literature as a body that comprises all literary works that handle subjects of relation to Indians and most importantly produced by Native Americans (74). On the light of the previous definition, Native American literature is that of the diverse indigenous peoples of America hence, it is a group of literatures rather a single entity. Moreover, works centred about Indians authored by non-natives are not considered as Native American literature. Several non-Indian works are mistakenly perceived as native American as Henry Wardsworth Longfellow's *Song of Hiawatha* (1855) which is based on Finnish epic meter rather than any of the Indians poetry and reinforces the vanishing noble savage stereotype (Krupat 150).

Walter Fleming names two forms of Native American literature; traditional which celebrates the oral traditions such as myths, legends, oratory and songs while the second is contemporary that contains all forms of written prose and poetry (73). However, according to European standards, only what is written is classified as literature. Krupat arguing for the ground of considering the unwritten oral tradition as a form of literature claims that "Literature, from the Latin *littera*, as is well-known, served broadly to indicate anything that

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had been written down and—to achieve a measure of social circulation—copied over. (For oral societies without alphabetic ‘letters,’ literature is whatever language is deemed worthy of sufficient repetition to assure it will be remembered and passed along.)”(qtd in Wiget 3). In this respect, Native American literature began earlier before the arrival of Christopher Columbus to the New World.

Before appropriating the colonizer’s language, Indians’ literature was largely oral preserved through transition from generation into another. However, as Rouff argues, some tribes recorded significant events and sacred rituals and literature using pictographic accounts and books as the Maya (Native, 141). Native Americans began writing as early as they were introduced to letters; however, no published works appeared until the late eighteenth century. Indian tribes to the east of the Mississippi River were introduced to letters earlier than those living to the west; hence written literature beginning is hard to set exactly. Other than some works written in Latin and Greek, the first published native American literary work is Samson Occom’s *Sermon Preached at the Execution of Moses Paul, an Indian* (1772) which deals with the devastating effect of alcohol on Indians (141).

While many Euro-American authors published works fictionalizing Indians and Indian life-style assuming Indians as a single group for most, many Native American literate in English wrote back to represent themselves and their diverse tribal cultures. However as Rouff states their writings were generally non-fictional prose either protest literature, autobiographical or ethno-historical, as a reaction to the government removal policies or acts mainly those of 1830 (141). The three previously mentioned genres can be argued as addressed largely to white audiences for two reasons. First, the majority of Indians were illiterate in English used by nearly all authors, and the second reason is to record history and make their voices heard particularly as protest literature. William Apes (1798-1839) among

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the prominent authors of protest literature wrote several works projecting on the unjust treatment of Indians by both states and white individuals. His *Eulogy on King Philip* (1836) depicts the white-Indian relations from an Indian perspective criticizing the paradoxical Puritans inhuman acts against the natives who welcomed them (Ruoff, "Native"142).

As several authors preferred protest works to defend their people, others wrote autobiographies that allow readers an insight into their tribes' lifestyles. When protest literary works attack with a sharp tone removal policies and officers' unjustified cruelty against Indians, autobiographies reflected their impact on tribal life. An example of this genre is William Apes' *A Son of the Forest* (1829) and George Copway's *The Life, History and Travels of Kah-ge-ga-gah-bowh* (1847) which was a response against the government endeavour to relocate his tribe again (ibid 143) . The removal of natives from their mother lands changed their lifestyles dramatically and the hardship of adjustment to different conditions was combined with the challenge to protect tribal traditions and histories.

In contrast to biographies that mixed the western European literary tradition with tribal myth to portray the Indian lifestyle and the serious impact of the white civilization on them, the Indian historical accounts were foremost destined for the Indian generation to come. Copway is credited for writing the first Ojibwa account, *The Traditional History and Characteristic Sketches of the Ojibway Nation* (1850) followed later by other Ojibwas as Peter Jones and William Whipple Warren as an attempt to preserve their tribal heritage from being lost forever due to westward migration. Authors from different tribes as Dooyenate Clark (Wyandot), Chief Elias Johnson (Tuscarora), Chief Andrew Blackbird and John Rollin Ridge did the same publishing histories of their own nations (Ruoff, "Native"143).

Before the arrival of the European to America, Indians lived in harmony with nature. A common feature of almost all Indians is that their lands were part of their identity.

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Removing them from their original lands was not just distancing them from sacred places; however, it detached them from their past and destroyed a holy link. The unceasing removal of Indians from one spot into another further westward in the nineteenth century led eventually to the emergence of another type of writing among native writers which is “travel literature” as George Henry Maungwudaus’s *An Account of the Chippewa Indians, Who Have Been Travelling Among the Whites...*(1848) and Copway’s *Running Sketches of Men and Places...*(1851) (ibid 144).

In regard of fictional literary production, fiction as a genre is deeply rooted in the Native American oral tradition. Natives fictionalized stories to explain natural phenomena, their sacred relation to nature and the universe that can be shared between several groups or varied. On the other side, written fiction as argued did not appear until the mid nineteenth century. The Cherokee John Rollin Ridge(1821-1867) is acclaimed of writing the first fiction *The Life and Adventures of Joaquim Murieta* (1854) inspired from the Gold Rush experiences. However Ridge himself stated that it is a real story, what makes of it a mixture between accurate historical account and fiction (Parins 269-271). Akin to Ridge fiction, Simon Pokagon wrote a fictional novel *Queen of the Woods* (1899) which deals with themes related Indians such as the loss of past, white oppression and alcoholism. The novel which is considered as “the first native American novel devoted to Indian life” is characterized by a Victorian diction and the use of names of people and events from the author’s real life like his wife (Ruoff, “Simon” 261-262).

By the beginning of the twentieth century Native Americans were struggling to protect their Indianness against termination and assimilation laws and policies mainly as their children being educated the white man language and culture apart from reservations. Authors who experienced living in reservation after being removed from their lands and those taken

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away from their people to boarding schools expressed that in their literary works. Among many authors who wrote autobiographies are Francis La Flesche (Omaha), Standing Bear (Sioux) and Mourning Dove, the largely read was Charles Eastman (Sioux) who wrote in collaboration with his wife Elaine Goodale Eastman two autobiographies *Indian Boyhood* (1902) and *From the Deep Woods to Civilization* (1916) which traces his life experiences from the time before living in reservation, through his life among the white till becoming a doctor (Rouff, "Native" 146). Their *old Indian Days* (1907) gives readers in two parts "The worrier" and "The woman" a close view of both worrier experience and the women role in Sioux society (Rouff, "Pre-1968" 164-165). A most noticeable aspect of native prose authors is the diversity of their works that include, in addition to ethno-histories and autobiographies works of fiction as well.

Between 1900 and 1969, many native authors published works of fiction that have attracted a great critical attention lately. As many works won certain popularity when they were published the first time, others stayed in the shadow until recently. The long list of fiction works during that period include Mourning Dove and Lucullus Virgil McWhorter collaborated work *Cogewea, the Half-Blood* (1927) which is considered as the second novel authored by native woman, John Milton Oskison' *Wild Harvest* (1925), *Brothers Three* (1935) and the posthumously published in 2006 *Singing Bird* which is deemed as the first native American historical novel (Rouff, "Pre-1968" 166-167). In spite of the extensive production of native authors, native literature did not receive considerable recognition until the beginning of the 1970's after a 35 years old Indian unknown author then N. Scott Momaday won a Pulitzer Prize for his first novel published in 1968.

Native American literature attracted a significant attention of both readers and critics after the first winning of a Pulitzer Prize for fiction by a native writer. Despite the debate

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whether the publication of *House Made of Dawn* marks the beginning of the Native American Renaissance or not, Ruppert argues that the attention it has attracted opened the door widely for other young writers and provoked readers to know more about the literatures of Indians (“fiction”173). In addition to the socio-historical atmosphere that attracted the attention to the minorities in America. The critical reception of Momaday’s first fiction helped the rise of the native literature. James Welch’s *Winter in The Blood* (1974) and Leslie Marmon Silko’s *Ceremony* (1977) are among the powerful fictions in the 1970’s dealing with the theme of alienation similar to *House Made of Dawn* (174-175). Following Geary Hobson’s *The Remembered Earth: an Anthology of Contemporary Native American Literature* edited collection of poetry and fiction in 1979, Simon Ortiz edited a similar collection *Earth Power Coming*(1883) of several authors as Silko, Louise Erdrich, Maurice Kenny, Paula Gunn Allen, Elizabeth Cook-Lynn, and Peter Blue Cloud(177).

Along with prolific authors as Momaday ,Silko ,Gerald Vizenor and Louise Erdrich who authored several distinguished works, many new names have raised in the 1990’s and the twenty first century as Sherman Alexie and Diane Glancy whose works have attracted large popularity. Ruppert argues that from 1990 onward, as an attempt to find a middle ground between contemporary dualities, native fiction setting has become more urban with middle-class and professional characters and new perspective towards what defines community and the self, and what results alienation or cure it (“Fiction”186-187). However, it is important to note that the popularity Native American written literature does not indicate the extinction of the oral literatures of native tribes which according to Fleming exist in parallel with the written one(73).

3. Criticism of Native American literature:

Literary criticism is a determining factor in publishing industry and public choices of what is worth reading. Moreover, the critical attention that certain works receive plays a crucial role in their exclusion or inclusion in the canon which in return determines for readers what a good literary work is. As Leslie Fiedler has remarked, "Literature is effectively what we teach in departments of English; or, conversely, what we teach in departments of English is literature."(qtd in Krupat 146). As has been noted earlier, Native American literature did not receive much attention and acceptance until 1969 which is considered as a turning point in the production and criticism of native literature. *American Indian Fiction* published in 1978 is considered as the first full length book devoted to studying Native American literature; however, many journals concerned with the same field appeared earlier as MELUS (Multi-Ethnic Literature of the United States) and Indian Quarterly (Peterson7). Notwithstanding, that does not suggest that Indians literature was utterly invisible.

European scholars studying Indians' culture in the nineteenth century concentrated on fields as archaeology, ethno-history, ethnography and particularly anthropology as Adolph Bandelier (1840-1914) and Robert H. Lowie (1888-1974) who devoted their lives to study Indians. However this focus on ethno-history and anthropology restricted the view to Native American literature, an effect native literary criticism suffers from till now (however to a lesser degree) (Coltelli323). The reason behind the early concentration in the previously mentioned fields was probably the ambiguity and diversity of Indians' cultures besides the difference in language what represented a barrier banning the access to their literatures particularly the oral. Moreover, as demonstrated before, the early published literary works were particularly non-fiction focusing largely on ethno-histories.

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Although literary criticism of Native American literature focusing on the historical and anthropological value of a work directs readers' attention to Indians' cultures as well as the aspects of Indian lifestyles, it obfuscates the role the work play as a work of art (Ruppert, "Theory" 114). Pointing to the richness and diversity of the Indian cultures and allowing the reader to understand their ways can be a factor that excites readers to further discover the Indian literary works and decide their aesthetic value. Ruppert insists on the idea that Native American fictional works are not arenas of "anthropological data" and their foremost purpose is not to represent culture even if they do. Moreover, he adds that any attempt to classify them as anthropological is over "simplifying and distorting" ("Theory"113). Considering Native American literary works as bearer of cultures and responsible for transmitting them to the coming Indian generation or straiten the white view of their significance is one dimensional consideration that neglects both aesthetic and ideological value.

