

Dynamics of Space and Self: A Critical Analysis of Select Works of Linda Hogan

Thesis submitted to the

University of Calicut

in partial fulfilment of the requirements for the degree of

Doctor of Philosophy

in

English

by

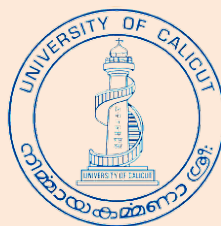
Rose Mary K. R.

Under the Supervision of

Dr. Nila N.



**Research Centre for Comparative Studies
Post-Graduate Department of English
Mercy College, Palakkad.**



**Affiliated to the University of Calicut
July 2023**

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******* Dedicated to my parents**

CERTIFICATE

This is to certify that no corrections/modifications have been recommended by the adjudicators in the thesis titled “Dynamics of Space and Self: A Critical Analysis of Select Works of Linda Hogan”, submitted by Ms. Rose Mary K. R. The content of the thesis in both hard copy and soft copy are the same.

Palakkad

January 2024

Dr. Nila N.

Assistant Professor & Research Guide,
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DECLARATION

I, Ms. Rose Mary K. R., hereby declare that the thesis titled “Dynamics of Space and Self : A Critical Analysis of Select Works of Linda Hogan” is a *bonafide* research carried out by me under the supervision and guidance of Dr. Nila N., Assistant Professor & Research Guide, Research Centre for Comparative Studies, Mercy College, Palakkad and it has not previously formed the basis for the award of any degree, diploma, associateship, fellowship, or any other similar title or recognition.

Palakkad

Rose Mary K. R.

July 2023

CERTIFICATE

This is to certify that the thesis titled “Dynamics of Space and Self: A Critical Analysis of Select Works of Linda Hogan” submitted to the University of Calicut for the award of the degree of Doctor of Philosophy is a work of *bonafide* research carried out by Ms. Rose Mary K. R., under my supervision and guidance, and it has not previously formed the basis for the award of any degree, diploma, associateship, fellowship, or any other similar title or recognition

Palakkad

July 2023

Dr. Nila N.

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“With God all things are possible”

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Rose Mary K. R.

Dynamics of Space and Self: A Critical Analysis of Select Works of Linda Hogan

Abstract

“To know who you are, you must know where you are”

Wendell Berry

Knowing who we are and knowing where we are are closely connected. There is no limit to the possibility of the study of ‘who’ and ‘where’. Space defines one’s self. People experience a sense of space when they are away from that and there will be efforts to recreate the lost spaces. This is often done by the writers through their works. Narratives are important components in the construction of space. The focus of this work is such a recreation of space and place in the works of Linda Hogan, the contemporary Native American writer. She always had a longing for her native place Oklahoma and the Chickasaw tradition. The fulfilment of this longing is achieved through the fictional works created by her. The study is based on the hypothesis that the retrieval of lost space and self of indigenous people is made possible through the different methods of reterritorialization. Retelling and relocating history, myth and stories by the writer is a kind of postcolonial resistance. Applying spatial, ecocritical, eco-feminist and postcolonial theoretical notions, the study focuses on the concept of reterritorialization put forward by the postcolonial ecocritic Donelle Dreese. The thesis analyses how the retrieval of identity and space is made possible in Hogan's fictional works, through the different processes of reterritorialization.

Hogan’s four novels are selected for the study. *Mean Spirit* (1990), *Solar Storms* (1995), *Power* (1998) and *People of the Whale* (2008). As a writer belonging to two different cultures, Hogan succeeded in making use of both Western epistemology and native knowledge to address both the native and non-native readers and making them aware of the need to protect and preserve the world of nature for future generations. She has created a ‘third space’ in her novels, a space for reimagining and recreating the human-nature relationship.

ഇടങ്ങളുടെയും സ്വത്വത്തിന്റെയും ചലനാത്മകത: ലിൻഡ ഹോഗന്റെ തിരഞ്ഞെടുത്ത നോവലുകളുടെ വിമർശനാത്മക വിശകലനം.

സംഗ്രഹം

"നിങ്ങൾ ആരാണെന്ന് അറിയാൻ, നിങ്ങൾ എവിടെയാണെന്ന് അറിഞ്ഞിരിക്കണം"
- വെൻഡൽ ബെറി

'ആരാണു്', 'എവിടെ' എന്ന പഠനത്തിന്റെ സാധ്യതയ്ക്ക് പരിധിയില്ല. ഇടങ്ങൾ എന്നത് കേവലം ഭൗതികമോ ഭൂമിശാസ്ത്രപരമോ ആയ ഒരു സ്ഥാനം മാത്രമല്ല. അതിന് മനുശാസ്ത്രപരവും പ്രത്യയശാസ്ത്രപരവും ചരിത്രപരവും പാരിസ്ഥിതികവുമായ പ്രാധാന്യമുണ്ട്. ഒരു വ്യക്തി ആരാണെന്നതിനെക്കുറിച്ചുള്ള ആശയങ്ങൾ ഇത് നിർണ്ണയിക്കുന്നു. മനുഷ്യമനസ്സിൽ ശക്തമായ സ്വാധീനം ചെലുത്തുന്ന ഇടങ്ങളുടെ പ്രത്യേകതകൾക്കായി കൊതിക്കുന്നത് മനുഷ്യ സ്വഭാവമാണ്. അതിൽ നിന്ന് അകന്നിരിക്കുമ്പോൾ ആളുകൾക്ക് സ്ഥലബോധം അനുഭവപ്പെടുന്നു, നഷ്ടപ്പെട്ട ഇടങ്ങൾ പുനർനിർമ്മിക്കാനുള്ള ശ്രമങ്ങൾ ഉണ്ടാകും. ഇത് പലപ്പോഴും എഴുത്തുകാർ അവരുടെ കൃതികളിലൂടെയാണ് ചെയ്യുന്നത്. ഹോഗന്റെ കൃതികളിലെ ഇടങ്ങളുടെയും സ്ഥല പശ്ചാത്തലങ്ങളുടെയും പുനരാവിഷ്കരണം എപ്രകാരമാണ് എന്നതാണ് ഈ പഠനത്തിന്റെ ഉദ്ദേശ്യം.

ലിൻഡ ഹോഗൻ ഒരു സമകാലിക അമേരിക്കൻ കവയത്രിയും നോവലിസ്റ്റും നാടകകൃത്തും ഉപന്യാസകാരിയുമാണ്. നോവലുകളിലെ ഗോത്ര പുരാണങ്ങളുടെയും ഭൂമിയുടെയും മനുഷ്യരുടെയും കഥകളുടെ പുനർനിർമ്മാണത്തിലൂടെ ഹോഗൻ നഷ്ടപ്പെട്ട സ്ഥലബോധവും സ്വയവും വീണ്ടെടുക്കുന്നു. സ്പേഷ്യൽ, ഇക്കോക്രിറ്റിക്കൽ, ഇക്കോ-ഫെമിനിസ്റ്റ്, പോസ്റ്റ് കൊളോണിയൽ സൈദ്ധാന്തിക സങ്കല്പങ്ങൾ പ്രയോഗിച്ചുകൊണ്ട്, പോസ്റ്റ് കൊളോണിയൽ ഇക്കോക്രിറ്റിക് ഡൊണെല്ലെ ഡ്രീസ് മൂന്നോട്ട് വച്ച റീട്ടെറിറ്റോറിയലൈസേഷൻ എന്ന ആശയത്തിലാണ് പഠനം ശ്രദ്ധ കേന്ദ്രീകരിക്കുന്നത്. തദ്ദേശവാസികളുടെ നഷ്ടപ്പെട്ട ഇടവും സ്വയവും പുനഃസൃഷ്ടിക്കുന്നതിൽ നോവലുകൾ വിജയിച്ചു എന്നതാണ് തീസിസിന്റെ കണ്ടെത്തൽ. തദ്ദേശീയരും അല്ലാത്തവരുമായ വായനക്കാരെ അഭിസംബോധന ചെയ്യുന്നതിനും ഭാവി തലമുറകൾക്കായി പ്രകൃതിയെ സംരക്ഷിക്കേണ്ടതിന്റെയും ആവശ്യകതയെക്കുറിച്ച് അവരെ ബോധവാന്മാരാക്കുന്നതിലും ഹോഗൻ വിജയിച്ചു. അവർ തന്റെ നോവലുകളിൽ ഒരു 'മൂന്നാം ഇടം' സൃഷ്ടിച്ചു, മനുഷ്യ-പ്രകൃതി ബന്ധങ്ങളെ പുനർനിർമ്മിക്കുന്നതിനുള്ള ഒരു ഇടം.

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Abbreviations used for the title of novels for in-text citation

PW - People of the Whale MS - Mean Spirit SS- Solar Storms

* The word 'reterritorialization' is spelt in American English, as it is a concept taken from the essay by the American critic Donelle Dreese.

* MLA 9th edition is used for citation.

Preface

The lives of the Native American people are connected to the lands they occupy. The twenty-first century Native American writers, who with their roots in mythical memories and traditions of their tribes write about this relationship between land and people, in modern forms of literature. Their mythic memories are entwined with their historical experiences of the continent. These writers write with an intention to make both the native and non-native readers aware of the traditions, native knowledge and belief systems of the native culture. When man is in search of the reasons and solutions for the environmental crisis of the present world, these writers through their works present the native ways of life which are interconnected with nature and land. A life of mutual respect and reverence between human and non-human worlds helps to maintain the balance in the ecosystem and it is essential for the survival of the planet for the future generations.

The thesis titled “Dynamics of Space and Self: A Critical Analysis of Select Works of Linda Hogan” is a study on the relationship between land and identity of Native Americans. The thesis is framed on the hypothesis that Hogan as a writer, through her fictional works, recreates the lost space and self of native Indians, lost as a result of colonisation. The study analyses the four novels written by the Native American writer Linda Hogan. The concept of reterritorialization put forward by Donelle Drees is taken for the study of the

novels. The study focuses on the writer's attempt to recreate the lost self and identity of the Native Americans.

The three different ways of reterritorialization mentioned by Dreese are psychological, mythical and environmental reterritorialization. Spatial literary concepts, critical views on native myths, eco-critical and ecofeminist concepts are used for the analysis of the novels to find out the different ways of reterritorialization. The thesis analyses the psychological, mythical and environmental spaces recreated in the novels of Hogan.

The first chapter of the thesis is an introduction to the thesis which includes, an overview of spatial literary theory, a survey of Native American literature and the significance of Linda Hogan as a contemporary Native American writer. The chapter also discusses the hypothesis, objectives of the research, methodology of research, review of literature and a brief outline of the novels taken for analysis.

The second chapter titled “Psychic Reterritorialization” analyses the spaces recreated in the novels. The concept of home is analysed using the critical theory of ‘homing in’ put forward by William Bevis. The spaces recreated are also analysed by applying the concepts of home and imagination by Gaston Bachelard, the concept of ‘topophilia’ put forward by Yi Fu Tuan, the concept of “spatial triad” by Henri Lefebvre and the concept of “heterotopias” by Foucault. The chapter also studies the sensory landscapes created in the novels using the polysensorial approach introduced by the geocritic Bertrand Westphal.

The third chapter is titled “Mythic Reterritorialization”, which analyses the myths and stories as the tools used by Hogan to recreate the lost space and self of the natives. The critical views of Paula Gunn Allen, the native critic is used to analyse the myths, stories and rituals in the novels.

The fourth chapter “Environmental Reterritorialization” analyses how the characters in Hogan’s novels interact with the world of nature. The novels are analysed to find out the emancipatory strategies used to redefine the relationship between human beings and nature. The emancipatory strategies suggested by the ecofeminist critic Gretchen T Legler are analysed in the fictional works of Hogan.

The fifth chapter is the concluding chapter which sums up the findings of the research. The study reveals the social and political agenda of Hogan’s works. The mediational approach in her novels is discussed applying the views of mediation put forward by the critic James Ruppert. The chapter also discusses how far the novels of Hogan succeeded in recreating the lost space and self of the natives. The symbolic recreation of spaces in the novels is discussed using the critical terms of symbolic geography put forward by Christopher Teuton. The study concludes with the finding that by bringing together the native and contemporary world views, a ‘third space’ is created in the novels of Hogan, where importance is given to human-nonhuman relationship.

Rose Mary K. R.

CHAPTER 1

INTRODUCTION

"Knowing who we are and knowing where we are are intimately linked"

Gary Snyder *A Place in Space*

Space and self are interconnected. Space plays an important role in shaping identity. The word 'space' has got many levels of meaning. It is something beyond physical and geographical location. It has psychological, ideological, historical, environmental as well as social implications. Space is an important constituent in human life and it is moulded through various social processes and human interactions. Space, thus defines human identity. In the wake of the twenty-first century, when the world shrinks due to a minute virus, new readings of several spaces have arisen including virtual spaces. This leads to new explorations in the understanding of space and spatial practice.

The term "spatial turn" introduced by Edward Soja, the humanist geographer during 1990's gave great attention to the study of space. Spatially oriented literary studies focus attention on the dynamic aspects of space, place and self. According to Edward Soja, spatiality of human life consists of

“place, location, locality, landscape, environment, home, city, region, territory and geography” (1). Spatial studies focus on representation of space in both the real and imaginary world. The world witnessed rapid changes due to modern information technology, new modes of transportation and faster ways of communication. They changed the perception of life as well as the space occupied by people. Spatial turn in geography and other social sciences leads to the change in focus from time to space. As Friedric Jameson says, “our daily life, our psychic experiences, our cultural languages are dominated by categories of space rather than by categories of time” (16). Spatial studies focus on the dynamics of space and its impact on human life. Space is no longer the background, where events unfold. It is an important aspect of life which is in the forefront of critical discussion.

Literary Spatial Studies: An Overview

Spatial criticism offers an analysis of places, landscapes, memories, histories and perspectives of people. The term ‘spatial’, is borrowed from Latin *spatium* which means ‘position’, ‘area’ and ‘size’ of things. In humanities and social sciences, the term is extensively used with reference to the meaning of human existence and its interdisciplinary alliances. Space is studied in the context of social, geographical and psychological phenomena. These studies raise questions about nations, states, their boundaries and perception of the landscape. Many thinkers have contributed to the discussions of space and place in shaping the social, political and cultural lives of people.

The writers and thinkers from various fields like Marxism, phenomenology, feminism, postcolonialism, poststructuralism and postmodernism have contributed to the study of space. This shows the diverse ways in which space and place are discussed and theorised. Gaston Bachelard's *The Poetics of Space* (1964), Henri Lefebvre's *The Production of Space* (1974), Yi-Fu Tuan's *Space and Place* (1977), Edward Said's *Literature and Society* (1978), Homi K Bhabha's *The Location of Culture* (1994), Edward Soja's *Third Space* (1996) and Bertrand Westphal's *Geocriticism* (2007) are foundation books for understanding the concept of Spatial criticism.

Gaston Bachelard's *The Poetics of Space* is a phenomenological study of spaces. Bachelard's focus is on the intimate spaces of human dwelling. His phenomenological analysis of poetic space describes the concepts of home, inhabitation, dwelling etc. The cover page of *The Poetics of Space* describes the book as “one of the most appealing and lyrical explorations of home. Bachelard takes us on a journey, from cellar to attic, to show our perceptions of houses and other shelters, shape our thoughts, memories and dreams”. In his book Bachelard views imagination as the major aspect of human nature. He is of the opinion that imagination helps in forming images which go beyond reality. According to him, man is not separate from his ‘imagination’ and ‘memory’. These two are connected and interrelated terms and he studies the role of imagination and memory in creating the real image. Bachelard draws attention of his readers to the multiple aspects of images and asserts that

“images are not primarily visual, auditory or tactile, they are spoken” (xx). He also emphasises the imaginative power of words, which are capable of double meaning. He believes in the strong relationship between memory and imagination. Bachelard believes that memory deals with the past experiences of human beings and that imagination helps them to experience space in the future.

Bachelard explains dream experience which has a more powerful role than has been thought in the experience of inhabited space. He stresses the association of all the major senses - visual, aural, tactile and olfactory while referring to the imagination of inhabited space. While explaining the memories of the past as well as of the childhood home, Bachelard reminds the readers of the memories that are intertwined with the senses. He also gives his views on the images of nests, shells and other forms of animal dwelling. Bachelard is of the view that the integration of the sensory realm in the feeling, experience and perception of space is the first step in promoting imagination.

‘Inhabited space’ and ‘oneiric houses’ are the central themes of *The Poetics of Space* and they are connected strongly with imagination, shelter and protection. They possess values of intimacy and immensity. Bachelard admits that “all really inhabited space bears the essence of the notion of home” (5). He believes that, “the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind” (6). He insists that people need houses in order to dream and imagine. The inhabited space possesses two

significant qualities: “protection” and “simplicity” which support each other and provide the basis for promoting the human imagination. A reciprocal relationship exists between the imagination and protective spaces. The places like the hut, animal dwellings, drawers, chests, wardrobes etc have a quality of intimacy. He is of the opinion that it brings out the primitiveness in people. Simplicity according to Bachelard reflects the values of intimacy as well as security. Bachelard’s *The Poetics of Space* is a journey through space. It is described as an exploration of the human psyche and mind. In the chapters on the “topography of our intimate being” of nests, drawers, shells, corners, miniatures, forests and houses, he systematically studies the ‘topo analysis’ of the spaces occupied by people. As John R Stilloge in the foreword says, *The Poetics of Space* is a “work of genuine topophilia” (x).

Michael Foucault draws inspiration from the ideas put forward by Bachelard. He gives his notion of 'heterotopias' in a lecture given in the year 1967. He posits the existence of many spaces in one site. In his opinion, “we do not live in a homogenous and empty space” (3). Instead it is “a heterogeneous space” (3). He further states:

We do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be coloured with the diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another. (3)

Spaces are thus defined through a set of relations. Foucault addresses the questions of power and historicity in relation to spatial discourse and institutions. *The Poetics of Space* leads to Foucault's concept of 'heterotopia'. He shifts from Bachelard's topo analysis of intimate spaces to "other spaces". Foucault's 'heterotopias' are "counter sites" (3), which are opposite to utopias. They represent the social order. "Utopias are unreal, imaginary spaces which present society in a "perfected" way, whereas heterotopias are real places" (Sharobeem 22). He gives six principles of heterotopias, which define space and place. According to the first principle given by Foucault, heterotopias are constant elements in all human cultures. He classifies heterotopias into two main categories: 'Crisis heterotopias' and 'heterotopias of deviation'. 'Crisis heterotopias' are privileged or sacred or forbidden places reserved for individuals who live in a state of crisis like adolescents, menstruating women, pregnant women, elderly people etc. These heterotopias were there in primitive societies according to Foucault, whereas they disappeared in modern society and only a few remain. What can be seen in modern society are 'heterotopias of deviations'. These are the places meant for individuals whose behaviour is deviant in relation to the accepted norms and rules of society. These include places like rest homes, psychiatric hospitals, retirement homes and also prisons.

According to the second principle, an existing heterotopia can function in a different way. As an example, Foucault gives the example of 'strange

heterotopia of the cemetery'. The cemetery is certainly a place unlike ordinary cultural spaces- a space that is connected with all sites of the village, city, state etc. Foucault here discusses the shifting of cemeteries from the heart of the city to the suburbs, the 'other spaces'. The shift happened as people were no longer sure that they have a soul and an afterlife. At the same time, they began to beautify cemeteries thinking death as "the only finale" (6) of life. The shifting of the cemetery to the outside border of cities and "bourgeois appropriation of cemetery" (6) occurred simultaneously. The third principle is that of the "heterotopia of juxtaposition" (6). In a single real space, several spaces and sites are possible. Foucault gives the example of the theatres and ancient gardens as heterotopias of juxtaposition.

The fourth principle is of heterotopias linked to "slices in time" (6), which he terms as "heterochronies" (6). Cemetery for an individual is the "strange heterochrony" as that gives the idea of the loss of life and permanent disappearance. Foucault also gives the complex ways in which heterotopias and heterochronies are structured and distributed. These are "heterotopias of indefinitely accumulating time" (7) like museums and libraries. There are also heterotopias opposite to this. They are those linked to the accumulation of time like festivals, fares, fortune telling, vacation homes etc.

The fifth principle of heterotopia according to Foucault is that "heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable" (7). Heterotopic site, according to

Foucault, is not freely accessible like a public place. Either it is compulsory like in barracks, prisons etc. or one has to submit to purifications and rites. There are heterotopias consecrated to hygienic or religious activities of purification. There are also heterotopias that seem to be pure and simple openings, but generally hide curious exclusions. For example, everyone can enter a heterotopic site but Foucault says it as an illusion. “We enter, but we are excluded” (8). He gives the example of a motel for this. As sixth principle Foucault gives the “heterotopias of compensation” (7). Brothels and colonies are the two extreme types of heterotopia of this type according to Foucault. These discussions of space reveal that space is not a void, but a product shaped by different relations.

Henri Lefebvre, the French Marxist theoretician, like Foucault also contributed to the “Spatial Turn” of the 1990s. In his book *The Production of Space* he writes about spaces that are socially produced and spaces that are made productive in social practices. In the Marxian context, this socially produced space is affected by the state and by hegemony. “(Social) space is a (social) product” (26), says Lefebvre. The space thus produced also serves as a tool of thought and action. It is a means of control and hence of domination, of power. Lefebvre’s conceptual triad explains the three concepts of space:

- (1) Spatial practice
- (2) Representation of space
- (3) Representational space.

Spatial practice embodies a close relation between everyday reality and urban reality. By this, he means the networks connecting the places set aside for work, private life and leisure. Out of this interaction or connection, a system emerges. The subjects of spatial practice are members of society, family, working class etc. Spatial practice involves activities like daily routines, reproduction of social relations etc.

The subjects of representations of space are experts, scientists, planners, architects etc. They use objects like signs, codes, maps, images, theory etc. The activities involved in representations of space are calculation, representation, construction etc.

The subjects of representational space are "inhabitants" and the "users" (39). Lefebvre describes this space as "the dominated" space and "hence passively experienced- space which the imagination seeks to change and appropriate" (39). This includes social life, art, culture, images, symbols, systems of non-verbal symbols, signs, images, memories etc. Everyday life and activities come under representational space. Thus, Lefebvre distinguishes between "perceived social practices", "conceived representations of space" and "lived spaces of representation" (Soja 10). Lefebvre also theorizes dominated/dominant space by which he meant space transformed and mediated by technology. Military architecture, dams *etc* slicing through the countryside are examples of dominant/ dominated space. Lefebvre's concept of appropriation gives the idea of natural space that has been changed or modified

to meet the needs and possibilities of a certain group. In Lefebvre's opinion the "dominated" and "appropriated" space should be combined.