Focusing on the anthropological and ethno-historical aspects in Native literary works is not the only examination that falls short of explaining native literature. The over consideration of nature aspects represents Natives' literary works as picnics. Krupat states that the key factor of delaying the inclusion of Native American literature in the canon is the narrow consideration of "naturalness" of this literature. Moreover, the canon basis is Eurocentric and the choice of including certain literature or literary work in the canon is ideological and aims at keeping the existing order (146). Nature and land particularly are inseparable component of the Indian identity and life as many of Indians myths suggest their emergence from land. Aspects of nature are present in Indians tribal names and the detailed description of landscape in authors' literary works; yet, focusing on nature overshadows crucial aspects of literary works.

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Among the challenges that European critics face in dealing with native American literature besides denomination is whether dealing with it as a single entity or considering the specificity of every single tribe and whether reading it as decolonizing literature or approaching it in terms of aesthetic value (Mackay 675). Several features differentiate the native literature from Euro-American literature thus employing European criticism to approach it menaces blurring its identity. Using contemporary theory to analyse Native American literature is not welcomed by all critics as it is seen as an attempt to colonize the native literature (Ruppert "Theory"115). Applying contemporary theory which is originally a Eurocentric approach to literature can be an endeavour to assimilate the native literature and obliterate its Indianness what eventually makes of it a mere imitation that lacks authenticity. Native American nationalist critics are against using Western literary criticism in analysing native literature and rather call for relaying on "tribal histories and philosophies" to originate a native literary theory to study native literary works on their own rights (Mackay 680).

Nevertheless, while analysing native literature upon Eurocentric basis risks losing its identity and limits it to an imitation, criticizing it against "tribal histories and philosophies" raises the possibility of marginalizing this literature. Jack Forbes argues that Native American literature must be studied by means of the same principles used to study any other literature. Moreover, he adds that the marginalization of that part of the American literature is but "symptomatic of the degree of intellectual colonialism" in America (17). Thus, not analysing it equally as the mainstream literature is rather colonizing. Though it does not focus on its exceptional features, criticizing Native American literature against Marxism literary theory, for instance, is liberating as it highlights the work of the superstructure ideology to colonize the consciousness in order to control individuals and communities.

4. Marxism Literary Criticism :

Literature as a human production is as complicated as the world surrounding it and the human brain itself. Even in their over simplicity, literary works hold codes that can be deciphered only through special lenses. Literary criticism provides a tool for reaching a better understanding of literature through different theories. Marxism literary criticism, as one of them, approaches literature from the perspective of Marxism which is a conflict theory that explains the development of society based on the ideas of Karl Marx mainly and his fellow Friedrich Engels.

Karl Marx (1818-1883) was a German philosopher, political scientist, historian, economist and a revolutionary sociologist who is widely known for his overtly criticism of capitalism (Jonathan). In addition to being engrossed in studying literature in all its forms, during his early adulthood, Marx was himself a writer of a number of literary works that include both prose and poetry(Eagleton 1-2). Marx's consideration of literature evolved throughout his life particularly along with his studies of political economy.

In order to understand the Marxist approach to literature it is important to highlight some concepts related to Marxism first. In the preface to his book *A Contribution to the Critique of Political Economy* (1859) Marx asserts that:

In the social production of their life, men enter into definite relations that are indispensable and independent of their will, *relations of production* which correspond to a definite stage of development of their material productive *forces*. The sum total of these relations of production constitutes the economic structure of society, the real foundation, on which rises a legal and political superstructure and to which correspond definite forms of social consciousness.

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The mode of production of material life conditions the social, political and intellectual life process in general. It is not the consciousness of men that determines their being, but on the contrary, their social being that determines their consciousness. (qtd. Eagleton 4)

According to Marx, every society consists of two major elements; the economic base and the ideological superstructure. The base is formed by the means of production, or as Marx refers to the productive forces which include factories, capitals, machines and the like, and the relations between those who control the means of production and the workers who sell their labour to them. However the superstructure is the collection of ideas that include religion, political system, media, literature and others. As Marx suggests, the economic base is what shapes the superstructure and defines it while this later maintains and controls the economic base through different means such as ideology.

Marx defines ideology as, "a belief system, and all belief systems are products of cultural conditioning"(Tyson 56). Accordingly, any ideology such as capitalism or communism is the outcome of certain circumstances of a culture and serves its interests. In this respect, Marxist critics, as Luis Tyson argues, distinguish between two different types of ideology; non-repressive ideologies like communism that aims at creating classless societies with equal opportunities, and the second type is repressive ideologies which as the name suggests tend to reinforce under the veil of ordinary ways of thinking and considering the world certain oppressive political plans (56). Capitalism as viewed by Marxists is one of the repressive ideologies. Through centring power in the hands of a small group that exploits other groups, capitalism establishes class division and deepens the gap between classes through numerous other oppressive ideologies to maintain the power balance in favour of one group. Classism as one of these ideologies which is an effect of capitalism that relates all

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good intellectual and physical qualities to those of the upper class while people on the lowest social class acquire hardly enough if any of these qualities what makes of them unfit subservient creatures and gives the ones of the upper class the right to rule them (59).

White supremacy which is the belief in whites' superiority over other races; and therefore, being the rightful dominant group is another instance of repressive ideologies. The uniqueness of the white people puts a burden on them, as they put forward, to assist and guide other races is nothing but an excuse used by imperialist nations to colonize others. Such ideologies, work as implied messages that program the mind in specific intentional manners for the interests of the powerful. As Ira Shore in *Notes on Marxism and Method* argues, the powerful groups extend their control of land and human beings to their consciousness with all means, to delimit their view and restrict their demands of power (176). The imperialist powers disparage of the subservient people cultures and their persistent implicit endeavour to persuade them to convert to their own white man culture which is supposedly superior is an obvious illustration of their attempt to colonize consciousness. The stereotypical images of the subordinate people through media, literary works and the like are among the means employed in doing so.

Marxism criticism considers the individual as a product of the society; subsequently, all his behaviours and production, including literary works, are translated in terms of his economic and social status primarily. As Luis Tyson argues, writers simulate intentionally or unintentionally the material and historical conditions of their societies; and thus, their works conform to or revolt against certain ideology through both of form and content (66). Furthermore, he adds that using Marxism criticism reveals how an ideology works to distract the attention from its repressive purpose (68).

5. Socio-historical and Literary Context of the Novel :

5.1. The Socio-historical Climate in America During the 1960's:

As stated by Marxist critics, the only way to understanding the human production including literary works, is through considering both or either of the material and historical circumstances, which are the Marxist denomination of the economic situation and the socio-political atmosphere that results out of it respectively, during which that works were produced (Tyson 54). Accordingly, it is important to get an overview of the socio-historical conditions during which Momaday's novel *House Made of Dawn* was written first before giving any sort of judgment about its content or form significance.

As Momaday declared in an interview with Bettye Givens (1982), his Pulitzer Prize winning novel took him about two years of intermittent writing while he was teaching at the University of California before it was published in 1968 (79). According to Jerry D. Marx, the American economy flourished during and after the Second World War just like what happened after the first one. However, he adds, that not all Americans took advantage of the economy that was in its highest prosperity during the 1960's. As the social critic Michael Harrington argues, about 40,000,000 to 50,000,000 people lived under poverty line during that decade; the great majority of them were the former peasants and ethnic minorities (qtd in Marx).

The conditions of Native American were not better than the other minorities. It was even more complicated than that of the black themselves. The first Americans who had inhabited the continent more than 10,000 years before Columbus landed there in 1492 did not become U.S legal citizens until the Congress passed the Indian Citizenship Act in 1924. However, they were not full citizens as many of the state laws did not grant them the right to voting (Faville). For most of Natives either in urban areas or those who preferred living their

own ways in reservations, living standards were humiliating as citizens in the most powerful nation in the world. During the 1960's, Native Americans were deprived of the minimum conditions of living with no health care and dwellings that lack running water and electricity besides the low educational level, which eventually led to the spread of several phenomena such as alcoholism, suicide and homicide (“The Native American power”).

In 1944, a group of well educated Natives from fifty tribes founded the first inter-tribal association; the National Congress of American Indian in Denver Colorado in order to change the terrible conditions and defend their lands and tribal heritage against the government policy of relocation and termination. During the 1960's other organization emerged taking a militant stand through demonstrations and marches to make their voice heard as the National Indian Youth Council 1961 and the American Indian Movement in 1966 (“The Native American power”).

5.2. The Literary Scene in the 1960's America:

As mentioned earlier, the American economic prosperity of the 1960's is the outcome of the Second World War. This later effect extended to other aspects of life as architecture, philosophy, art and most importantly literature. On the literary scene, many critics argue that its end marks the beginning of a new movement which is referred to as postmodernism., Richard Sheppard argues that while in Europe postmodernism emerged earlier than 1945, the American critics indicate the 1950's as the beginning of the American postmodernism (3).However, it is a hard attempt to delineate its chronological boundaries or to crystallize an accurate definition of postmodernism. Gerhard Hoffmann argues that despite the fact that the first novels characterized as postmodern were written in the 1950's, postmodernism “is a product of the sixties” and it simulates its complex peculiarities (13).

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Postmodernism emerged as a reaction against the modernism approach to art particularly, the claim of the art autonomy and the drastic anti-representation of any extraneous aspects whether social, religious or political (Bertens 3). In this respect, proceeding toward understanding postmodernism and postmodern literature requires referring to what modernism was. In her book *The Gender of Modernity* Rita Felski defines modernism as:

a specific form of artistic production, serving as an umbrella term for a melange of artistic schools and style which first arose in late-nineteenth-century Europe and America. Characterized by such features as aesthetic self-consciousness, stylistic fragmentation, and a questioning of representation, modernist texts bore a highly ambivalent and often critical relationship to the process of modernization.(13)

The rise of modernism as a movement towards the end of the nineteenth century coincided with a dramatic change in America manifested particularly in capitalism, scientific technological advancement and urbanisation. According to Rita, modernism arose as a critic of the old convention and modern condition that devalue and alienate the individual due to the fast pace of change and the terror of wars. The characteristics of modernist literature projects modernity itself which according to Rita, refers to the paradoxical experience of existence and historical consciousness more than the socio-historical conditions (9).

Modernist believed in nihilism and shifted the focus towards the individual to express the impossibility of integrating in an absurd world full of uncertainties. Writers abandoned the forms and techniques of the precedent era and made of their texts laboratories to experiment further in edgy forms that Douwe W. Fukkema describes as “expressing uncertainty and provisionality”(15). In addition to the exclusive use of symbols of all sorts and the indefinite

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character of the modern fiction what allow readers to use their imagination to discover the multi-layered meaning of the text, modern fiction writers give readers the opportunity to explore the conscious of their characters through employing a new technique of narration called stream of consciousness.

Prominent modernist writers such as Virginia Woolf, T.S Eliot, James Joyce, Ezra Pound, William Faulkner and Ernest Hemingway among others produced works of highly unprecedented aesthetic quality. However, the label “Art for art sake” and the modern literature exceptional forms made of literary works elitist and excluded the greatest majority of readers. This distinguishing between high and low literature is among the features of modern literature the postmodernist writers reject.