Henri Lefebvre's marxist analysis of social space and its production influenced the theories of postmodern spatiality proposed by David Harvey, Edward Soja and Fredric Jameson. Edward Soja's *Third Space: Journey to Los Angeles and Other Real and Imagined Places* published in 1996 which introduced the notion of 'third space' is a response to the work of Henri Lefebvre. Soja interprets and reinterprets Lefebvre's book *The Production of Space*. He borrowed from Lefebvre the concept of triads. Soja's theory is primarily concerned with the social space like Lefebvre. He contests that social space can be seen as "simultaneously real and imagined, concrete and abstract, material and metaphorical" (65). According to Soja, 'first space' relates to Lefebvre's 'Spatial Practice'. This is the material understanding of the space, the way in which individuals interact with that space and the methods through which that space is produced, constructed and reconstructed. He describes this as "perceived space" (66). Soja's 'second space' relates to Representations of space and is identified as the space as seen through the eyes of those who interact with it. This is termed as "conceived space" (67). This is the space of artists, designers, planners, urbanists and so on. Third space is related to the concept of spaces of representation. This space is referred to as that which is "directly lived" (67) and inhabited by those who aim to decipher and "actively transform the worlds we live in" (67). Third space which is also

termed as “lived space” is the terrain for the generation of “counterspaces” (68). It is also a space of reimagining and recreation.

The post structuralist turn to space in the works of Deleuze and Guattari made possible new ways of delineating spatial practices that can serve as a form of resistance. They developed an epistemology of territory and its compositions including geological deterritorialization and reterritorialization. Postcolonial critics like Frantz Fanon, Edward Said, Homi Bhabha and Gayatri Chakravorty Spivak have placed greater emphasis on space and geography. Feminist theorists such as bell hooks, Gloria Anzaldua and Doreen Massey have insisted on looking at the fundamental ways in which gender, race and class are configured into variously spatialised social organisations.

Contemporary geocritics are indebted to postmodern and poststructuralist examination of spatial distribution of power and knowledge in social space. They suggest that “space is never neutral, but always discursively constructed, ideologically marked and shaped by power structures and forms of knowledge” (Wrede 11). Yi-Fu Tuan is the geographer who argued for humanist geography. He works on the Bachelardian concept of intimate experiences and spaces. Humanistic geography is a perspective that opens the complexity and ambiguity of relations between people, place and environment. It tries to understand the human world by analysing the complex relationships with regard to space and place. The five major themes of humanist geography are

- (1) Geographical knowledge or personal geography: This involves how human beings are to be treated as rational beings with the ability to think and perceive, to study ideas and thoughts emanated from human minds, role of territory and creation of place identities.
- (2) Sense of place is an important aspect of humanistic geography:
Every human being occupies and utilises some space with which they develop a strong sense of emotional bonding. Much of biological needs are satiated in that space. Hence a particular space constitutes the territory of humans which is not only a confined area in its literal sense, but a place with which human beings identify themselves. Tuan pioneered the “perspective of experience” like Bachelard. He uses two terms to describe human emotions towards place: “topophilia” and “topophobia”. Topophilia is the love one feels for a certain place, like the place one grew up. Topophobia is the place where one feels unsafe. They are the “landscapes of fear”
- (3) Crowding and privacy: Physical, psychological tension, privacy and seclusion also influence the thought processes and actions of human beings. Privacy was thought to be required by every individual. Within the private space, individuals develop their own personal world.
- (4) Role of geographical knowledge in determining livelihood
- (5) Impact of religion

Yi-Fu Tuan's *Space and Place* has been praised for its contribution to the humanistic study of geography as well as its influence on other disciplines such as history, anthropology, religious studies and psychology. Tuan's book is an important work in the field of study of space and place. It gives emphasis on how human beings as emotional beings view and interact with space and place. The main focus of Tuan's book *Space and Place* is on the way human beings interact with and experience their surrounding environments.

Accordingly, Tuan focuses on the concept of experience, calling it a "cover all term for the various modes through which a person knows and constructs a reality that implies the ability to learn from what one has undergone" (9).

Human beings respond to familiar and unfamiliar spaces and arrange their world in two: places that are structured and meaningful and spaces that are unstructured with little meaning. Experience is inextricably linked with the human body. Human sensation and perception are processed through the body's senses. Mythical and political experiences in space and place are made up of symbolic or conceptual constructions. Tuan defines places as "centres of felt value" or "humanized space" (*Space* 4). He attempts to approach human experience with the environment in a systematic manner. He creates a descriptive framework for identifying the universal traits within a wide range of cultural situations. This helps to understand how humans experience their environment.

Bertrand Westphal has framed geocriticism in postmodern terms. It is his attempt to understand the changing meaning of space and place. According to Westphal, text helps in better understanding of a place. The four important approaches put forward by Westphal are geocentrism, multi focalization, polysensoriality and stratigraphic perspective. Like Gloria Anzaldua, Westphal emphasizes the importance of thinking in terms of borderlands, interstitial zones and hybrid identities. Westphal brings together this kind of postcolonial theory along with radical geography in the tradition of Henry Lefebvre and the Deleuzian philosophy of deterritorialization and reterritorialization.

In the essay titled, “The Cycle of Removal and Return: A Symbolic Geography of Indigenous Literature”, Christopher B Teuton gives a model for understanding the narrative pattern, plot movement and the movement of characters in indigenous literature. According to Teuton, “The Symbolic Geography of indigenous narrative situates indigenous experience within two poles, the Symbolic Centre and the Symbolic City, which are mediated by a third space, the Symbolic Reservation” (46). Teuton posits that these three symbolic geographical locations play a central role in numerous indigenous texts.

An indigenous nation's ‘Symbolic Centre’ is both a literal and psychic space. Literally it is the place, the landscape or range of landscapes-which people use to define its place of origin. In psychic terms, it is the space from

which people originate and continue to self-define through culturally specific patterns of thought. The 'Symbolic Centre' according to Teuton is where myth is tied to place. It is where the patterns of cultural meaning form. Tradition plays an unending link between past and present lives. In "Symbolic Centre", the laws of society and creation are defined.

The second location of symbolic geography of indigenous literature according to Teuton is the "Symbolic City", where the dominant values of Western Colonial culture are manifested. The characters confront the values of capitalism while engaging with the Symbolic City.

'Symbolic Reservation' is the third location which is a crossroad where the relationship between the Western colonialism and indigenous culture play its role in the everyday experiences and lives of indigenous people. The 'Symbolic Reservation' is not "pure" indigenous space. It is a hybrid space or a 'third space', where there is a confrontation of values of Western culture and indigenous culture.

Both geocriticism and ecocriticism share a concern for the manner in which spaces and places are perceived, represented and used. Spaces, places and territories are increasingly called into question. The fixed concepts, like national boundaries, regional borders and even climate zones have become elusive. Eco criticism and geocriticism have much in common even though they remain distinct in their approaches. This is what Robert Tally Jr has done in his book *Ecocriticism and Geocriticism*. Bringing together these two

approaches, help in new ways of seeing literature, geography, ecology and the world as such. Human beings are living in the 'anthropocene' world, a term popularised by the Nobel prize winner Paul Crutzen in 2000. As Crutzen remarks "human activities have become so pervasive and profound they rival the great forces of nature and are pushing the earth into "planetary terra incognita" (qtd in Tally 4). Crutzen's research shows how human activities utterly transformed earth's natural cycles. Unpredictable weather patterns, disasters due to climate change, species extinction, resource depletion and the recent example of a pandemic are the visible consequences of living in the "anthropocene". In the desire to exploit the resources, human beings alienated themselves from the natural world which resulted in environmental destruction. The discussions of environmental justice and ecological preservation follow after disasters, but it is necessary to focus on the spatial and social conditions for the possibility of environmental disasters.

The present study focuses on the concept of reterritorialization.

Reterritorialization is the restructuring of a place or territory that has experienced deterritorialization. Deterritorialization is a term introduced by Deleuze and Guattari in their work *Capitalism and Schizophrenia*. According to them relative deterritorialization is always followed by reterritorialization. In critical theory, deterritorialization is the process in which a territory loses its organisation and context. It is the experience of being disconnected from the traditional cultural matrix. It is a kind of displacement, a way of thinking of

cultural contact in spatialised terms. People when they are ripped away from their own territory, from the life they know, they are removed from their cultural, social and religious practices. The altered relationship then reconstitutes something else by becoming reterritorialized. The experience of deterritorialization leads to reterritorialization. People use their imagination to combat the negativity of deterritorialization to reconnect their own cultural, social and religious practices.

Space defines self. It is human nature to long for the particularities of the space. It has a powerful effect on the psyche. It makes one aware of what is present and also reminds of what is absent. Human beings experience a sense of space, when they are away from that. There will be efforts to recreate the lost spaces. This is often done by writers through their works. Narratives play an important role in the construction of space. A space becomes a place when it is transformed into a subject for a story. The focus of this work is such a recreation of space and self in the works of the native American writer Linda Hogan.

History of Native American Literature: A Survey

Native American literature which is also known as American Indian literature, Native literature, Indian literature, Indigenous literature or Amerindian literature consists of both the oral and written works of the indigenous people of America. These labels are used to represent a vast body

of both oral and written literature. But there are still debates regarding the apt name that can be given to the literature of such a diversified group of people with a complex cultural history. Gunther Erna in *Encyclopedia Britannica* defines Native American literature as "the traditional oral and written literatures of the indigenous peoples of the Americas". These include folk tales, oral stories and myths of native people in America which are transmitted orally from one generation to the other by storytellers and which are recreated by the contemporary Native American writers in their written works.

For the Westerners, American history begins with Columbus' discovery of America, but even before that there were oral narratives, songs, rituals and ceremonies performed by natives. More than eighteen million people inhabited North America, when Western European immigrants arrived. The Native American culture comprises more than three hundred cultural groups speaking different languages. Each of the tribes has rich history and culture, but their literature was not documented in writing. Their numerous legends, tales, songs and myths were preserved through oral tradition.

Oral literature includes myths, legends, songs, chants, rituals *etc* and they were significant in the lives of the natives. These include songs of birth and death, songs of healing, origin stories and creation stories. Oral literature influenced the works of contemporary Indian authors. The written Native American literary tradition began during the eighteenth century. The arrival of Christian missionaries in America and the education of native children in

White run schools influenced the literature. Novels, poetry, essays and autobiographies have appeared since the early nineteenth century. The authors employed Euro-American literary genres like autobiography and the novel. They combined them with traditional narratives like the trickster tale or creation myth to create hybrid forms. The nineteenth century is a period of transition in Native American Literature. The period witnessed a transition from the oral tradition in America before the European Colonisation to the emergence of written literature. There was a significant increase in the production of literary works by Native Americans during this period. This age is called the era of 'Native American Renaissance', the term coined by Kenneth Lincoln in the year 1983. The Native American Renaissance period witnessed the production of many prominent works of contemporary Native American Literature. The writers tried to reclaim their heritage through literary expressions. There were also efforts to discover and re-evaluate early texts by Native American authors. The period also witnessed a renewed interest in tribal artistic expressions like mythology, ceremonies, rituals and the oral tradition of natives. The nineteenth century Indian authors published protest literature and autobiographies in response to the denial of Native Americans rights and attempts to remove Indians from their home lands. Before the Civil war, one of the greatest threats to Indians was the implementation of the *Indian Removal Act* of 1830. As per the treaty, tribes east of the Mississippi River were removed to the Indian territory in

Oklahoma. As traditional tribal life changed, when Indians were put on reservations or moved from ancestral lands, numerous Indian authors published accounts of their tribe's myths, history and customs. When the threat of British intervention faded the United States felt less need to conciliate the Indian nations and began negotiating new treaties by which the tribes relinquished their holdings in the east and consented to removal farther west. Indians were relocated to territories less populated by and less desirable to White Americans. The Removal Act resulted in the resistance by many tribes, including Seminoles and Cherokees. But in 1838, Cherokees were also forced by federal troops to depart on foot for Indian territory to the West. They forced the tribes to reservation by destroying their food supply including the buffalo and winter caches. Around four thousand Indians died during this time which is known as the "Trail of Tears". The Chickasaws, Choctaws and Creeks all surrendered their homes and were transported over the "trail of tears" to their new homes beyond the Mississippi. Most of the Indian reservations were created west of the Mississippi. The greatest number of reservations were established between 1850 and 1860.

The initial government policy of isolating the Indians on reservations began to change in the 1870s and 1880s and the officials evolved a programme to "civilize" the Indians. The government passed the General Allotment Act of 1887, which is also known as Dawes Act as it was sponsored by Henry L Dawes. This Act resulted in the assimilation of Indian cultures into White

culture by means of individualization. Indians are absorbed into the national life, not as Indians but as American citizens. The Indians are 'individualised' and treated as an individual by the government. One method of individualising the Indian was the allotting of the land in individual assignments to Indian families. The Allotment Act turned out to be a trap for Indians as they lost approximately sixty percent of the land they owned. The major result of the General Allotment Act of 1887 was the loss of native land. There were several means whereby lands were transferred from Indian to White ownership: the sale of surplus lands, alienation to Whites through fee patents, the sale of original and heirship allotments etc. After the individual allotments were made, the remaining lands were sold to the government for its disposal. The second method of loss was alienation through fee patents. This involved the granting of fee patents to Indian land owners at the end of the trust period. This also removed sale restrictions allowing individual Indians to sell their land to whites. A new act of congress passed on March 1, 1907, which gave the power to dispose of original allottees' land if the Indian could be proven an 'incompetent' user of the land. Most reservations are located in arid or semi-arid areas, not suited for agriculture. Four years after the General Allotment Act, Congress passed the Leasing Act which started in part:

That whenever it shall be made to appear to the Secretary of the Interior, that by reason of age or other disability, any allottee under the provisions of said act or treaty , cannot personally and with benefit to

himself occupy or improve his allotment or any part thereof, the same may be leased upon such terms, regulations and conditions as shall be prescribed by such Secretary for a term not exceeding five years for farming or grazing, or ten years for mining purposes. (Documents 267)

The Leasing Act encouraged idleness and forced the Indian to exist on small pittances of unearned income. Indian Reorganization Act accomplished to buy Indian allotted land and return it to the reservation for tribal use. *The Relocation Act* of the 1950's with the Employment Assistance Programme relocated Indians to urban areas.

The publication of N Scott Momaday's novel *House Made of Dawn* which won the Pulitzer prize in the year 1968 marked the beginning of The Native American Renaissance. There was a steady rise in literary production by Native American writers. "The period between 1968 and 1977 is marked by three powerful and formative novels that pattern the substructures of contemporary Native American literature: *House Made of Dawn* by N Scott Momaday, *Winter in the Blood* by James Welsch and *Ceremony* by Leslie Marmon Silko" (Ruppert, *Fiction* 174). Other Native American novelists, poets, playwrights and essayists including Paula Gunn Allen, Michael Dorris, Joy Harjo, Linda Hogan, Greg Sarris, Diane Glancey and Sherman Alexie also achieved national reputation.

Fiction played an essential role in gaining respect for all forms of oral and written literature. The 1980's were a decade of the growth and development of Native American fiction. Between the publication of *House Made of Dawn* in 1968 and Leslie Marmon Silko's *Ceremony* in 1977, there was an unprecedented increase in the printing of work by Native American writers. Native writers felt inspired and encouraged and it seemed possible that they could be successful with their writing. The readers of Native American literature also began to read the experiences of the minority people and of those marginalised by mainstream American society.

Many new writers, encouraged by the creative writing of other writers and the growth of interest in native voices, started to bring their work to a national audience. N Scott Momaday's second novel *The Ancient Child* (1989) is the story of a mixed blood artist separated from his Kiowa past, but lured back to Oklahoma by the power of myth and tradition. Silko published *Story Teller* in 1981 which gives an intimate picture of connectedness and community by the use of myth and oral tradition. Louise Erdrich's novel *Love Medicine* in 1984 won the National Book Critics Circle Award for fiction. Michael Dorris with his wife Louise Erdrich published his first novel in 1987 titled *A Yellow Raft in Blue Water*. Gerald Vizenor produced books and published poetry, tribal history, literary criticism and novels. *Heirs of Columbus* (1991), *Landfill Meditations: Cross Blood Stories* (1991), *Dead Voices: Natural Agonies in the New World* (1992) etc. are some of his novels.

During the 1990s new writers emerged and the body of published fiction got richer and more complex as it dealt with changes in mainstream America, reservation life, urban experience, and new ways of looking at old experiences. Linda Hogan, noted as an influential poet, made her entry into fiction with *Mean Spirit* (1990), *Solar Storms* (1995) and *Power* (1998). Elizabeth Cook-Lynn, another poet published novels, *The Power of Horses and Other Stories*, *From the River's Edge* etc. Sherman Alexie's *Reservation Blues* (1995) and *Indian Killer* (1996) came during this period. Diane Glancy emerged as a prolific and versatile writer during this period and published poetry, plays, short stories and novels. Momaday, Silko, Welch Ortiz and Vizenor are the writers who established a place for Native American Literature in the literary canon in the 1970's and 1980's.

One of the features of the Native American writing is the awareness of the impact of tragic losses, celebration of the good stories of survival and a strong will to defend tribal and cultural sovereignty and identity. In Native American literature written in English, the senses of community are complex and multidimensional. According to Kenneth M Roemer, the three dimensions that are particularly important are communal senses of identity, authorial senses of responsibility to the community and communal senses of authorship and literature reflected in the uses of oral traditions. In the post-apocalyptic world view, communal identity is shown as fractured, decentered and confused. The writer's sense of responsibility to community and communal

concepts of authorship and literature, which grow out of the senses of communal identity, reflect powerful acts of resistance, adaptation and survival.

Most literature of the period revolves around man's connection with land and nature. An essential theme observed in both ancient myths and contemporary Native American literature is the deep connection between the identity of the people and the land they inhabit. The writings show that the culture considers the land as dynamic and also a complex link between the land and a person's being. Word power and sense of place are intimately connected in Native American literature. The writers draw attention to the importance of place in both spiritual and secular realms. The nature of the landscape often determined the nature of stories that oriented Indian cultures. There is a crucial link between landscape and community identity. This can be seen in the bond between storytelling and place. Natives lived with the central belief that the environment is not a place away from them, but a place amidst them. All these senses of place challenge readers to reconsider the concepts of American landscape. Native American fiction witnessed a lot of transformation after the 1990s. The urban characters, middle class characters and professional native protagonists appeared in fiction with stories set in the city as well as on the reservations. The literature of this period highlights a major theme and that is the alienated individual who feels torn between two worlds and who yearns to find an identity. The fiction deals with the experiences of characters who

interact in the 'Symbolic Centre', 'Symbolic City' and 'Symbolic Reservation', the three locations termed by Teuton.

Linda Hogan is a contemporary American Indian poet, novelist, playwright and essayist. Her works focus on native communities and their connection to nature, spirituality, and cultural identity. Hogan is also an active environmentalist and her works reflect environmental and social issues. The four novels published by Hogan are *Mean Spirit* (1990), *Solar Storms* (1995), *Power* (1998) and *People of the Whale* (2008). Some of the important poetry collections are *Calling Myself Home* (1978), *Daughters, I Love You* (1981), *Eclipse* (1983), *Seeing Through the Sun* (1985) and *Savings* (1988). *Dwellings: A Spiritual History of the Living World* (1995) is a nonfiction book. She has also written a memoir *The Woman who Watches Over the World: A Native Memoir* (2001). She has co-authored with Brenda Peterson the anthology *The Sweet Breathings of Plants: Women and the Green World* (2001). The other nonfiction works are *The Book of Medicines* (1993); *Rounding the Human Corners* (2008); *Indios* (2012) and *Dark Sweet* (2014). *The Radiant Lives of Animals* is a nonfiction book published in 2020.

Hogan was born in 1947 as the daughter of a Chickasaw father and a White immigrant mother. This mixed blood origin gives her a dual perspective and her works are a reflection of this dual perspective. She got acquainted with the dominant White culture and the American Indian culture. Her father was in military service and the family always moved with him. The major part

of her childhood days was in Colorado and Germany. All these times she had a longing for her native Oklahoma and the Chickasaw tradition. The fulfilment of this longing is made possible through her fictional narratives. Using the coloniser's language, she writes from the perspectives of both cultural insider and outsider. This enables her to both conform and resist in the struggle for cultural identity and liberation. The native Indians lost most of their land in the name of technology and progress and hence a return to the place could only be metaphorical or imaginative. To retrieve culture with its purity also becomes impossible because of assimilation and cultural exchange. Retelling and relocating mythical stories and histories by the writer is a kind of postcolonial resistance. 'Reterritorialization' is the term used by the literary critic Donelle N. Dreese in her book *Ecocriticism* to denote recovery of lost stories and cultural practices, which also involves imagination and invention.

In all the four novels *Mean Spirit*, *Solar Storms*, *Power* and *People of the Whale*, the major idea that the writer conveys is that life of the land and human life are inseparable. *Mean Spirit* is the first novel written in the year 1990. It is a fictional account of the life of people who belong to the Osage tribe in Oklahoma. She blends the real historical event of Oklahoma oil boom of 1920's and how it affected the life of Osage Indian families in Oklahoma. It is the story of exploitation of Indians by the White dominant society. The characters live in a conflict of whether to accept the traditions of the white world or whether to stick on to their native culture. Through this novel the

novelist tells the story of five generations of Indian life and how they are connected with history, environment and spirituality.

Solar Storms is the second novel written in the year 1995, which is the writer's own quest for the lost native traditions and identity. This is based on the real historical event of James Bay Hydro Electric Project which is located in the Cree territory between the United States and Canada. The dams constructed for this purpose displaced native communities and this resulted in a long political struggle between the indigenous and Canadian nations. It is the story of five generations of native women who, under the threat of development, go in search of ways to heal nature and people. Angela Jensen, a seventeen-year-old girl is the first-person narrator of the novel.

Power is a novel written in the year 1998 which is based on the lives of the people of the Taiga tribe in Florida. This is another novel about the White encroachment on the native land and the conflict created by this on native life. Omishto, a sixteen-year-old girl who belongs to the Taiga tribe is the first-person narrator of this novel.

People of the Whale is published in 2008 and it tells the story of a fictional tribe of A'atsika people of the North West focusing on a seaside village in Washington. It is a novel which describes the spiritual relationship of the inhabitants with the sea.

The characters in Hogan's novels are not those who live by conquering the land or those who live in spite of it but those who live with it. These novels are set in bildungsroman mode where characters are in search of self-knowledge and self-realisation in and out of their space. Her novels are her search for native identity and traditions. The world of nature is not a mere background in her novels. It is yet another character and holds the central position in her novels. She, as a writer and as an environmental activist, rightly believes that a reciprocal relationship between the world of nature and the world of human beings is essential to maintain a balance in the universe. Alienation of human beings from nature leads to an environmental crisis. Her novels are a search to find out how the Western traditions alienated man from nature. Due to the White encroachment, indigenous people lost their land and identity. Linda Hogan tries to reclaim lost traditions and the identity of native Indians through her fictional narratives. These lost spaces are recreated through imagined spaces. Her novels are an attempt to recover a sense of home, identity, community and place in response to various forms of forces like colonization, environmental alienation, oppressions etc. She also attempts to integrate the past with the present in her works to reconcile the mythic or historical sense of place with the contemporary sense of place. Postcolonial criticism argues over whether the retrieval of a lost identity is actually viable or only an imaginative construct. As Stuart Hall says in "Cultural Identity and Diaspora", identity is not transparent and unproblematic. Identity according to

Hall is a “production which is never complete, always in process and always constituted within, not outside representation” (224). Literary texts are resources of resistance and identity. In Hall’s words, they do the role of “imaginative rediscovery”. They help in recreating the past through memory, fantasy, narrative and myth and thus create an endless desire to return to the lost origins. But in Hall’s opinion, this return to the beginning can neither be fulfilled, nor requited and hence is the beginning of the symbolic, of representation, the infinitely renewable source of desire, memory, myth, search and discovery’ (236).