Kevin J. Vanhoozer argues that “Modernity and postmodernity are conditions that have both material and ideological aspects” (6). Thus, different conditions result different sensibilities. In contrast to modernism, truth from a postmodernist perspective is considered as relative, variable and societal rather than fixed and individual. Subsequently, it rejects meta-narratives and regards them as biased and repressive. The principal of relativity is a major feature of postmodernism philosophy; therefore, even the universality of morality is declined and replaced by moralities each of which is the product of a certain community and pursues its interests. Moreover, the postmodern individual ability to make choices is questioned; hence, the individual is not at the centre any longer since humans proved to be merely going with the stream (Afzor).

Hoffmann states that as much as postmodernism is a rejection of modernism, it can be viewed as an extension of this later as well (14). In regard of art and literature particularly, postmodern works share a number of features such as reflecting, in different contexts, a sense of fragmentation, disillusionment and absurdity of the whole living experience mainly as an

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influence of devastating events as wars. In order to reflect this sense, postmodern authors have made use of several techniques such as pastiche; intertextuality which links a text to one or several previous texts, temporal distortion or non-linear time lines and metafiction unveiling the fictional character of the work on hands to readers (Afzor). Authors have employed these techniques and others to tackle certain themes that express the spirit of the age as paranoia.

Professor Amy Hungerford in her first lecture of the American Novel since 1945 course argues that writers concerned themselves thematically with writing about war, psychological trauma, identity question and race, slavery and love in all its manifestations among others all threaded and framed with politics while stylistically as many writers rejected modernist innovations of the first half of the century many others embraced and evolved them (The American novel). Subsequently, it is hard to decide from the first glance whether a literary work is modernist or postmodernist due to the blurred boundaries between the two movements.

6. N.Scott Momaday Biography and Major Works:

Navarre Scott Momaday is the first Native American to win the Pulitzer Prize for his novel *House Made of Dawn* in 1969. Besides being a distinguished novelist, he is also a poet, storyteller, scholar, teacher and an artist as well. Momaday was born on February 27th, 1934 in Oklahoma to a full blooded Kiowa father Alfred Momaday and a half Cherokee mother Natachee Scott Momaday. His tribal name Tsoai-talee translated “Rocktree-boy” was given to him in one of Kiowa’s sacred places “Devil’s Tower” that he mentioned later in many of his works besides the landscape of the Navajo reservation at Shiprock, Chinle and Tuba city where he spent his early childhood. Due to the effect of the Great Depression that began

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in 1929 and lasted till the end of 1930's, the Momaday's lived in poverty and had to move in search for a better living (N. Scott Momaday 9.28.2018)

In 1951, Momaday left Jemez Pueblo, New Mexico where he lived with his parents who worked in teaching there since 1946 to attend high school in Virginia. After receiving a B.A in political science from the University of New Mexico and following his parents' path teaching for a year, he joined Stanford University to get his M.A. then Ph.D. in English in 1963. He began his university teaching career at the University of California in 1964 to teach later at several other universities in America and overseas such as in Moscow, the Soviet Union in 1974 and the University of Regensburg in Germany.

Besides over twelve honorary degrees from different universities and a Pulitzer Prize of fiction, Momaday received numerous awards amongst the Golden Plate Award of the American Academy of Achievement, Award from the National Institute Of Arts and Letters, the National Medal of Art given to him in 2007 by the president George W. Bush and a Lifetime Achievement Award from the Anisfield-Wolf Book Awards in 2018 (N. Scott Momaday 9.28.2018). At the age of eighty six years old, he is still an active writer, painter and a regents professor at the University of Arizona.

Other than his dissertation that was published under the title of *The Complete Poems of Frederick Goddard Tuckerman* by the Oxford University Press, (Garcia 488) N. Scott Momaday is the author of thirteen books that include poetry collections, novels, children books and literary criticism (N. Scott Momaday 9.28.2018). However the works that received the greatest attention and have been studied thoroughly by critics are *House Made of dawn*, *The Way to Rainy Mountain*, *The Names* and *The Ancient Child*.

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As most critics argue, Momaday's first novel *House Made of Dawn* (1968) that won him the Pulitzer Prize for fiction in 1969 marks the beginning of the Native American Renaissance (N. Scott Momaday 9.28.2018). A great deal of the novel's popularity is attributed to the writer's ability to incorporate the oral mythology of three Indian tribes the Kiowa his people, Pueblo and Navajo with whom he lived maintaining their quintessence, into the intricacy of the contemporary fiction. The novel tells from different points of view the story of the young Jemez Pueblo protagonist Abel's struggle to maintain his Indianness under the oppression of the undermining dominant white culture. Besides its influence on other Native American writers such as Leslie Marmon Silko, Paula Gunn Allen and Simon J. Ortiz, *House Made of Dawn* has been the subject of study of many scholars and critics and translated into many languages that include German, Italian, Dutch, Swedish, Polish and Norwegian (Garcia 443-446).

The Way to Rainy Mountain (1969) is an extension to Momaday's first work *The Journey of Tai-me* (1967) that was published in a limited edition. It recounts the journey of the Kiowa people from their original homeland western Montana to south-western Oklahoma over three centuries blending historical facts and tribal oral tradition with personal memories. In addition to a prologue, an introduction and three main sections entitled "The Setting Out," "The Going On," and "The Closing In" the book begins and concludes with two poems that hold the whole work together (Charles 64).

Momaday's works are characterized by a sense of continuity not only within the works themselves, but extends to link his works together. *The Names: A Memoir* (1976), as a continuation of the previously mentioned *The Way to Rainy Mountain* that tells the story of the Kiowa throughout history, is an autobiographical piece that recounts the life of its writer as he remembers it among his Kiowa people in addition to four generations of his own family

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before him. The book is illustrated with photographs and facial portraits of his family members besides the prominent places he is related to (Garcia 453).

As described in the chapter, the representation of the native inhabitants of America delivered through superstructure means as media and literature is but a distorted image destined to control the Indians' minds and justify their abuse and marginalization; and thus, ideological in depth. In this respect, the representation of natives in their own literature can be either affected by centuries of attempts to colonizing consciousness or against the ideological stereotypes. Momaday's *House Made of Dawn*, which was written during a critical decade with the growing Civil Rights Movements, represents a range of Indian characters from three different tribes rises the question whether the Indian characters representation supports or undermines the white oppressive ideology.

CHAPTER TWO:

The White Man's Indian or the Indian's Indian

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This chapter examines the representation of the Indian characters in *House Made of Dawn* in relation to the stereotypical portrayal of Indians in Euro-American literature in order to evaluate the impact of the oppressive stereotypical ideology on the Indian mind. More precisely, Momaday's major Indian characters' features are compared to the vanishing noble savage, bloodthirsty savage and the half-breed stereotypes. The author mentions many Indians from different tribes and clans in the novel, including the Kiowa, Navajo, Jemez Pueblo, Domingo and others. Despite their diversity, these characters can be divided into two groups; Indians living in reservations and Indians in the white man's city. As the focus in the chapter is on some Indians rather than others, the chapter begins with a general description of the structure of the novel that justifies the characters' choice followed by the analysis of the four main characters Francisco, Tosamah, Ben Benally and the protagonist Abel.

1. Structure the Novel:

As Momaday declared in an interview with Betty Givens, any character a writer builds is but a mosaic of traits of several people the author encounters as "there is no other source" other than "the writer's own experiences (Givens 81-82). In *House Made of Dawn*, Momaday represents a number of Native Americans inspired from the three tribes he has lived among which makes the novel a voice of several tribes rather than a single one. However, there is more emphasis on four characters more than the others.

Momaday's Indian characters are in the centre of the narrative which is constructed, in addition to a prologue, of four parts entitled upon the major Indian characters of the novel. The first of the parts "The Long Hair" referring to Francisco, the protagonist's grandfather, set in Walatowa in New Mexico, United States in the summer of 1945, is the longest of the four chapters. The second part "The priest of the Sun", set in winter 1952 in Los Angeles, is entitled upon a controversial character Tosamah, an Indian priest the protagonist meets there.

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The third part, also set in Los Angeles during winter, is named upon the protagonist's companion and friend Ben Benally "The Night Chanter". The last and the shortest of the four parts with only 20 pages including the title page is given the name "The Dawn Runner" denoting the protagonist Abel, like the first part, is set in Walatowa his home town.

2. Francisco: the Vanishing Noble Savage:

By naming the first and the longest part with six chapters upon Francisco "the long Hair", Momaday gives a significant regard to that character. As much as the long hair expression describes Francisco, the old Indian man with the white hair, it is a connotation for all Indians who keep their old ways in the face of assimilation and change. Thus, he can be read as the representative of the conservative and proud Indians of the reservation.

Francisco is Abel's grandfather and the only family left for him after the demise of his mother and brother. He is described as an old man with long white hair and "crippled leg"(9), and while his body grew weak of age, he is still strong enough to work in field, hunt and participate in ceremonies as well as to support the weight of his drunken grandson Abel. In addition to his work in farming, Francisco is the sacristan of the town's church. He assists Father Olguin, as he used to be close to his predecessor Father Fray Nicolas since his early childhood. When he was younger, he was exceptionally sturdy man with strong heart to hunt and lift a bear which is a work that needs a witty and skilful man.

As a child, Francisco liked being in the church with his elder brother Vivano who served there. He loved "to swing on the bell rope and walk on the hem of his cassock" (47) as he, the old man, admires looking to the movement of the candles' lights through the glass in the church's sacristy. For a long time, as he was an infant, Father Nicolas was preparing him

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to be a good Christian and servant of God. However, in spite of his constant and tight relation to the church, Francisco kept his Indianness uncorrupted by the white man ways.

Momaday presents Francisco as an old man who has deep grief and nostalgia for the time when he was stronger. A recurring memory of him is his triumph over a strong Indian, Mariano, who was expected to win in “the race for good hunting and harvests” in 1889 (7). On his death bed, Francisco, whose voice is faint and his talk is obscure and fragmented most of the day except at dawn mentions Mariano’s name and that race several times (194-195). Moreover, he recalls at dawn six significant reminiscences that summarize the most valuable achievements during his life(197).

The first memory is about him transmitting to his two grandsons, Vidal and Abel, the teachings of his people. Like the Kiowa, Momaday’s people, the Jemez Pueblos live according to the Sun. They grow, harvest, hunt and feast all according to it. His grandsons’ knowing about the organic calendar and the sun cycle was important for their survival as human beings and most importantly as Indians. Thus, Francisco not just told them with detailed description what is being a Jemez Pueblo is all about, but he made them experience these aspects with all their senses as their ways “could be lost forever as easily a one generation is lost to the next, as one old man might lose his voice” (198). Francisco’s recalling of this particular happening is a relief for him that he did what he had to do and a reminder for Abel, who is with him, about his duty as the last one left for Francisco to protect their heritage.

When Francisco talks later, it is about an earlier event when he was still young and strong. It is a memory of him coming to age and being a full man in the eyes of the clan’s men after hunting a bear. That part which is told by an omniscient narrator as the other memories, stresses Francisco’s body strength through describing the harsh nature of the landscape in the

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course of hunting the bear. It also draws attention to Francisco's courage who was alone and surrounded day and night by forest and mountains' beasts. Moreover, the Indian respect of nature and creatures is represented through the bond between the hunt and the hunter, the bear's death in dignity as accepting its part in the life cycle and the clan's men and women praise of the precious hunt(198-204).