This study is an attempt to find out how far Linda Hogan as a writer, through her literary works, succeeded in recreating the lost spaces and identity.

Relevance of the study

Human activities and desires do have an impact on the space where they live and the space around them influences them in turn. Human beings, animals and plants co-exist in this universe and maintain an intimate system of connections. A change in one part of the system influences and affects the other. The lives of human beings are interconnected with the space around them. The focus of the study is on how identity is determined by the space around them and how human beings interact within their spaces. The environmental crisis is a concern like the other studies of gender, race and class. The discussions on how literature is connected with the environment is relevant since literature can put

forward the issues related to environmental crisis and its impact on human beings. The sense of space and self are well evident in the works of Native American writers especially in the works of Linda Hogan, who is also an environmental activist apart from being a writer.

Research Problem

The fictional works of Hogan create a world of indigenous people, who faced oppressions in the form of colonisation, environmental alienation and gender inequalities. The Western ways of life alienate man from nature. This leads to an environmental crisis. As an environmental activist, Hogan is in search to find out the solution for the environmental crisis. She believes in indigenous knowledge system as the only viable way out of our environmental chaos and loss. The indigenous world is created in her novels with myths and old beliefs, which according to Hogan are the indigenous knowledge systems maintained through centuries. Through her novels she passes it on to the present generation. The research problem lies in how far Hogan succeeded in recreating a space and self for the indigenous community.

Hypothesis

The present study is based on the hypothesis that the retrieval of lost space and self of indigenous people is made possible through the different methods of reterritorialization. The writer through the recreation of myths, stories of places and nature retrieves the lost sense of place and identity of the indigenous people.

Objectives of the study

The objectives of the study are to analyse the novels of Linda Hogan and to find out

1. How space and identity are recreated through fictional narratives.
2. The study aims to find out the interconnectedness between geographical space and the life of the people
3. How identity is determined by space and how the characters attain self-knowledge and self-realization.
4. The study also focuses on the possibilities of feminist space in the novels from an eco-feminist perspective.
5. How the characters interact with their environment and the resultant conflicts in those interactions

6.The relationship between memory and history and how it determines individual and collective identity.

7.The socio-political and ethical agenda of the author behind recreating a space

8.Whether the writer could retrieve a sense of cultural identity through reterritorialization.

Review of Literature

The novels of Linda Hogan explore the history of exploitation of native American lands and people at the time of colonisation and analyses how nature becomes a construct of the oppressive structures of capitalism, christianity and patriarchy. Nature was only a source of resource for the colonizer and is subordinated. The modern developments in the native land as part of colonial expansion removed natives from their own lands to less fertile places. This movement in space creates the tension. The movements within their space results in their struggle for survival.

Native American culture evolves from a tradition that cares for the environment with respect and reciprocity. That which is taken is returned through prayer, ritual and ceremony to maintain the delicate balance upon which all life rests. There is a notion of earth as a living being among Native American communities. This is reflected in their literature also. In the works of Native American writers, one cannot find human life separated from the

world of the environment. A powerful respect for place is a characteristic feature of Native American writing. The writers also claim the influence of place on their literary imagination.

There are numerous studies on the nonfiction works written by Linda Hogan. There are also studies on some eco-critical aspects of her novels like environmental justice, deterritorialization etc. Donelle N. Dreese in her book *Eco Criticism: Creating Self and Place in Environmental and American Literatures*, writes a chapter on “Environmental Reterritorializations: Reinhabitory Writings”. In this chapter, she states that Wendell Berry and Linda Hogan are reinhabitory writers and they articulate in their writings the kind of physical, moral and spiritual existence with nature. She took the word ‘reinhabitation’ from Gary Snyder’s book *A Place in Space* (1995). The article by Donelle N. Dreese titled “The Terrestrial Intelligence and Acquatic Intelligence of Linda Hogan” is an analysis of the non-fiction works of Hogan, *The Book of Medicines* and *Dwellings : A Spiritual History of the World*, where she discusses the concept of ‘terrestrial intelligence’, which is an important part of Hogan’s philosophy of relation to nature. Hogan’s novels are analysed from eco-critical and eco-feminist perspectives. The article titled “Fighting for the Motherland: An Ecofeminist Reading of Linda Hogan’s *Solar Storms*” by Silvia Schultermandl discusses the novel *Solar Storms* from an eco-feminist perspective. Laura Virginia Castor’s article titled “Place in Linda Hogan’s *Solar Storms* is a study on places in the novel *Solar Storms* and its significance

in the life of the natives. Melani Black has written on spatial boundaries and tribal traditions in Hogan's novels in the article titled "Linda Hogan's Tribal Imperative: Collapsing Space through "Living" Tribal Traditions and Nature"

In the article titled "The Ecological Indian vs the Spiritually Corrupt White man: The Function of Ethnocentric notions in Linda Hogan's *Solar Storms*", the author has explored the concept of 'ecological Indian'. Various studies are on the theme of trauma and survival in the novels of Hogan. Amy Greenwood Baria's article "Linda Hogan's Two worlds" is a study on the writer's double consciousness.

The present study is significant as it is a comprehensive study on all the novels written by Hogan which analyses the various dimensions of space and self in her novels.

Methodology of Study

Applying spatial, ecocritical, eco-feminist and postcolonial theoretical notions, the study focuses on the concept of reterritorialization. The term "reterritorialization" was first used by Deleuze and Guattari in their work *Capitalism and Schizophrenia*. Donelle N. Dreese in her book *Ecocriticism* writes about the different types of reterritorializations like mythic, environmental and psychic reterritorializations. This thesis aims to find out these different ways in which the author Linda Hogan tries to retrieve the lost spaces through her fictional works. For this, concepts from spatial, postcolonial, ecocritical and ecofeminist theories are incorporated in the thesis.

The main chapters in the thesis are Psychic Reterritorialization, Mythic Reterritorialization and Environmental Reterritorialization. Hogan's novels reveal the intimate connection between the native people and the land they occupy. In all the novels there is a 'coming home' motif. This thesis is an in depth analysis to find out how the different characters in Hogan's novels are connected to the space they occupy through their mind, body and senses, by applying some of the spatial concepts like Bachelard's intimate experiences of home, Tuan's topophilia, Foucault's heterotopias, Lefebvre's lived spaces and Westphal's approach of polysensoriality.

The first main chapter "Psychic Reterritorialization" analyses how the writer reconstructs the notion of 'home' using the spatial concepts put forward by the spatial literary critics. The concept of home and intimate spaces put forward by Bachelard in his book *The Poetics of Space*, the concept of love for places put forward by Yi Fu Tuan in his book *Topophilia* and Foucault's concept of 'heterotopias' are used to analyse the spaces recreated by Hogan in her novels. The 'home coming' concept put forward by William Bevis is applied to study how Hogan recreates the sense of native land, community and identity in her novels. Bertrand Westphal's Polysensorial Approach is used to analyse the sensory landscapes created by Hogan in her novels. The chapter using the spatial concepts analyses how Hogan recreates the lost land and identity of the natives through her fictional works.

The second chapter 'Mythic Reterritorialization' is a study on the origin stories and myths used by Hogan in her novels. According to Dreese, "Mythic Reterritorialization takes place when writers salvage the stories and places from the past and rewrite them in order to claim an identity and to establish a sense of place concurrent with their present sense of self" (24). The chapter analyses how Hogan recreates the lost identity of the native people and land through the use of myths, stories and rituals in her novels.

The third chapter, "Environmental Reterritorialization " is an analysis of environmental concerns put forward by Hogan in her novels from an eco-critical and eco feminist perspective. Gretchen T Legler, the eco-feminist critic has suggested the emancipatory strategies used by writers to redefine the relationship between land and identity. The chapter is an analysis to find out the strategies used by Linda Hogan in her novels to redefine the relationship between nature and human beings and thereby to find out how far Hogan succeeded in reterritorializing the land and identity of the natives.

The concluding chapter is a summing up of three different types of reterritorializations identified, while analysing the narrative pattern, plot movement and character movement in Hogan's novels. The analysis of narrative pattern is based on Christopher Teuton's concept of Symbolic Geography. The chapter also is a study of the application of the concept of 'Mediation' put forward by James Ruppert. This thesis is a comprehensive study on Hogan's fictional narratives and her efforts to conceptualize self

through identification of nature and the various dimensions of space and self in her novels.

Chapter 2

Psychic Reterritorialization

“Remapping the terrains, whether in a metaphysical or geographic sense, is always to some degree psychological”

-Dreese, *Ecocriticism*

Reterritorialization is not merely a physical or geographical act; it is also emotional and psychological. According to Donelle N. Dreese, human beings always have a desire to create connections and to be part of a cultural community. Many writers who belong to different cultural and ethnic groups, have attempted to recover a sense of home, community, place and identity in response to various forms of displacement. The loss of land, culture and identity are due to the oppressions in the form of colonialism, religious atrocities, gender disparities, environmental alienation etc. In the works of native American writers, it is very evident that there is an attempt to retrieve the lost identity through various ways. People belonging to Native American communities live with physical as well as emotional dislocation which

involves loss of self, cultural traditions, history etc. But along with this dislocation, there are also attempts to recover the sense of cultural identity. As Deleuze and Guattari say in their work *A Thousand Plateaus: Capitalism and Schizophrenia*, deterritorialization is always followed by reterritorialization. The writers use their imagination to reduce the negative impact of deterritorialization and try to reconnect themselves as well as their readers to their own cultural, social and religious practices.

The concept of reestablishing an identity through imaginative recreation of lost self, land and culture is a recurring theme in Native American literature. According to Donelle N. Dreese, “Psychic Reterritorializations occur when landscape or place is used metaphorically to represent sites of conflict or refuge where writers more closely examine borders and zones of human and ideological contact” (18). This involves a nostalgic yearning for home. For writers, this is a psychic reconstruction not only of a particular place, but also of a culture and environment where its people are free from all sorts of oppressions. Linda Hogan, the writer and activist redefines the self, place and community and tries to change the consciousness of her readers through her writing. In her novels, she directly confronts the issues of racial oppression, sexual oppression, environmental degradation and cultural conflicts in her psychic territory. In Hogan's works, there is a longing and desire for the feeling of home. Her characters come in search of home, which was once lost. In Donelle N. Dreese's opinion, “the desire for the inexplicable feeling of

home starts with a vision, a memory, or a nostalgic yearning involving all the senses envisioning and recollecting the details of place within the mind" (49). The writer's psyche reconstructs the territory which includes the characters and places. Such a reconstructed concept of home involves an environment where people feel accepted and loved and identify them as what they are and where they are, away from the oppressive forces. Hogan creates fictional native communities, the sites of refuge to where her characters return to survive and heal. This is also Hogan's strategy as a resistance writer to show her resistance against the colonial displacement of the natives. Through her works, which are considered as resistance writing, she raises her voice against the Western cultural impositions. She speaks for environmental justice.

Recovering a sense of home and thereby re-establishing an identity through imaginative recreation of lost self, land and culture is a common theme in native American literature. As Louis Owen argues in his book *Other Destinies*, "For writers who identify as Native American, the novel represents a process of reconstruction, of self-discovery and cultural recovery the recovering or rearticulation of an identity, a process dependent upon a rediscovered sense of place as well as community is at the centre of American Indian fiction" (5). Hogan, as a writer, reconstructs a concept of home where people feel accepted and loved and identify themselves. Characters come in search of their homeland with a nostalgic yearning, to find their true identity.

Fictional native communities created by the writer are “sites of refuge and healing” (Dreese 10) for these characters.

The theme of return is common in Native American fiction. William Bevis in his 1987 essay, “Native American Novels: Homing in” argues that the contemporary American fiction brings out the homing plot and tells the “story of an Indian who has been away or could go away, but comes home and finally finds his identity by staying” (585). Native American novels differ from classic American novels in the way in which protagonists achieve self-knowledge and maturity. William Bevis argues that in classic American novels characters leave their home to attain self-fulfillment and growth, whereas in Native American novels, characters attain meaning and value by returning to their home. As Bevis observes, “In native American novels, coming home, staying put, contracting, even what we call 'regressing' to a place, a past where one has been before, is not only the primary story, it is the primary mode of knowledge” (582). The theme of the return is visible not only in characters, native life and traditions, but also in the structure and narrative pattern of the contemporary novels. The theme of return and connection between place and self also gives Native American novels a circular structure which are “incentric, centripetal, converging, contracting” (Bevis 582). Bevis argues that Indian characters instead of a search for individual self, are in search for identity in “a society, a past, and a place” (582).

According to Bevis, the 'tribal being' has three components: society, past and place. The 'society' of the tribe is not just company, it is law. By 'law' he means the "practices of law which bind people together" (587). The second component of tribalism is respect for the past. 'Past' is part of "tribal authority" and culture and therefore part of identity. "Tribal reality is profoundly conservative; "progress" and "fresh start" are not native" (587), says Bevis. Third component of tribalism is place. The protagonist ends where as well as when he began. Reservation is not just a place where people are struck, it is the home, Bevis observes. In Native American Literature, return to home is the return to tribal, mythic and psychic origins of self. It is through this homing pattern that the contemporary native American novels bring out the native roots after centuries of forced relocations. He concludes that "to be separated from that transpersonal time and space is to lose identity" (585).

As Theodore R Sarbin posits, "Social identity and place identity (answers to who am I? and where am I? questions) are ordinarily inseparable places may serve as contextual markers for construing a place identity" (339). He is of the opinion that "place identity is an integral part of the self" (337). Thus, place is important in the formation of identity and self-concept. It gives a sense of belongingness and security. Removal or detachment from a place can cause a longing to return. The intensity of grieving for a lost home becomes clear when forced relocation comes as an attack on self. It is more

painful than an attack on property. Place, therefore, is an integral part of self and it also provides a connection to the past not only of the individual but also to the historic and mythic past of the community to which an individual belongs. An individual undergoes a positive transformation or metamorphosis of self when he is relocated to his home environment.

George A De Vos gives three orientations for the sense of belonging of an individual. The first one is a present - oriented concept of membership as a citizen in a particular state or as a member of a specific occupational group. The second one is a future-oriented membership in a transcendent, more universal, religious or political sense. The third one is a past oriented concept of the self as defined by one's ethnic identity- that is, based on ancestry and origin. He contends that the maintenance of the past-oriented concept of self is “as powerful a force as a present or future allegiance in shaping human social history” (4). The past-oriented self acts as a powerful aspect of the lives of natives.

Yi Fu Tuan’s humanistic geography also tells about the sense of place. Every human being occupies and utilises some space with which they develop a strong sense of emotional bonding. Hence a particular space constitutes the territory of humans which is not only a confined area in its literal sense, but a place with which human beings identify themselves. Tuan uses two terms to describe human emotions towards a place. Topophobia is the fear of a place. They are the ‘landscapes of fear’. Topophilia is the love one feels for a place.

Tuan defines places as the “centres of felt value” or “humanized space” (*Space* 4). Human beings bonding with places give meaning and value to places.

Helen May Dennis in her book *Towards a Spatialized Reading* argues that to consider the contemporary American fiction as "homing -in novel", the term used by Bevis, it is necessary to understand “the dialogic nature of the text, where rituals, myths, narrative prose, modernist stream of consciousness, poetic clan stories, chantways and reservation/dirty realism all enter its polyphonic conversation” (137). In all the novels of Hogan, there is the theme of homing in. Characters who are forced to leave their native place come back in search of their roots. Their coming home heals them from all physical and mental tortures. They retrieve their identity and self through communal life. Identity for a Native American is not one's own self, but an identity which includes a community, land they occupy and their history and their old ways. In Hogan's novels, there is this search for identity. Hogan writes:

For American Indian people the journey home is what tells us our human history, the mystery of our lives here and leads us toward fullness and strength. These first poems were part of that return for me, an identification with my tribe and the Oklahoma earth, a deep knowing and telling how I was formed of these two powers called ancestors and clay. (*Red Clay* 22)

According to Rosemary Marangoly George, “Home is also the imagined location that can be more readily fixed in a mental landscape than in actual geography” (qtd in. Dennis 14). Hogan's characters comfort themselves by “reliving memories of protection” (Bachelard 6), a protection from all oppressive forces. They are in affective ties with their natural environment, which Yi Fu Tuan terms as 'topophilia', the fondness for place. The central native characters in Hogan's novels come back in search of their home land as it is their “home and incarnates the past” (Bachelard 247). The fictional works by Native American writers are imaginative reconstruction of 'felicitous space' in Bachelardian sense. Gaston Bachelard's *Poetics of Space* examines the simple images of felicitous space. In the introduction of the book he explains this.

Indeed, the images I want to examine are the quite simple images of *felicitous space*. In this orientation, these investigations would deserve to be called topophilia. They seek to determine the human value of the sorts of spaces that may be grasped, that may be defended against adverse forces, the space we love. For diverse reasons, and with the differences entailed by poetic shadings, this is eulogized space.

Attached to its protective value, which can be a positive one, are also imagined values, which soon become dominant. Space that has been seized upon by the imagination cannot remain indifferent to space subject to the measures and estimates of the surveyor. It has been lived

in, not in its positivity, but with all the partiality of imagination.

Particularly it nearly always exercises an attraction. For it concentrates being within limits that protect. (xxxv-vi)

Helen May Dennis explains 'felicitous' or 'eulogized' space as the inhabited space that protects and makes human self safe and happy. "It is imagined space. It is mediated through human consciousness and also the human unconscious" (7). She observes that Hogan's "felicitous spaces are both remembered and daydreamed. They are places where she remembers experiencing a sense of belonging, of feeling right and feeling safe" (61). In her words, "felicitous space offers human beings' shelter and protection as well as access to the cosmic" (61). She argues that "the concept of felicitous space speaks to the female literary imagination and is translated by American women writers in eloquent and profound ways"(61).

Hogan describes her felicitous space as both remembered and imagined. In 'Dwellings', Hogan describes her own sense of felicitous space. Like Leslie Marmon Silko, Hogan brings a link between story and place or language and world, which is necessary to psychic health. With her poetic language, using her imagination, Hogan recreates the lost spaces through her fictional works. As Gaston Bachelard remarks, "we have to take lessons from poets. For how forcefully they prove to us that the houses that were lost forever continue to live on in us again" (56). As William Goyen writes about home, "whenever they left this place (home) they would sing homesick songs about it and write

poems of yearning for it, like a lover” (qtd in. Bachelard 58). Hogan’s novels are her yearning to retrieve home, which for natives is their land. She retraces the characters, traditions, beliefs and stories from native culture and history to recreate the sense of home.

Hogan’s characters live with a sense of belongingness to their native land. As Helen May Dennis observes:

Belonging is the basic assumption for traditional Indians, and estrangement is seen as so abnormal that narratives and rituals that restore the estranged to his or her place within the cultural matrix abound. The protagonists seek an identity that he can find only in his society, past and place. He feels no meaningful being alone. The protagonist succeeds largely to the degree in which he reintegrates into the tribe. (119)

‘Homing in’ in *Mean Spirit*

Hogan’s first novel *Mean Spirit* published in the year 1990 is a fictional story of two Osage Indian families, the Grayclouds and the Blankets in the background of the real phenomenon of Oklahoma oil boom during the 1920s. It was the period when earth was split open in search of oil and the Indian families who owned the land rights were also assaulted and split into fragments by the White American oil mongers. The Dawes Act which offered allotments of land at first appeared as a generous act, as the Indians were allotted lands.

But Hogan in the novel says, “only a few people realised how much they were being tricked, since numerous tracts of unclaimed land became the open property for white settlers, homesteaders and ranchers” (8). Many of the Indians were given stony, dry and barren lands. It is only later that they realized that in the Indian allotments “black undercurrents of oil moved beneath the earth’s surface” (8). The novel revolves around the story of Grace Blanket who becomes the richest person in the territory because of the presence of oil in her allotted land and is later murdered just because of this. The novel progresses like crime fiction. The letters regarding the murder mystery are sent to Washington DC and Stacey Red Hawk, a native American official is appointed to investigate the cases. The investigation of Stacey RedHawk unfurls the treachery and betrayal of White men towards the natives, especially towards native women who are married by White men for getting the land claims.

Hogan presents the life of the Hill Indians in Oklahoma who live with their old beliefs and practices away from the white world and their laws. As Hogan says, "The Hill Indians were a peaceful group who had gone away from the changing world in 1860's. Their survival depended on returning to simpler ways of life, so they left behind everything they couldn't carry and moved up into the hills and bluffs far above the town of Watona" (5). In the book *Petrolia: The Landscape of America’s First Oil Boom*, Brian Black gives the reason for the survival of Hill reservations. He observes “only well above the

industrial landscape can wild nature “primeval forest” survive as a witness to all that goes on below” (66). In the novel Hogan presents an array of characters which include representatives of both the White world and the natives. Among these, there are characters who go in search of the modern "civilized" world and also who come back to the old, traditional way of life. Grace Blanket left the hills and moved to Watona, the place of "quick and wobbly world of mixed-blood Indians, white loggers, cattle ranchers and ...oil barons" (5). Lila Blanket, Grace's mother, deliberately sends her to Watona "to learn about the white world" (6) in order to ward off their downfall. There are characters who return to the old ways. Nola, Grace Blanket's daughter, is a character who returned to her people. Lila Blanket believes her granddaughter Nola as "the river's godchild" (9). Nola becomes a hero to her friends in school, as she refuses to wear her school uniform and appears in her traditional Osage dress. Immediately after the marriage ceremony, she changes her long dress to traditional Osage dress. Later Nola tells her baby in the womb that they “come from an old people who belong to the sweet earth” (355). Micheal Horse, the water diviner and the keeper of fire of native people also decides to live with the Hill Indians when he realizes the words of Joe Billy, “the Indian world is on a collision course with the white world” (13). He wishes to move away from the human world and wants to live closer to the land. Ben, Louisa's son, notices the absence of Indians in the town. "Indians were going home. They were going back to the heart of their lives, back into hills and back to

older ways" (211). Reverend Joe Billy who married a white woman also returned home "determined to save and serve his own Indian people" (14). Reverend Billy, the priest of Indian Baptist Church known as the 'roadman' is the one who shows Indian people the path of life. He is the true man of earth who rubbed his face with "red clay and yellow ochre, elements of earth" (73). Stacey Red Hawk, the American Investigation Bureau officer, is another character in the novel who is "a keeper of tradition, a carrier of the sacred pipe of his people" (50). When he comes to know about the mystery of murders in Oklahoma, he decides to do something for his people. He was caught up in "memories of home" (51). He goes in search of the "the good, red road" (304) to the Hill settlement.