The third memory revolves around a woman Francisco had a relation with, Porcingula, the daughter of a feared witch. Pocingula is described as a beautiful and playful woman having affairs with many of the clan's young men. She seemed to be committed to Francisco for a while as she was carrying his child; however she returned to her old way after giving birth to a stillborn child. The importance of this memory lies in how Porcingula used to exasperate him and accuse him of being the son of the Priest Fray Nicolas. However, Francisco being the sacristan of the priest can be the reason behind the rumours that he is his own son; thus it is an expression of the pressure an Indian face by his people when excessively close to the white man (204-206).

Francisco's fragmented reminiscence goes far forward when Abel was young and his brother Vidal was still alive. This memory refers to a moment between Francisco and His grandsons, Abel and Vidal, on a high place standing on the whole town where the "race of dead" occurs to listen to the sound of the steps of hundreds of runners. As the first memory, this also insists on the importance of the survival of traditions through passing them properly from one generation to the subsequent (206).

Afterwards, the dying old man remembers an older event when he won the respect of his clan, and how his voice became heard among them. Francisco was the drummer for the first time in a ceremony attended by many clans whose wagons filled the roads and was afraid of failing under the watch of the elders. However, he did well beating the drum in harmony

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with the dancers and singers in addition to the manner he took the drum passed to him by an elderly of the clan smoothly and easily won him admiration(207-208). Again, Momaday insists through this memory and its context on the importance of the intertribal relations and more importantly on passing the traditions from a generation to the next in the same manner the drum was passed to Francisco.

The last lucid words Francisco utters are about his participation in a race; though this time not as strong as he was when he defeated Mariano, he was rather older and sick. Despite his debility, his will was strong and he went on ignoring his soreness, which suggests that the strength of Francisco, and in return all the conservative Indians, comes from their holding on their traditional ways(208). While Momaday underlines through these memories a set of the old man's qualities, namely his strength, endurance, bravery and accord with nature, he basically insists on his clinging to his traditions and his endeavour to pass them to his grandson.

Momaday portrayal of Francisco as a strong conservative Indian who is morally uncorrupted by the aspects of civilization together with his death towards the close of the novel are all among the features of the vanishing noble savage stereotypical representation in the Anglo-American literature. Francisco is not the last standing man of his clan; however, he is presented as the last of his family, especially as his only grandson's father is from another clan. Moreover, the old man is presented with an ability to sense the paranormal existences and foresee the future; hence, the melancholy he senses, as it can be the result of the losses he experienced during his long life, it can also be the consequence of his vision of losing his grandson to the white man's culture, which enforces the idea of him being the last of his bloodline.

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By way of contrast, Momaday uses this character as a tool to highlight the hidden imperialist ideology to obliterate the Indian identity and exterminate their race. In the first part named upon Francisco, "The Long Hair", Momaday presents through both of Abel and Francisco's memories sides of intertribal relations that show the solidarity between tribes to survive in the face of persecution. The Bahkyush or the Eagle Watchers Society, a group of Indians who lived in the Southern Plains, are an illustration of the Indians who were about to die out without the help of their Indian brothers after they were deprived of their lands (15-16). The description of the Indian tribes stand for one another echoes in a way the importance of the intertribal civil rights organizations established in the second half of the twentieth century to defend the Indians' rights of self-determination against government policy of assimilation and extermination. Likewise, Momaday underlines through Francisco an everlasting ideology employed by imperialist powers to colonize lands and people which is Christianity.

Momaday representation of Francisco's relation to the Christian church along with holding on his Indian religion is paradoxical. Francisco's connection to Christianity is demonstrated as shallow and never shows any deportment of belief or depth. While he suggests that along his life Francisco has been around the church and priests, there is no allusion of Christian practices demonstrating real faith. The church for him is simply a different place he enjoys being about. Christianity for him is just appearances, a bell sound, a cassock, and candles light (27-47); however, his true devotion has always been to his Indian religion.

In a letter supposed to be sent to his brother, father Nicolas expresses his disappointment of the young man Francisco has become and calls him an evil. He writes to his brother telling him that Francisco "is one of them & goes often in the kiva & puts on their horns & does worship that Serpent which even is the One our most ancient enemy. Yet he is

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unashamed to make one of my sacristans" (51). Father Nicolas' judgement represents the white man's despise of the Indian religion and traditions due to their lack of understanding and arrogance. On the other hand, Momaday shows, through Francisco whose respect for Christianity does not detach him from his rooted religion and tradition, how an Indian can find the harmony between Christianity and his own religious conviction.

Bringing light to the dark places of earth has always been the white imperialist cover to control lands and minds. Momaday spots light on this imperialist ideology particularly through Francisco himself and through the chapter named upon him. In describing the stand of the Indians in the face of any change that can reach their identity Momaday writes:

The people of the town have little need. They do not hanker after progress and have never changed their essential way of life. Their invaders were a long time in conquering them; and now, after four centuries of Christianity, they still pray in Tanoan to the old deities of the earth and sky and make their living from the things that are and have always been within their reach; while in the discrimination of pride they acquire from their conquerors only the luxury of example. They have assumed the names and gestures of their enemies, but have held on to their own, secret souls; and in this there is a resistance and an overcoming, a long outwaiting. (58)

In this statement, Momaday unveils the white man imperialist ideology and emphasizes its failure to blur the Indians' identity despite the perpetual attempts. His use of the progressive past to describe the white invaders' efforts in conquering" Indians stresses the idea that whites ,step by step, could colonize the land , but never the consciousness of the native inhabitants.

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Francisco's death towards the end of the novel coupled with Abel's return to his homeland and doing his duty towards his old man is Momaday's message that Indian will survive. Hence, while Francisco, as a major character that stands for all Native Americans proud of their Indianness, eventually dies at last, his grandson's return and doing what he has to do is a sign of continuation.

3. Tosamah: the Peyote Priest in the City:

The second part of the novel, with two chapters set in winter 1952 in Los Angeles, revolves around Indians of the city particularly Tosamah whom the heading "the Priest of the Sun" refers to. The first chapter, dated January 26th, opens with an image of silversided fish that "hurl themselves upon the land and writhe in light of the moon", which makes them "among the most helpless creatures on the face of the earth"(89). These fish that come in large shoals to spawn on the south coast of California every year are the image of the relocated Indians to the city who give birth to children who find themselves vulnerable and exposed to discrimination and oppression.

John Big Bluff Tosamah the Priest of the Sun is one of the city-born Indians. In addition to being a priest of the Peyote religion, he is a churchman and in charge of Los Angeles Holiness Pan-Indian rescues Mission. Tosamah is a Kiowa Indian whose ancestors relocated to Oklahoma before he was born. He lives in a two-floor building with a basement used as church for renegade Indians. The description of that church as " cold and dreary, dimly illuminated .. The walls were bare and gray and streaked with water .. the panes (of the window) were covered over with a thick film of coal oil and dust, and spider webs.. The air was heavy and stale" (98) points to the wretched conditions of the whole building and the people that indwell or attend it.

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The Priest of the Sun is described as “Shaggy and awful looking.. big lithe as a cat, narrow eyed, suggesting in the whole of his look and manner both arrogance and agony.. he had the voice of a dog”(91). Momaday giving that character the name of “big Bluff”, in addition to comparing him to animals, suggests his classification and role in the novel as a trickster or coyote that spread confusion and uncertainty with his behaviours and opinions. Due to his strive to manipulate others and incessant bullying of others, some characters like Ben Benally avoid him.

Tosamah, as a pastor of a Christian church and by contrast a Priest of the Peyote religion, is a controversial character. As stated on the church signboard, prayer time is on Saturdays and Sundays night, a day for Christian sermon and the other for Peyote. Once again(89-90), Momaday insists through Tosamah the infeasibility of Christianising Indians to distance them from their old customs. Through both sermons, features of Tosamah as one of the major characters in the novel come into sight gradually.

The first Sermon “The gospel According to John” takes place Saturday night. In this part, Momaday borrows from the prologue of the Gospel of John, which is a biographical account of Jesus Christ's life recorded by John, one of his disciples. The sermon that begins with how the whole universe came into being by a single Word of God spotlights the importance of the spoken word and how the white man make bad use of words. Tosamah's tone in the sermon changes from a “low and resonant” voice of a believer, into “a harsh flat” voice full of cynicism. After accusing old John and all white men through him of subtracting the truth by manipulating and complicating the Word, Tosamah accounts for how the Word is sacred to his Indian people (91-94).

Tosamah describes how Indians owe respect to the spoken word, setting his illiterate Kiowa grandmother as their image. As words and literature are taken for granted by the white

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man, they live only within papers and in that particular prospect lays the difference between them and Indians. Indians' traditions, stories and histories survived through the spoken word, and as they are about one generation of being lost forever, they are treated with more respect; for that reason, they are inscribed on their minds and dear to them. Tosamah's first sermon defies the white man underestimation of the Indian oral literatures and embodies him as a proud Indian of his heritage (94-96).

In considering Tosamah a physician besides being a priest, Momaday insists on the healing power of words. Tosamah is a man of words, his profession as a priest besides being an orator all depends on words. In his first sermon, Tosamah negotiates the crucial character of word for his grandmother who believed that "words were medicine"(96). Moreover, the intersection of Tosamah's sermon about the significance of the word with the scene of Abel laying down sick on the beach recalling Ben's Navajo healing chants supports Momaday's attempts to highlight the authority of word (98).

Several aspects of the second part of the novel point out to the assumption that Tosamah identifies with Momaday. Besides featuring Tosamah as a Kiowa and an orator as him, Momaday's inclusion of parts from his own autobiography that was later published in *The Way to Rainy Mountain* (1969) ,which is as well the heading to his second sermon, underlines the connection between Tosamah and the author. In other words, Tosamah is Momaday's alter ego who represents his ideas of the self and the other besides the complexity of their relation and the difficulty of adapting to life in the city according to the white man's rules.

Tosamah's second sermon entitled "the Way to Rainy Mountain" is ironically followed by a kind of subtitle in a single sentence read "Be kind to a white man today"(90). Tosamah recounts through that sermon his visit to his grandmother's grave in Rainy Mountain

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a short time after her death. Throughout his journey, he followed the same path his Kiowa ancestors walked three centuries ago in their southward migration and recalls the stories his grandmother told him about that journey, where their culture and tradition came from and more importantly, how the white men were behind the loss of many aspects of their culture as the Sun Dance. Tosamah calls this journey a pilgrimage which indicates its holiness and significance as reminder of who he is as a Kiowa (127-136).

Moreover, the fact that Tosamah prefers recalling his grandmother as a child explains part of his agony. His grandmother was born during the last moments of Kiowa's golden age and experienced in her childhood much of the traditions that are lost forever. Tosamah's ability to remember his grandmother's stories with their miniature details together with the way she felt about them is both a sign of the close relationship they shared and the endurance of the oral tradition that Momaday emphasises through both sermons. However, in spite of the pride that Tosamah appears to have for his Indianness, the manner he deals with other Indians and his judgement of Abel oppose his respect for his origin.

In the third part of the novel that Ben Benally narrates, Tosamah is depicted as arrogant, judgmental and "full of chatter". Among the reasons Ben keeps distance to Tosamah is his hypercriticism of others which is evident in the manner he talks about and with Abel. Tosamah blames Ben for assisting Abel on the basis that Abel is an unworthy troublemaker long hair. He believes that Abel had to be thankful for the white men's generosity as "They gave him every advantage. They gave him a pair of shoes and told him to go to school. They deloused him and gave him a lot of free haircuts and let him fight on their side" (148). Moreover, Tosamah calls Abel a "primitive" and "too damn dumb to be civilized" by killing the Albino and losing the chance the white man gave him to live a decent life (149). Likewise, Tosamah's talk in the presence of Abel imbeds censure of the long hairs and reservation.

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By way of inconsistency, Tosamah's condemnation of Abel includes a sense of sarcasm that embeds some sort of envy and admiration of Abel as well. His statement that the white men offered Abel gratis haircuts is an insinuation of the white man's attempt to assimilate Indians, as long hair is part of their identity. Nevertheless, his assumption that Abel humiliated the white man indicates their failure to change him. Supporting that idea, his opinion about the white man relocation policy:

They put that cat away, man. They had to. It's part of the Jesus scheme. They, man. They put all of us renegades, us diehards, away sooner or later. They've got the right idea. They put us away before we're born. They're an almighty wise and cautious bunch, those cats, full of discretion. You've got to admire them, man; they know the score. I mean they see through us. They know what we're waiting for. (149)

Momaday points out, through Tosamah, to the white man ideology of Christianising Indians and relocating them apart from their homelands where they can be free and live according to their Indian innateness. The relocation of Indians, from one land into another and from reservations to cities detaching them from their traditions, is a historical fact and Tosamah argues that it is not random.

Momaday uses Tosamah to underscore Abel's features particularly his holding on his Indianness and to defy the whites' underestimation of the Indian cultures. Moreover, as an Indian born in the city and a churchman in addition to his arrogance and deceiving talk, Tosamah is expected to be categorized a half-breed; nevertheless, his characterisation as a proud Kiowa and his criticism of the white ways resists all attempts of classification under the dome of the Euro-American stereotypical distorted representation.

4. Ben Benally: the Half-breed:

The Night Chanter is the heading of the third part of the novel and as well an indication to the Navajo Indian Ben Benally. Ben is among the Indians living in the white world, more precisely Los Angeles city. Being Abel's co-worker and his housemate as well, Ben Benally is the most acquainted person on Abel's life in the city; hence, the most suitable and reliable character for narrating this section.

Ben Benally is the protagonist's confidant and his only friend as there is no reference that he was close to any one in reservation or the army. Ben and Abel shares several features that helped bring them together. Like Abel, Ben lived in reservation as an orphan under his grandfather's watch who took good care of him. When he was a child, he used to herd his grandfather's sheep and go with him to the trading post once or twice a week to bring water and goods they need. In spite of longing to his life in reservation, that place for him is an ancient history. Ben remembers his life there as the time of innocence and he describes the reservation where he lived as the place where he "had to be" (157) what suggests that life in the city has changed him. What supports this idea is addressing himself, while talking about his life in reservation, as "you" rather than "I"; accordingly, as a different person. Living in Los Angeles was not the first time for Ben to be away of his home town as he went to Santa Fe in California as he was still young.

Ben was an educated Indian which is as well a common feature between him and Abel. He went to a boarding school for Indians in Santa Fe, a long way from the reservation (154). Studying away from home was the first step towards admiring the white man's world and the opportunities it offers, as well as the early stage of his change. When he came back home from school after a long time, Ben was feeling "pretty big" and a better person as he experienced the life out the reservation(166-167). Right after stepping home, he deceived

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Franz, the man ruling the trading post, to have a horse for a few days alluding that he would have a fine old object that Franz would like to barter the horse with (167-168). Adopting Rousseau's perspective that men are good as long as they are in their "state of nature", Cotton argues that Indians' naturalness is spoiled by the white man's attempt to civilize them, which "enforced unnatural behaviour on the natural man" (30). Momaday including this incident at that particular timing indicates that Ben lost some of his good nature when away of his homeland.

Through Ben's viewpoint that life in reservation suffers from stagnation; hence, being back home is a return to misery, Momaday underscores the wretched conditions in Indian reservations in the second half of the twentieth century that coerced young Indians to search for decent living apart. Nonetheless, referring to the reservation as an "empty land and a lot of old people, going no place and dying off" (159) is an allusion to the impact of the government relocation policy of Indians, particularly young people, to dispose reservations and assimilate Indians into the white culture deceived by the prospects of accessibility to a higher economic class in the city.

Ben is fascinated by the city, the lights of the streets at night and the luxurious goods displayed on the illuminated shops windows. He believes in the American dream and the opportunities of progress in the city. He expresses the city as "better than anything" he has "had, it's money and clothes and having plans and going someplace fast" ; however, at the same time he is confused by the dazzling pace of change and progress all around in the city that he "can't get hold of" (158). Moreover, Ben believes that holding to his Indian traditions and lifestyle is an impediment to his advancement. Accordingly, the only means, as he believes, to adjust to life in white man's world is through renouncing his Indianness.

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Notwithstanding, Ben admits the entanglement of living according to the white man's standards and rules. Momaday describes the difficulty of assimilating into the white man's culture and forgetting about the Indian ways through the character Ben. As Ben puts it forward, the only way to forget the reservation with all what it signifies for an Indian is through getting "drunk once in a while"(159). While Ben sees that life in reservations brings no good for him, as it is full of despair, his life in the city is not prosperous either despite being there before Abel was relocated.

Momaday represents Ben Benally as being blinded by the promises of the American dream. Ben considers his job as an opportunity that Abel did a mistake when he quit. Nevertheless, despite working without complaining for twelve hours a day and sometimes doing the work of two men simply to avoid the nagging of his boss when the company is short of labour, Ben's living standards are below the line of poverty. The ceiling of the building where he lives leaks, the radiator pipes make weird noise as they are too old and he has to light matches to go upstairs as there are no lights. Furthermore, he seems to have only one woollen shirt that when it got soaked when he was walking with Abel to the station, he had to dry it on the radiator to wear it again (143). Paradoxically, the alluring advancement Ben perceives around him in the city does not encompass Indians.

Ben being featured as an Indian living within the white man's world, but never as an equal is among the half-breed characteristics. Many other descriptions of that character classify him under the umbrella of the half-breed or converted Indian stereotype like his white culture education and despise of the reservation life. Likewise, Ben is excessively obedient to the white man rules and orders that he would accept doing unpaid extra work. Moreover, Momoday presents him as a peaceful man who avoids involving in quarrels and fights; though exceedingly pacific to appear as a faint-hearted, which is as well one of the traits of the

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converted Indian. This feature is evident in many stances in the novel as Ben's silence in the presence of Tosamah to avoid his chatter and his passivity in front of Martinez extortion(174).

Conversely, Ben's relation to Abel and other Indians in the city demonstrates another side of Ben's character that contradicts the half-breed stereotype. The converted Indian or the half-breed is supposed to betray his people; however, Ben Benally retains a good rapport with his Indian fellow particularly with Abel. Despite his limited resources, Ben's deeds show signs of munificence and selflessness. This willingness to help and integrity of Ben is evident from the first day he met Abel at work. Though he did not know him before, Ben not only helped Abel to know the basics of work, he offered him food and shelter as well. Giving Abel the only coat he has to protect him from the freezing cold in his way back to reservation is another stance of Ben's altruism (139). Moreover, sensitiveness in another virtue characterizes Ben obvious mainly in his ability to understand Abel silence and predict his actions besides his care of Milly's feelings.

The converted Indian is generally a permanent companion to the white protagonist in the Anglo-American literature. By contrast, Ben is a constant companion to the stubborn Indian protagonist in the city. Though Ben's relation to Abel presents a sense of responsibility towards him and pettiness for his misfortune, it also emphasises his admiration of Abel's uniqueness. A chief reason of Ben's closeness to Abel is that he is the only person he can express his Indianness with; thus, for him Abel is the Indian that he cannot be.

Nevertheless, Ben has not forgotten about his roots. Abel's arrival awakened Ben's Indianness that he buried when he came to the city. By the same token, Ben's suggestion that for an Indian to resign his old ways to the white man's culture requires the absence of his conscious mind indicates that Indian beliefs are grounded in his very soul and can by no means be deprived of. Ben traditional Navajo chants that he keeps singing for Abel as he is

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half dead in the hospital in hope to restore his health, have always been there however suppressed.

Momaday building Ben character as an Indian with imperfections and virtues makes of him the image of an ordinary person, which contradicts the distorted image of the Indian. Moreover, Ben's plan and promise to Abel at his last night in the city to meet again in reservation where they can be free from all restrains and do what Indians usually do is an allusion that Indians return to their old ways is inevitable (145-146).

5. Abel: The Returning Lost Son:

The whole novel revolves around Abel, A 32 years old Jemez Pueblo Indian from Walatowa New Mexico. Abel was born in 1920 to a Jemez Pueblo mother and unknown father expected to be Navajo, Sia or Isleta. His mother dies when he is five and shortly after her death, his only brother and friend in reservation, Vidal, passes away affected by the same disease that killed his mother. Abel lives with his maternal grandfather in reservation until he leaves to serve in army during the Second World War. A while after his return from war suffering from alcohol addiction, Abel, works for a white married woman, Angela, with whom he has an affair. Not long passed from his homecoming, Abel kills a man and is jailed for seven years.

By the end of his prison term, Abel is relocated to Los Angeles to work in a factory where he meets Ben Benally who takes care of him while he is there and they become good friends. As he is under surveillance, a social worker Milly, visits him frequently and eventually they have a relation. Abel stability in the city does not last for long, after facing some problems with an Indian priest who usually provokes him; he escapes work and gatherings and gets drunk all the time. After he loses his job, he borrows money from Ben and

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Milly to buy alcohol and misses all opportunities to get a new job due to drinking. Seeking revenge from an officer who hit once, Abel is hurt severely and left almost dead by the beach.

While in hospital, Abel is accompanied by Ben singing for him old Navajo healing songs and making plans to meet in reservation and ride horses together. Angela as well visits him and tells him a story that seems to be made about him. Once he can walk, Abel returns to reservation to stay by his dying grandfather. The novel ends with Abel doing a ritual after his grandfather's death running at dawn and singing the song Ben used to sing for him from which the title of the novel is taken *House Made of Dawn*.

Throughout the nonlinear narrative of the novel that goes backward and forward in time with a collection of different techniques including stream of consciousness passages and interior monologue, Abel's picture becomes more palpable. Abel is described as a long man with thin legs and arms and "thick in the chest and shoulders" (100). Through the effortlessness of his cutting wood for Angela, Abel appears as remarkably a strong man. Moreover, because he is taciturn, it is quite hard to predict his behaviours or decide about his nature; however, Ben, who describes him as the kind of man that smiles when enraged (160), can to certain extent understand him.