All those characters with a longing to be part of the old traditional ways of life attend the Sing, a ceremony for healing, arranged by Ona Neck and her son Jim Neck. Deputy Sheriff Willis who is also "returning to the older ways" and "wanted to move out of town to the country near the Blue River" (215) attends the ceremony. There was an "exodus of many of Osage people, many of the Indian people gave up on justice and went home" (333). Stacey Red Hawk, Michael Horse, Lionel Tall, the medicine man and Lettie Graycloud attend the ceremony. "All of them came for a healing and they don't want to live their lives eaten up with grief" (216). Michael Horse gets the vision of Sorrow Cave during the healing ceremony and he decides to move to the Sorrow Cave, "a cave with four chambers like heart" (344). It became the

sacred world for Indians. Horse feels peaceful there and he also hears owls. Stace could also hear the voice of owls. "It made him feel good, feel almost whole again"(360). As Bachelard views, "all really inhabited space bears the essence of home" (5). Sorrow Cave becomes the 'felicitous place' for "integration of thoughts, memories and dreams" (Bachelard 6) of native people. It becomes the place of security from all oppressive forces. Hogan prophecies through Michael Horse, that "a time will come again when all the people return and revere the earth and sing its praises" (362).

During the night of Nola's labour, Horse was inspired to complete writing his book, *The Book of Horse*. The last page of the book thus becomes the words of advice to the future generations as he writes, "Take care of the earth and all her creatures". The lines written were "the simple rules of life" (359). Lila Blanket, the river prophetess sent her daughter Grace Blanket to know about the white ways. The novel gets its cyclical structure when Grace Blanket's daughter Nola returns back to her people. This is a return to the psychic, mythic and cultural self. The natives believe in the cyclical pattern of life and it is there in the words of Michael Horse when he writes, "Live gently with the land. We are one with the land. We are part of everything in our world, part of the roundness and cycles of life" (361).

Return to home in *Solar Storms*

Hogan's novel *Solar Storms* published in the year 1995 tells the story of five generations of native women, which begins with the seventeen year old girl Angela's coming back to her native land in search of her roots. This is also a story of a return to native land. The place called Adam's Rib near Tinselman's Ferry on the border waters between Canada and the United States, becomes the meeting place where Angela meets her grandmothers Agnes, Bush and great grandmother Dora Rouge. During her childhood days, Angela was forced to live in various foster homes. But nowhere did she feel at home. As Angela says, "I had never lighted anywhere long enough to call it home" (26). In Foucault's concept of heterotopia, these places were 'crisis heterotopias' for Angela. These were the places of 'topophobia'. "Fear was what made me run from homes, from people" (26) says Angela. As a grown-up girl of seventeen, she decides to embark on a journey in search of her native roots. She thinks her grandmother Agnes Iron would be "her salvation" (26). Angela's scar on her face is the only sign of her relationship with her mother and she is ignorant of how she got the scar on her face. She later comes to know about the mystery of her scar from her grandmother Bush. Dora Rouge used to call Angela as "the girl who would return" (31) and she returned to the place where she feels at home. Hogan's beautiful nature images show how her characters identify with the land. "I was water falling into a lake and these women were that lake" (55) says Angela. She feels a sense of unity with her

people as she says, “All of us formed something like a single organism. We needed and helped one another” (262). She is a character who lost herself from her own people and who spent her life in foster homes. Adam’s Rib becomes her ‘felicitous space’ in Bachelard’s term, where she feels security and belongingness. She comes in search of ways to heal her problems like fear and anger. “Regressing to a place”, as Bevis observes “is the primary mode of knowledge” (53). Angela’s words go with this when she says, “I began to form a kind of knowing at Adam’s Rib” (SS 54). Going home for Angela is like travelling to her own self. “It was a felt thing, that I was travelling toward myself like rain falling into a lake, going home to a place I’d lived” (26), says Angela. Agnes Iron, Angela’s grandmother is another character who lives with only one desire, that is to go home (to Fat Eaters) and die. Through the return of Angela, Hogan takes the readers to the life of five women who belong to five different generations: Angela's mother Hannah Wing, her grandmother Agnes Iron, her foster grandmother Bush and her great grandmother Dora Rouge. *Solar Storms* is a novel that revolves around the dreams and memories of these five women. As in the other novels of Hogan, the central motif in the novel is the characters' return to their home land. The novel which begins with the words of Angela, “I was seventeen when I returned to Adam's Rib on Tinselman's Ferry” (21) circumstantiate the theme of 'return' or ' homing in'. As Susan L Roberson argues in her essay, “It is with knowing one's relation to others- the family, the community, the earth- that one comes to know oneself”

(37). Like Omishto in *Power*, Angela Jensen also is in search for herself by connecting herself to her people, native land, places and history. Four women embark on a canoe journey “with a mission” (138). Dora Rouge to “die in her ancestral home land”, Angela to meet her mother and Bush to study about the changes happening in water and Agnes with the “hardest task” (138) to “deliver her mother” to her home land. Angela learns from her grandmothers, her identity as she says, “I learned how I came from a circle of courageous women” (107).

‘Homing in’ in *Power*

The theme of return or ‘homing in’ is also there in Hogan’s novel *Power* which tells the story of a sixteen year old girl Omishto, a member of Taiga tribe who comes to live with her aunt Ama Eaton, an elder member of the Taiga tribe. Omishto discards her city life and lives with Ama, a woman who “keeps up relations with nature and the spirit world” (17). Omishto wants to be free from the oppressive life that she has with her mother and mother's white husband Herm. As she says, she feels a longing for the old ways of Ama. “I feel a longing for the old ways she lives by. And that's why I come here. I feel called” (19), says Omishto. She comes back to the land of Taiga to learn more about it from Ama. Her return to Ama's place also opens the realm of knowledge for her. Ama's place is also place of her love and she says, “It's my love, too, this place of million year old rivers and sloughs and jagged limestone, and I'm just barely getting to know it, learning the land from Ama

and how the underground rivers run” (8). Through the character of Ama, Hogan gives the character and nature of Taiga people, who have “different manners” (9). Like the Hill Indians in Hogan’s *Mean Spirit*, Taiga people also “pushed up against the wild places and remained invisible and silent” (*Power* 8). Omishto’s mother who assimilated to White American’s life, considers Ama “a human ruin” (9), but Omishto realises that Ama doesn’t fit her mother’s idea of what a woman should be. She prefers “the ruin” (9). At the time of hurricane Omishto thinks that Ama's house will hold her safe, “even though it's dying and rotting away” (34). The novel revolves around Ama killing a golden panther named ‘Sisa’. The reason why she kills the panther remains a mystery. Omishto tries to understand Ama through what she says and her words. Ama does not want the panther to die by someone poisoning it or hitting it with a car. She does not want to see a hurt panther in its miserable condition. Omishto slowly comes to understand the reason for Ama, the woman who loved and worshiped the panther, killing it. “It is better off dead, and dead by her hand, too” (69), Omishto believes. “It is a sacrifice. It all is. This whole thing” (71) is the only explanation given by Ama for killing the panther. Through these characters Hogan takes her readers to the world of Taiga people, who are quite different from the world of the White people. Omishto feels Ama is quite contrary to her Westernized mother. Her life with Ama is a life of freedom.

Return to home in *People of the Whale*

Hogan's novel *People of the Whale* set in the fictional space of Dark River occupied by the ocean people known as A'atsika tribe, tells the story of a war veteran Thomas Witka, the man who is displaced from his native place because of his recruitment to the US army during the Vietnam war and who relocates to his native place after the war. Thomas comes back as "a man who harbours many secrets"(25). But he undergoes a positive transformation, a metamorphosis of the self after relocating to his homeland. As an individual he reestablishes his connections with his land and regains his sense and meaning of life. According to Yu Fu Tuan, place not only constitutes one of the contexts in which an understanding of the self is formed, it also resonates with the human values of security, love, attachment and permanence. The most basic place in which these values are experienced, and in which self-identity is formed, is the home.

Hogan dedicates the novel "for the healing of oceans, for the healing of veterans coming home from all the wars". Thomas who left Dark River, immediately after the marriage with native girl Ruth, joins the army and serves the American army during the Vietnam war. In the warfront Thomas, who appears as a confused man, even sees members of his own army as his enemies. The scenes of bloodshed and gunfire prompts him to escape from the warfront. His attempt to rescue a village girl ends in their marriage, his second marriage with Ma. But he loses his wife in a mine blast and as he is taken by

the American army, he has to leave his daughter Lin in her village. After the war, Thomas goes to San Francisco with a conflict in his mind. Thomas “had loved Ruth all his life” (50) and in his second life, he loved Ma and his daughter Lin. He felt as if “he was two men” (50). The loved ones whom he had been forced to leave appear when he falls asleep.

He had two lives. Now they both seemed as if they belonged to another man. He’d been taken away from both of those lives. He was a stolen person. What remained was not him. It was his body walking, the body of dishonesty. He was a taken-away human being. (PW 46)

The intensity of grieving for a lost home becomes clear when one understands forced relocation devastates 'self' rather than an attack on any other possessions. The news of whale hunt brings him back to the Dark River. Hogan's narration of Thomas, the war veteran's return to the A'atsika tribe, in search of native roots for healing also describes Dark River and its inhabitants, which explores the dynamics of place and identity. According to Sabrin, "Place identity is an integral part of the self" (Sabrin 337). He argues that social identity, the answer to who am I? and place identity, the answer to where am I? are ordinarily inseparable. Thomas returned to A'atsika village, “not thinking I am a body of lies, but thinking now, I am a part of tradition, grandson of Witka, the whaler” (72). He feels the dampness of the earth, “land he had always known and the familiar wind” (72). Homeland is the place where “our memories are housed” says Bachelard (8). Dark River, Thomas's

home place gives him a sense of belongingness, of security and of privacy. The forced displacement of Thomas from his native land due to his recruitment to the army results in his loss of self-identity and also causes grief for the loss of home and the familiar self. His return to Dark River brings a transformation through which he establishes connections with his land. Like the return of Thomas, there is the return of Ruth and her son Marco to the old people to learn the life of old ways.

‘Homing in’ as an act of imagination

Gaston Bachelard, the French phenomenologist in his book *The Poetics of Space* focuses on the intimate spaces of 'human dwellings'. His phenomenological analysis of poetic space leads to a clearer understanding of inhabitation and dwelling. Bachelard in his book writes about the influence of imagination and memory in the creation of real images. He refers to the phenomenology of imagination in order to clarify the term 'poetic image'. In his opinion, 'poetic images' or 'primitive images' or 'real images' are situated within the human psyche. Image which is a pure product of imagination is presented as a phenomenon of being. Human beings are not separate from 'imagination' and 'memory'. These two are connected and interrelated terms in creating real images. Bachelard believes that memory deals with one's past experiences and that imagination helps to experience the space in future. The primitive images are centres of fixation for recollections left in memories. Bachelard considers these images to be primary psychic realities in which

experiences are based. He stressed the association of all senses- visual, aural, tactile and olfactory -while referring to the imagination of inhabited space. Memories are intertwined with senses according to Bachelard. Hogan as a writer, makes use of her racial memory and her imagination to recreate the tribal past and identity. "Born of working-class parents and raised in Colorado in and near major metropolitan areas, Hogan's own "homing in" must, of necessity, be an imaginative act rather than an actual one"(Blair 15)

Bachelard's images of felicitous space which he examines in his book *The Poetics of Space* is the space that people love and the sorts of the space that may be defended against adverse forces. This is "eulogized space" (xxxv) with protective value and with imagined values. In his study of intimate images, he says, "with the house image we are in possession of a veritable principle of psychological integration(xxxvi). The house image is the topography of one's intimate being. Hogan creates places metaphorically where her people can survive and heal themselves.