The few passages that describe Abel's departure from the reservation for the first time demonstrate two motives of his leaving; his awareness of having a problem though he does not know what it is, and his hope for a better life outside the walls of reservation. Throughout the novel, it is obvious that the only constant relationship Abel has had in reservation is with his grandfather Francisco particularly after the death of his mother and brother, which is the reason of describing him as a child that does not smile (115). His isolation is probably the consequence of being the son of man from another tribe; hence a stranger. Besides his feeling

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of loneliness and fear, Abel is represented, during the moment of his departure, as excited and waiting for the instant he leaves.

Abel, as many Indians of his age, is seduced by the promises of the white man's world. His apparent excitement at the time of departure is coupled with the description of an object coming from the city that can be a sample of the many potential offerings of life in city. Momaday description of Abel's fascination by his shiny well crafted brown and white pair of shoes brought from the city by Fat Josie's daughter mirrors his expectations of the well being and prosperity in the white man's world (105-106). It is not clear whether Abel leaves reservation to take part in the Second World War straightway or he lives in the city before joining the army which is among the many gaps in novel; however, it is obvious that Abel returns devastated.

The first appearance of Abel after the prologue in the first chapter of "The Long Hair" part after his return from war is of a drunkard man unable to stand still. Before leaving reservation, Abel appears as a sober man, except for a single incident, which suggests that this habit is due to war trauma. During his early time in the city as well, Abel does not drink alcohol exceedingly in spite of his prison experience. Abel's beverage can be attributed to his inability to adapt to the life in the city under the rules of the white man. As Ben expresses it, Abel has always been under pressure due the social workers and relocation agents' frequent visits to determine whether he commits any troubles besides Tosamah and Martinez's harassment(157-158). Signs of his uneasiness emerge soon after his body fails him to wreak vengeance of Tosamah whose talk about the reservation and the longhair raises Abel's anger (160). He becomes self-destructive; vengeful, loses his job, drinks excessively and lies to Milly and Ben about searching for a new job.

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Among the many gaps in the novel is Abel's motive for killing the albino after short time of his return from war. This ambiguity leaves space for assumptions whether it is attributed to alcoholism as they were both drunk the time of the killing, an attempt of revenge as the albino beat Abel with a rooster earlier as usual custom in the feast of Santiago or whether it is a sign of psychological state as suggested by father Olguin in the trial. Nevertheless, the albino for both Francisco and Abel is linked with images of the evil which is the only explanation Abel offers for murdering him.

The albino Juan Reyes is the incarnation of the white man; thus, his killing supports the white representation of Indians as savages particularly with the absence of a logical drive. Furthermore, Abel does not consider killing the white man as a fault; on the contrary, he states that he would do it "again if he had a chance"(102). However, while the only justification that Father Olguin suggests for the murder, which is the witch craft(101), is not valid according the white man laws, Abel's impulses are justified earlier in the novel by alluding to the albino's evil nature by his grandfather; hence, the murder is justified for Indians who believe in evil and witchcraft (66-67). By this prospect, it depends on the reader biases to decide whether Abel is a bloodthirsty savage.

The bloodthirsty savage is generally represented in the Anglo- American literature as a nasty man who enjoys the smell and colour of blood on his hands besides kidnapping and raping white women. By way of contrast, Abel is admired by two white women, Angela in the reservation and Milly in the city. Abel is a man of remarkable presence whom Angela still remembers after seven years and builds a story about him that she always tells to her son. Milly as well, the woman that does not mingle with people easily tells him about her past without hesitation. The nature of Abel's connection with these two women defies classifying this character as bloodthirsty savage.

Chapter Two : The White Man's Indian or the Indian's Indian

Another significant feature Momaday includes in building Abel is his voicelessness which is as well a noticeable common aspect of all types of the stereotypical image of Indians in Anglo-American literature. For the white man, muting Indians is ignoring their ideas and rights out of underestimation. However for Indians the voice is critical for their existence and the survival of their stories and histories. As Momaday expresses it through Tosamah's first sermon, Indians' cultures have survived by means of the spoken word. What is known about Abel, except for his own passages of stream of consciousness, depends largely on what is told about him through other characters particularly his grandfather, Ben Benally, Tosamah and Angela. This aspect of voicelessness is apparent in different fragments in the novel that deal with Abel.

In the first part, Momaday underscores Abel's inability to make sense out of words. After few day from his return to reservation by the end of the war, Abel "could not say the things he wanted, he had try to sing to enter into the old rhythm of the tongue, but he was no longer attuned to it"(58). However, prior to his departure to the white man world Abel had a voice; he was able to sing as he did once after he hunted a rabbit to use it as a bait to catch an eagle when he was with Eagle Watchers Society. Thus Indians are not dumb; nevertheless, they are muted by the white men who talk on their behalf.

In spite of the fact that voicelessness is a crucial feature of the Indian stereotype, Momaday uses it as a device to emphasize the impact of white oppression on Indians. At the trial after killing the Albino, Abel is mute as well while the white men, neglecting his presence, talk on his behalf and "word by word by word these men were disposing of him in language, their language and they were making a bad job of it" (102). The collection of the trial fragments in the novel shows the white misjudgement of Indians.

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Among the witnesses at the trial is one of the white men who served with him in war in addition to calling Abel the chief, he describes him as fearless crazy Indian standing in the face of a tank performing a “war dance”(116-117). Paradoxically, Momaday mentions the same incident through a stream of consciousness passage of Abel while he is lying on the beach indicates that he was sub-conscious and all his body shaking of fear then (25). While the condition of Abel questions his reliability, the white man view, by contrast, is superficial and distanced. The contradiction of the viewpoints of that episode reflects the clash between two worldviews and emphasizes the white misrepresentation of Indians.

Equally important, Momaday uses Abel to represent the inadequacy of the white man rules to size Indians. Abel criticizing the white man paralysis of using their language properly to talk about him projects the distortion of their ideas rather than the inability of articulation. Moreover, Momaday incorporates parts of social workers documents that contain spaces for Abel to fill in and questions to answer that shows the absurdity of white ways of understanding the Indian psyche. In spite of the many papers and tests Milly brings with her to understand Abel, she is unable to predict his behaviours or really have an access to his thoughts.

Momaday characterizes Abel upon contradictions that lead to classifying him in a column in a moment and move to another in the next. Killing the white man with no significant motive makes of him a savage; however, his romances with Angela and Milly make him the total opposite. Moreover, being a drunkard, self-destructive and his fascination of the white man world materialism besides his voicelessness in the presence of the white man and lying to his friends Ben and Milly are all features that put him under the umbrella of the half-breed or the converted Indian. Nevertheless, his refusal to sell his soul to the white man's

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world is a strong motif in denying the classification of Abel as half-breed as that exceeds longing for the materialism of the white world to admiring the culture of the white as well.

The key factor in the characterization of Abel as the protagonist of the novel is kept to the last part "The Long Runner". The fourth part pictures the return of Abel to Walatowa his hometown to be beside his grandfather in his last days. A substantial aspect of Abel comes into sight through Francisco's last memories. Abel was raised upon the Indian traditions all his life before he left; thus they are indissoluble part of his identity what elucidates his inability to adjust to life according to the white rules.

The last chapter in the novel depicts the death of Francisco, the traditional Indian and the rebirth of Abel as an Indian. Abel running at dawn along with dead runners is both a sort of honouring his grandfather and accepting his duty as the last of his bloodline. The difficulty Abel runs with at first due to his consuming pain projects the hardship of keeping his Indianness in the face of change and oppression. While it is not definite whether Abel stays, Momaday restoring to Abel his voice to sing the Navajo healing songs is a strong statement that Indians are still there.

The circular plot, opening and ending with the same passage that pictures motion in the action of running that ties the parts of the whole novel together, suggests the return of Indians to their origins regardless of the far distance and the long duration. As the other characters in the novel are used as a tool to highlights parts o Abel's features, Abel himself is used to emphasise the impact of the white oppression and ideologies, as the major antagonist of the novel, on Indians.

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Through analysing and comparing the representation of the major Indian characters in the novel to the three main ideological stereotypical images of Indians in Anglo-American literature and mainstream media, it is obvious the author's awareness of the work of the ideology. Momaday shaped different types of characters that represent Indians in worlds, the Indian's and the white man world, with a twist that set them apart from the distorted image of Indians created by the white man. Moreover, Momaday emphasises through his Indian characters the failure of the white stereotypical ideology to change the Indians' consideration of themselves or their traditions. However, the impact of the imperialist oppressive ideologies on Indians psychology and social status is undeniable. Despite the previous argument, Momaday's Indians' image remains partial without considering the representation of the white in the novel as well.

CHAPTER THREE

The Indian's White Man

Chapter Three: the Indian's White Man

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Conclusion

Chapter Three: The Indian's White Man

In this last chapter the focus is on the representation of the white man in the novel as an important complementary piece of the Indian image. As demonstrated in the first chapter, the characterization of the white in their own literary works dealing with Native American characters is ideological as much as their distorted representation of Indians that tends to underscore the white qualities. They picture the white as superior, civilized and victimized by the savage Indian; thus, righteous to control. Accordingly, the central attention in this chapter is on whether the author's representation of the white supports or defies their claims. Momaday involves in the novel a number of white characters both in reservation and the city with more emphasis on the white female characters rather than males in addition to employing symbols of whiteness as source of havoc.

1. The White Female Characters:

1.1. Angela St. John: the Converted White:

Angela or Mrs. Martin St. John is one of the two white female characters that play a significant role in the novel and the protagonist's life. Angela who is a pregnant lady in her first weeks is the spouse of a white doctor Martin. She is described as a beautiful thin white woman with lengthy dark hair, slightly long nose, slim legs and small hands. Besides owning a car, from the softness of her skin, her polished nails and her elegant look, it is obvious that she is from a wealthy family (27-29).

Angela appears on the first pages of the novel in the first chapter as a new comer to the reservation arriving unaccompanied from California Los Angeles to spend some time at Los Ojos seeking the benefits of the mineral waters healing powers for the physical pain she suffers from. Eventually, apart from her husband whom she left behind due to his busy work, Angela appears vulnerable to her own long-lasting psychological conflicts.

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In different occasions in the first chapters, Momaday portrays Mrs. St. John the wealthy well-mannered lady as being lost, "For a moment she seemed lost in thought"(28), "Always, when she was left alone at a certain hour in the afternoon, she was a shade beside herself. In the lowest brilliance of the day she wondered who she was"(32). This sense of disorientation subsequently is accompanied with the distress she tries to hide under her fancy look and pride. Furthermore, Angela is filled with self-hatred and despise of her body:

She thought of her body and could not understand that it was beautiful. She could think of nothing more vile and obscene than the raw flesh and blood of her body.. From the time she was a child and first saw her own blood, how it brimmed in a cut on the back of her hand, she conceived a fear and disgust of her body which nothing could make her forget..And at odd moments she wished with all her heart to die by fire, fire of such intense heat that her body should dissolve in it all at once (35).

That side of Angel's character implies that the intention behind her arrival is more than healing her body pains. Rather, she seeks consolation in the Indian world, something she cannot find in the place where she comes from.

Angela encounters Abel as he arrives to the Benevides house, where she stays alone, to do some work for her after she entrusted the town priest Father Olguin to find someone to cut the fire-wood for her. However; asking for an Indian, particularly, to do that job may well be out of her curiosity. Angela who apparently has been in the town for short time before her meeting with Father Olguin, attended one of the Indian ceremonies "the corn dance at Cochiti" (36) and her feelings then, were divided between admiration of the beauty of that culture and inquisitiveness about the mysteries that it holds. Moreover, she was, as a comer from the white man world, full of prejudices against Indians.

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Throughout different incidents, Angela's prior judgements of Indians and her perception of her own race becomes more obvious. Abel refusing to argue about the returns for his work in her early meeting with him, raises in Angela a will for vengeance as he took from her the only way to impose her power on him (33-34). Momaday spotting light in that part on the idea that what may give Angela, as white, superiority over the Indian Abel is merely her wealth rather than her race, and he deprived her from that sense of privilege which is a connotation that the white perception of their distinction is but a fragile shell covering their sense of weakness.

Among the recurring pictures of Indians in the Anglo- American literature is the savage who captures and lusts for white women. Momaday exposes that Angela is to certain extent affected by this prospect:

His reserve was too much for her. She would have liked to throw him off balance, to startle and appal him, to make an obscene gesture, perhaps, or to say, "How would you like a white woman? My white belly and my breasts, my painted fingers and my feet?... And yet, in some curious way, he was powerless, too. She could see that won. There he stood, dumb and docile at her pleasure, not knowing, she supposed, how even to take his leave (34).

Momaday adding the expression "she supposed" suggests that the passage above is but Angela's translations of Abel's behaviours depending on her own assumptions and prejudices about Indian men.

In contrast, Angela seems to think of Indians as supernatural beings who can perceive beyond the physical existence and their deeds and rituals tend to liberate them. Angela believes that Abel's look at her "like a wooden Indian" is similar to that of the dancers in the corn dance at Cotchiti "She had not seen into his eyes until it was too late, until they had

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returned upon everything ... they had seen into her, through her, even..." (37). From a different perspective, Momaday describes the same incident when Abel gazing at Angela silently as "He seemed to be watching from far away something that was happening within her" (34) suggesting him exceeding materiality to spirituality.

The image of Abel in Angela's mind's eye is related to bears. In all parts that include these two characters this animal symbolic to Indians is frequently mentioned. After she met Abel for the first time, Angela recalls a memory when she had seen a bear and had a strong strange desire of touching it. Afterwards, while she was in the midst of intercourse with Abel the same reminiscence came back to her mind. The bear which can be considered as a symbol of strength, courage or wisdom for in Indians, for Angela it is the symbol of healing and life itself, "The axe rang out against her the incessant sound, hollow, dying away at the source. Once she had seen an animal slap at the water, a badger or a bear. She would have touch the soft muzzle of a bear... to hold for a moment the hot blowing of the bear's life" (32). Indians, as well for her, have the secret of balanced life.

By the same token, after many years from the time she spent in reservation, Angela visits Abel in hospital and tells him about her son Peter and a story that she had created about a brave wise Indian born to a bear and a maiden who leads his people to salvation (187). The fact that Peter, Angel's son, grew up listening to her recounting stories and memories about people she met before his birth shows to what extent she is affected by them and their culture. The Angela that appears in the hospital seems different as to be healed from her psychological conflicts and no longer "lost in her thoughts" as she had come long ago to the reservation rather; without hesitation "She went on talking king of fast, like she knew just what she wanted to say"(187).

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Through the transformation in Angel's character, Momaday represents her as a converted white to Indianness. As one of the white characters in the novel, she is used by the author to defy two of the stereotypical images of Indians in white literature. The first is the savage Indian who captures and tortures whites, particularly, women. The protagonist's nature of relationship with Angela shows him as the kind of unforgettable gentle man that fantasy stories can be built about. The second distorted image is that of the converted Indian who adopts the white culture in search for superiority. On the contrary, Momaday represents Angela as a white who found solace in the Indians' world. Even though she, eventually, goes back to her world, the impact of Indians' culture remains within her and changes her.

1.2. Milly: The Victimized White:

Unlike Angela who is a round character that evolves along the plot line, Milly is a flat character however; significant in revealing Abel's traits and the white oppressive ideology. Milly is the white social worker in charge of Abel's case after he was released from jail who becomes a close friend for both of him and Ben Bannaly. After some time, she gets closer to Abel and in due course the two of them get involved in an intimate relationship.

Milly is depicted as a woman of a modest beauty with her small eyes and huge mouth though with an attractive lithe plump body and golden fair hair. She is an outgoing agreeable good hearted woman who tends to trust all people. Besides, she is an optimist person and believes in the goodness of all human beings (107).

This female character represents a different social status than the first one, Angela St. John. She is a poor woman from the proletariat living in indecent swarthy flat filled with the odour of "stale and sour air" that she considers a good place (107-108). Even before at her childhood, Milly was living in even deeper misery which is apparent in her description of herself then as thin ashy girl with bare dirty cracked feet (122).

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Her father was an ill-fated peasant who tried helplessly for years to beat his misfortune and change his living conditions before him, at last, surrendered and gave his daughter all his savings for over seventeen years so that she could find a better living elsewhere. Apart from her family, Milly grew up to be an independent young woman. She studied hard in days and worked at nights as waitress after she spent the little money her father gave her. She met someone who left her alone with a child, her daughter Carrie who died at the age of four (122-125).

Ironically, though Mill's living conditions are not much better than her father's, she still believes in "Honour, Industry, the Second Chance, the Brotherhood of Man, the American Dream and him- Abel"(107). Momaday writing these concepts in capital letters indicates that they are common to her as she was failed and betrayed every time she grasped on those beliefs. Momaday represents Milly as one of the lower class like Ben Benally amongst many other Indians, as being misguided by those deceptive delusions that keep them running in circles in contrast to Abel who is portrayed as being ultimately awake to their work.

Moreover, this same character draws attention to another feature of Abel, which is strongly associated with the half-breed; deceiving both the white and their own people. After his problem with Tosamah which results in his excessive drinking then quitting his job, Abel begins taking money from his Indian friend Ben then from Milly pretending that this money is for basic needs as transportation while searching for new job while it is for purchasing more liquor. Besides his promises for her that he would find a good job and change that he would not keep. Milly seems to be aware of Abel's deeds, yet she keeps helping him out of sympathy and sorrow for his state (162).

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However, like Angela, Milly's relationship with Abel disputes the image of the savage Indian. Regardless of Milly's evident openness, she does not reveal about her too much to people around her, but Abel could win her confidence and affection without making a great effort. He just has to stand beside her door in all his shyness and inability to talk about his pain to make her realize what bond them. Abel's relationship with Milly is built on mutual respect and understanding which is obvious in his recalling her name every time he feels unbearable soreness. Again, Abel's gentle dealing with white women represents the total opposite of the savage Indian stereotype.

Most of the information known about Milly is mentioned as part of Abel's sub-conscious memories; her appearance, traits and particularly her belief in tests that Abel despises. Momaday uses Milly to spotlight the shallowness of the whites' ways to understanding Indians through meaningless tests. Those papers requiring Abel to mention his eyes and hair colour would not reveal any useful information other than his race whereas questions as if he drink alcoholic beverages exceedingly or whether he favours peaceful games or fierce ones tend to allude to the distorted image of the drunk and savage Indians.

Milly, whose name is frequently uttered by Abel and memories about her hunt him while he is severely hurt on the edge of his sub-consciousness, seems to identify with him in some aspects. Like Abel, Milly is secluded and alienated in the city as much as him:

She had been in Los Angeles four years, and in that time she had not talked to anyone. There were people all around; she knew them, worked with them- sometimes they would not leave her alone- but she did not talk to them, tell them anything that mattered in the least. She greeted them and joked with them and wished them well, and then she withdrew and lived her life. No one knew what she thought or felt or who she was (122).

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This characteristic which is among the half-breed stereotype who cannot adjust within the white man's world is challenged through highlighting this white character from the lower class sense estrangement what demonstrates that both Indians and white proletariat are evenly oppressed by the imperialist and capitalist ideology.

2. White Male Characters:

2.1. Martinez: The Corrupt Policeman:

Martinez is one of the villains in the novel. He is the white man who hits Abel brutally and leaves him about to die on the beach far from the place where he lives. He is described as a troublemaker and a corrupt policeman who regularly attends the silver Dollar bar, a place many relocated Indians stop at after work, in order to take money from Indians and the bar owner Henry to leave them in peace.

Not much information is known about that character as he is mentioned just twice in the entire novel. However, through the short parts where his name is mentioned, it is obvious that he is obsessed by manipulating and controlling others. As he obtains his sense of strength from frightening others particularly Indians, Abel standing still in front of him is a gesture that makes him feel unsecure and shakes his sense of superiority.

A significant characteristic of Martinez appearance is his holding of a stick. As Ben accounts about Abel's first encounter with this character, "Martinez stepped out in front of us (Ben and Abel). He just stood there at first, tapping that stick in his hand and looking at us"(174). This same stick is later used by Martinez to hit Abel steady hands who shows no sign of fear of him. The picture of Martinez, with this tool in his hand, resembles that of the person who tames wild animals and makes them obedient beings. Momaday portraying him in that particular way underlines the whites' attempts of controlling other races like Indians by all means.

As explained earlier in the first chapter, the image of the savage Indian who attacks innocent whites and persecutes them is among the recurring distorted images of Indians in white literature. By means of contrast, Momaday's representation of this character as an abusing savage white is to a certain extent his scheme to reverse the white assumptions and false judgements about Natives against them.

2.2. The White Men at the Trial:

In contrast to Martinez, the white men in the trial represent two different views of Indians; a rational view and a romanticised picture which corresponds to one of their stereotypical images in Euro-American literature and media. Though there might be many who give their testimony in Abel's trial, not all of them are mentioned except for Bowker, one of the soldiers who fought along with Abel in war, and the town priest Father Olguin.

After Father Olguin's testimony, which is based for the most part on considering the difference between the white and the Indian psyche, the prosecutor response is built on reason, "Yes, yes, and yes. But these are the facts: he killed a man– took the life of another human ... he has admitted that – he was armed for no other season"(102), which makes Abel guilty according to the whites' law ;thus, neglecting the Indians' belief in evils and witchcraft that embody a significant part of their culture.

On the other hand, Bowker's testimony reveals the whites superficial view of Indians. In his story about him and two other white; Corporal Rate and Private Marshall discovering that Abel is still alive, Bowker claims that Abel was strong hearted and fearless in the face of the tank and did not barely think about the enemy's hundreds of bullets aimed at him. From a different perspective, the omniscient narrator reveals that Abel "had always been afraid. Forever at the margin of his mind there was something to be afraid of, something to fear", and this explains Abel's rage while Bowker is talking about him (116).

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Moreover, Bowker's account reveals the white man lack of understanding of Indians' diversity of cultures, and their tendency to othering them. Abel being labelled by Bowker as "the Chief" rather than his own name while calling other soldiers with their names and nicknames as Corporal rate whom he calls Mitch, illustrates the gap between the two races; whites and Indians.

Furthermore, Momaday unveils ,throughout Bowker's narrative, one of the major factors in shaping people's minds. While describing Abel's behaviour in the face of the tank, Bowker compares him to those actors playing Indians in movies (117). The author's spotlight on that reality is an indication of his awareness of the role of media as a critical instrument used by the superstructure in invading minds.

3. The Albino: The Symbol of the White Destructive Power:

The Albino is the man that Abel kills after short time of his return to the reservation from war. He is a pale-skinned man of remarkable presence with his huge muscular agile body, thin fair hair revealing the pink head scalp. His eyes are hidden behind round black glasses with no eyebrows above them. The wrinkles on his face indicate his old age and the bluish purple lips and blue long nails resemble the appearance of a monstrous creature. The Albino whose real name is Juan Reyes Fragua was born to a woman called Manuelita and a father named Diego Fragua on January 3rd, 1875 and baptized the same day at three o'clock by Father Nicolas. Thus, his age as he was killed by Abel was over 70.

In spite of the Albino's old age, there are many references in the novel to his exceptional strength what raise questions about its source as the example below that pictures him on his fine horse picking a rooster half buried in the ground as a part of a ritual in a ceremony:

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The white man was huge and thickest, powerful and deliberate in his movement. The black horse started fast and ran easily, even as the white man leaned down from it. He got hold of the rooster and took it from the ground. Then he was upright in the saddle, suddenly, without once having shifted the centre of his weight from the span of the running horse. (43)

At the same ceremony, Momaday describes the protagonist's inability to face and defend himself from the white man as he is of greater strength and faster than him. It is expected for an old man to be a better horseman than an inexperienced youth as Abel; however, it is rather uncanny for an aged man over seventy to be more potent and faster than a young male in his early twenties, which alludes for either witchcraft or demonic presence.

The character of the Albino is substantially related to the appalling presence of evil. Momaday describes extensively the old man Francisco's recognition of the existence of a nearby evil that eventually manifests itself as the Albino. After hearing a whispering that resembles "the cry of small creature", Francisco, without finding the source of the sound, knows that it is of "some alien presence" or accustomed evil watching him, "And there the breathing resumed, rapid and uneven with excitement. Above the open mouth, the nearly sightless eyes followed the old man out of the cornfield, and the barren lids fluttered helplessly behind the colored glass" (67).

Likewise, before his killing while he was in the bar, the Albino's laughter is described as a peculiar sound akin to anguish or laughter of an aged woman or rather inhuman. Over and above that, the account of the Albino's last moments after he was stabbed by Abel several times denotes that he was but a vessel for devil that once left his body he grew older and weaker, and his body as Momaday pictured it, "grew supple and sank slowly to the ground, as if the bones were dissolving within it" (83). As if the devil inside him was the

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secret of his abnormal strength .What supports that assumption is Abel being portrayed as no longer afraid of the white man though he was still alive which is a connotation that the demonic entity inside him was defeated.

Almost all through the parts where this character is mentioned, the Albino is referred to as the “white man” rather than the Albino or the name given to him when was born Juan Reyes. The representation of the white in the native literature is not always explicit since it takes symbolic patterns of chaos bringers as in Cathlamet Chinook’s *The Sun’s Myth* which implicitly refers to the white man and his culture as a powerful shining object that once allowed into home would destroy all villages (Ramsey 136). Similarly, the Albino of Momaday’s *House Made of Dawn* is used as a symbol of the devastating white power.

Although the Albino is an Indian, there are no allusions to his Indian characteristics or his pride of his Indianness. By contrast, Momady relating Juan Reyes Fragua to both of evil and the white race indicates the relation between these two later. Subsequently, that refers to the damage the white culture imposes on Indians. The fact that the Albino selected Abel, the newly returning Indian from a violent experience in the white man’s world, to hit him brutally with the rooster to perform one of the ceremony practices rather than any other Indians who may never left the reservation before, can be a indication of the lasting damage of the white world on Abel and more importantly the white’s ongoing attempt to control Indians consciousness.

Last but not least, before him meeting Abel in the ceremony, the Albino was watching the old Francisco who symbolizes the reserved proud Indian; thus, his selecting of his grandson is not a random choice. Rather, it is planned thoroughly as all previous efforts to convert Francisco to the white culture failed; defeating his only descendant puts an end to his heritage. Moreover, the Albino, as the personification of the white man, being watching

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Indians from behind coloured glasses with his “nearly sightless eyes”(67) points to the distorted image of Indians in the whites' eye due to their inability to understand Indians and their cultures.

By means of analysing the white characters in the novel against their consideration of themselves as being superior to Native Americans, the author's understanding of the impact of ideology on both of the white and Indians is again noticeable. Although the focal point in the novel is not the white which is apparent in the limited number of those characters, their presence is of considerable importance in portraying Indians accurately. Momaday challenges the ideology of representing Indians stereotypically as an attempt to control their minds not merely through representing Indians differently; however, he reveals the white weaknesses to deny their claiming of superiority. Moreover, he goes beyond that to uncovering the controlling white class different ideologies used to hypnotizing the lower class to maintain control.

General Conclusion

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General Conclusion:

The Native Americans stereotypical representation in literature and media reflects imperialist repressive ideology which aspires to control the consciousness through calculated scheme that distract the attention from its factual aims. This ideology has succeeded to transmit the Natives image to the entire world either as extinct bloodthirsty savages and few nobles or in the finest version self-destructive converted to the white dominant culture. The stereotypical ideology has always been coupled with the white supremacy ideology. While the stereotypical characterisation of Natives justifies their termination, the white claimed superiority grants them the right to control the Natives whom they called Indians. This raises the curiosity about the impact of these ideologies on the Indians' mind.

Momaday's novel *House Made of dawn* is credited for making the Indians' voice heard. This novel represents a variety of Indian and white characters, which makes of it a suitable case study to explore the authority of the previously mentioned ideologies on the Indian's mind as a Native author who lived in different tribes and among the whites as well. Momaday's Indian characters are framed in multiple patterns. They are featured in the image of one or another stereotype constructed by the white to challenge it later by means of a minute detail.

Abel, the novel protagonist, appears in the incident of murdering the albino, who is referred to as the white man, without a significant motif as bloodthirsty savage; however, the allusion to the white man's threatening devilish nature besides Abel's relation to Angela and Milly drop that argument considering that bloodthirsty, as stated by Bataille, kidnaps and scalps white females (3). In other occurrences, Abel is given the qualities of the Nobel savage. His bravery in war and when standing in the face of Martinez, that no one dares to face, besides his physical strength and harmony with nature are among the common qualities of the

General Conclusion

Nobel Savages in Euro-American literature, as Cotton argues (30). Nevertheless, his ability to lie to Milly and his survival at the end removes Abel from the Nobel column taking into account the Nobel vanishing is a defining feature of this stereotype.

Again, the protagonist portrayal in the figure of a deceiver, drunkard and self-distractive person thrilled to abandon his world and live in the white man's world parallels the half-breed or converted Indian characteristics highlighted in the first chapter. Though, Tosamah's description of Abel as a longhair indicates a pride of clinging to his Indian heritage and his return towards the end of the novel to properly accomplish the rituals after his old man death defies him being denoted converted. Moreover, the novel's first and last chapters recounting the protagonist's returns from the white's man world is a symbol that defeats both the Indian cultures extinction and their endeavour to convert to the white's culture.

Tosamah and Ben, upon whom the two central parts of the novel are named, "Priest of the Sun" and "the Night Chanter", as well share many of the converted Indian stereotype, particularly, their approving of the white man's culture. However, on one hand, Ben's admiration of the white world, which besides his cowardly nature, links him to the converted stereotype, is not for the culture as much as it is for the opportunities it may offer compared to the miserable life in the place where he comes from. On another hand, Tosamah's overtly criticism of Abel's missing the advantages presented to him by the white holds a warning flavoured with cynicism of the white's attempts to erase the Indian identity. Tomasah's sarcasm is also propagating in his first sermon that sheds light on the whit's ability to manipulate through words.

By contrast to fiction written by Euro-American authors, *House Made of Dawn* focuses on Indian characters and marginalizes the white, particularly male characters, which

General Conclusion

is obvious in the minute description of Indians and the shallow featuring of white males. The only detailed account related to whites is that of the female characters, Angela the white visitor to the reservation and Milly the social worker in the city that both get in a relationship with Abel. This later being admired by white females is another ploy that undermines white males' qualities and underscores the Indians' goodness. Angela, though being married to Doctor St. Johns Martin, a wealthy well educated man; she keeps the memory of Abel and builds a story about his bravery after seven years of their affair. Similarly, Milly the isolated white woman in a crowded city opens to Abel and seems to find consolation of her deep grief with him.

In spite of the white male characters being flat, their appearance in the course of events is important in highlighting sides of the white's attitude toward Indians. The white men' testimony in the trial insists on their ignorance of the Native mind, and spotlights on the role of media in perpetuating the Indians stereotypes. Likewise, Martinez behaviours demonstrate the white's obsession of control and their underestimation of Indians. Another aspect of keeping whites peripheral is employing an Indian, as a symbol of the destructive power that penetrated into the Indian life, rather than a white character. The Albino represents the disguised ideologies which have circulated among Indians aiming to obliterate their Indianness and restrict their resistance. Generally, the white characters in the novel are complementary piece in the characterization of the protagonist either through their trait or deeds that show a side of Abel's character and fill a gap in the novel.

This dissertation aimed to determine the text ideology through the examination the author awareness of the real intent behind the Indian stereotypical representation and white supremacy suppressive ideologies. Based on the qualitative analysis of both Native and white characters compared to their ideological representation in Euro-American Literature, it can be

General Conclusion

concluded that the text undermines both ideologies. The results indicate that the author awareness of the hidden agendas of the stereotypical portrayal of Indians is demonstrated in his tricky depiction of his characters particularly Indians. Starting from the novel's first part, Momaday attracts his readers through providing them with the common patterns of Indian characters they are accustomed to, the image of the noble wise Indian who lives in harmony with nature in Francisco and the drunkard Indian Abel, to gradually destroy these pictures with details which move them from the idealized or the distorted into more authentic image.

The author awareness is also evident in displacing the white from centre placing his Indians Besides putting less emphasis on the whites; Momaday highlights some of the white weaknesses which fade their claim of superiority like showing Angela's psychological conflicts and her healing and finding inner peace after living among Indians, and representing Milly equally misguided by American Dream as all the Indians who left reservation to live in the city. Through focusing on white female characters, Momaday replaces the squaws who love and assist the white hero in Euro-American literature by the white females. Moreover, as Momaday's alter-ego, Tosamah's criticism of the white's distortion of the word reflects Momaday's wakefulness to their attempts.

The Marxist approach we took to study the relation between the white dominant culture and the Indian cultures goes beyond the apparent accidental consequences of two cultures contact into the intentional influence of one culture on another. The findings of this research extend the results of previous researches in the field such as denoting some of the ideologies Guillermo Bartelt consider as the reason of the defamiliarization and heteroglossia in the novel, and Velie review of the novel concerning the relation between Christianity and Indian religion which can explain the white disrespect of the Indian religions on the basis of taking into account Christianity as an imperialist ideology.

General Conclusion

This dissertation clearly illustrates the author's standpoint towards the oppressive stereotypical and the white supremacy ideologies, but also raises questions about the possible intention of the author in a decade marked by minorities' awareness and Civil Rights Movement. Thus further research is needed to determine the cause- effect relationship between the rise of the Indian Civil rights Movements and the novel.

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