Bachelard speaks of "nooks and corners" in houses in which people like to curl up comfortably. "To curl up belongs to the phenomenology of the verb "to inhabit" and only those who have learned to do so can inhabit with intensity" (xxxviii). In her *A Native Memoir*, Hogan says about memory which is a field of healing. "Memory is a field of psychological ruins, according to Bachelard, but it is also the field of healing that has the capacity to restore the world, not only for the one person who recollects, but for cultures as well"

(15). The days of return of Hogan's characters are also the days of remembering and become the days of healing. As Angela in *Solar Storms* says, "Remembering, Bush once said, is like a song. It has a different voice with every singer. On these days of remembering I see her as she was then" (SS 71).

According to Bachelard, nests and shells are images which he characterises as primal images; images that bring out the primitiveness in people. He shows that man "likes to withdraw into his corner and that it gives him physical pleasure to do so" (91). If one returns to the old home as to a nest, it is because memories are dreams. The home of other days becomes a great image of lost intimacy. In the novels of Hogan there are characters who withdraw to the corners which give them space for contemplation and introspection. Thomas Witka in *People of Whale* withdraws to the old house of Witka and this gives him the space for contemplation and results in his metamorphoses. Michael Horse in *Mean Spirit* withdraws to the Sorrow Cave and that helps him to complete the writing of his book of history. Belle Graycloud the spokesperson of the activist Hogan shuts inside her "holy cave" when she hears the loss of eagles. Omishto in *Power* decides to replace Ama in her hut away from the materialised modern world. These corners are the places where Hogan's characters find safety and security from the oppressive forces and they hope in the survival of their tribal culture.

Bachelard examines the images of intimacy which are in harmony with drawers and chests and also with other hiding places in which human beings keep their secrets. “Wardrobes with their shelves, desks with their drawers and chests with their false bottoms are veritable organs of the secret psychological life. Indeed, without these objects our intimate life would lack a model of intimacy they have a quality of intimacy” (78), says Bachelard. The old photographs of Angela in the shelf of Bush’s house brings her childhood memories back and for her the shelf in Bush’s ‘House of No’ becomes a protection from all oppressive forces as she says, “a shelf in a house on an injured island might have been my protection from all the people and events that had conspired against me”(SS 72).

Sensory landscapes in Hogan’s Fiction

Linda Hogan creates sensory landscapes in her novels. She includes all the dimensions of auditory, olfactory, tactile and visual perception to reterritorialize the lost spaces, culture and identity. According to Donelle Dreese, “a desire for the inexplicable feeling of home starts with a vision, a memory and a nostalgic yearning involving all the senses envisioning and recollecting details of place within the mind” (49). The experience of an environment comes from all senses” (132), says Bertrand Westphal in his book *Geocriticism*. Geocriticism as a branch in literary studies focuses on the study of both real and fictional places from different angles using multiple senses. Geocriticism put forward a polysensorial approach in spatial literary studies.

According to the Chinese Geographer Yi Fu Tuan, “Experience is a cover-all term for the various modes through which a person knows and constructs reality. These modes range from the more direct and passive senses of smell, taste and touch to the active visual perception” (*Space and Place* 8). All senses convey perception, as they receive and develop information through a mental process of identification and association.

In the book *Sensuous Geographies*, Paul Rodaway writes about the sensuous experience of the world. He discusses the role of senses in human life. According to him, the term 'sense' has an important duality. Sense refers to the sense modes- touch, smell, taste, vision and hearing. It also refers to 'meaning' or 'making sense'. Sense refers to both sensation and meaning. There is also a duality in the word 'perception'. Perception is the reception of information through the sense organs. It is also the mental insight which is made through a range of sensory information, with memories, recognitions and associations.

“Different cultures have different ways of 'making sense' of the world” (1), says Constance Classen in her book *Worlds of Sense*. She believes senses as the fundamental ways of knowing. According to her perception is not simply physical, but a historical and cultural process. Classen observes that there are cultures which recognise more senses and also cultures which recognise only a few senses. In Westphal's opinion, “the hierarchy of senses, which has seemed to be strengthened over time, is not culturally

universal"(132). Paul Rodaway makes his observation about the aboriginal Eskimos who define space more by sound than by sight. For modern Western cultures, the individual is alienated from the environment, whereas for the aboriginals, individual and community are inseparably linked to the earth. Aboriginal cultures are highly adapted to their environment. They are tuned to the rhythms of nature. They also have knowledge about its intricate details. They feel a close kinship to the earth. Along with vision, the other senses also play a key role in their environmental sensibility. Polysensorial approaches in spatial literary studies focus on all these sense perceptions and the approach opens studies to the auditory, olfactory and tactile dimensions of place and combat the visual bias of many studies of place.

Hogan's works which focus on native communities and their connection to nature, spirituality and cultural identity creates a world of myth, songs and prayers. In the prologue of the novel *People of the Whale*, she says about the fictional space, Dark River, as a 'secret place'. The inhabitants are ocean people who have "songs about the ocean and songs for the ocean" (9). It is a place where "people's eyes move horizontally" to "watch the long wide sea" (9). The ocean people "hear the low rumble of whale" (283). They are "accustomed to the smell of fish boats" (155), People "converse with whales" (10). The traditional people remember "the taste of whale meat" (89). They carry "touch stone whales in pockets" (283) to strengthen the ties with their land. They are people who make houses of whale bones. They are known as

the “people of the whale” (43). Hogan’s novel is based on the controversy of Makah whale hunting. The Makah Indians revived their traditional whale hunt in 1997. Hunting the grey whales had been a tradition of the Makah tribe for thousands of years. They stopped the traditional whale hunt in 1915 to prevent the extinction of species. Hogan opposes whale hunting, as it breaks the ancient pact between humans and whales. Through her fictional creation of Dark River and its people, Hogan gives her readers an awareness of the interrelationship between human and non-human world. She makes the tribal community of Dark River, “a multispecies one” (Huang, 129).

Hogan’s *Mean Spirit* is also a world of “multispecies one”, where the life of the natives is connected with the life of animals and birds. The native characters, to escape from the greedy White oil mongers, live in the Sorrow Cave with bats and Michael Horse, the water diviner, learns “the language of owls and bats” (MS 260). The natives treat birds and animals as their fellow beings. “Eagles are our brothers” (MS 117) says Moses.

Hogan’s *Power* is a novel which presents the life of the Taiga people who keep relation with the animal and spirit world. ‘Oni’ is the Taiga word for breath, air and wind. Oni is like God for Taiga as “it is everywhere unseen” (*Power* 41). As Hogan says about Ama, “She lives in a natural way at the outside edges of our lives, and “she keeps up relations” as she says with nature and the spirit world” (*Power* 17). Ama is a character with “a different intelligence who could read the minds of animals” (*Power* 110) and “can read

the tracks of all animals” (*Power* 133). About Ama Omishto says, “She hears animals and smells them” (*Power* 165).

In the dedication of the novel *People of the Whale* Hogan says that the novel is “for the healing of the oceans, for the healing of veterans coming home from all the wars”. The novel revolves around the story of Thomas Witka, grandson of old Witka, a well-known whaler and the conflicts in his mind after coming back to his native place, Dark River as a war veteran after the Vietnam war. The geographical focus of the novel are two different places: Dark River, the place of the fictional A’atsika tribe and Saigon, the setting of the Vietnam war. The name of Saigon is changed to Ho Chi Minh City. The protagonist of the novel Thomas Witka acts as a link between these two geographical locations. Thomas leaves Dark River, immediately after the marriage with the native girl Ruth and he serves in the American army during the Vietnam war. In the war front Thomas is seen as a confused man, with a split self. He even sees members of his own army as his enemies. He becomes a man of split identity because of the scenes of bloodshed and gun fire. He tries to escape from there. His attempt to rescue a girl named Ma ends in their marriage. But he loses his wife in a mine blast during the war. Thomas is taken away by the US army and he has to leave his daughter Lin alone in their village. After the war, Thomas is seen as a torn man with a split self. Not able to face any one he leaves to San Francisco. The news of whale hunt in Dark River, attracts him back to his own people, A'atsika. From ‘Symbolic City’ he

moves to the 'Symbolic Reservation'. He believes himself as a "body of lies" (72) and keeps himself away from his wife and son Marco. He decides to live in the hut of old Witka, his grandfather, which becomes a "crisis heterotopia" for Thomas. Through the narration of Thomas's return to A'atsika tribe, Hogan describes the Dark River and its inhabitants. Thomas, the war veteran, comes back in search of his native roots which helps him in his healing.

In the novel *Mean Spirit*, Stacey Red Hawk, the American Investigation Bureau Agent, a native man comes for the investigation of the murder mystery and that unfurls the life of the natives who were under the gunpoint because of the oil under their lands. The novel begins with the description of Belle Graycloud. Hogan's visual image of Belle's cot shows the attachment of Indian people to their natural environment. "Belle slept alone in the herb garden" (MS 4). Her "fingers reaching down toward the blue grass that grew upward in the fields. Given half a chance, the vines and leaves would have crept up the beds and overgrown the bodies of sleeping people" (MS 3). Hogan makes a comparison of Belle Graycloud with other members of her family who consider themselves as modern. Hogan writes, "The rest of the family believed, in varying degrees, that they were modern, so they remained inside the oven-hot walls of the house" (MS 4).

Auditory Geography

Paul Rodaway uses the term 'auditory geography' to include both listening and voice. It is a term which gives importance to the sounds of the

environment. It is an ability to communicate effectively with the environment. He observes a difference in the sense perceptions of aboriginals from that of the Westerners. Aboriginals imitate the animate and inanimate sounds around them. Without modern equipment for hunting, they required great patience, attention to details of the landscape and also the power of intense listening. There is a subtle communication between human beings and animals. This involves both gestural mimicry of the animals, their characteristic movements and oral communication using the animal's vocabulary. A'atsika people of Hogan's Dark River in *People of the Whale*, possessed certain abilities like this. Old Witka and his wife are gifted with the power of speech to communicate with the beings of the ocean. They plead to the whales, "Look how we are suffering. Take pity on us. Our people are small. They are hungry" (21). Thomas's native wife Ruth, born with gill slits too, also possessed extraordinary abilities. "It seemed she heard things, others didn't" (27). She hears through water, schools of fish and the whales before they surfaced. Hogan's characters possess certain native skills and abilities which help them to counter the dominant White community who according to natives are insensitive to nature. Thomas gets back his senses when he joins the native community. 'Sense' here implies both the feeling and meaning of life. After his transformation, he listens to birds, hears the sounds of ravens and crows.

Marco, son of Thomas and Ruth, learns the ways of the old people. He learns from them how to find the right whale for hunting. He shouts at the

time of whale hunt, that they are behind the wrong whale. But his voice along with the song of women is drowned by the sound of speed boats and helicopters of the media. No one listens to Marco's questions, "Do you hear it? Do you feel it?" (99). Marco could hear the low rumbling voice made by the whale. Thomas, at that time, is not able to feel or hear anything. He feels himself as a man without any sensations. The whale hunt turns out to be a total commotion. Thomas shoots the whale, ignoring the words of Marco. "It was because he had the rifle and gun somewhere in the old or new of his memory"(93).

In Rodaway's opinion, " oral cultures are more sensitive to the sounds in their environment"(83). The auditory geography presented in the novel shows how native characters differ from that of the "civilized" White Europeans, who keep themselves away from the world of nature. The sounds of gunshots, helicopter and speedboats, the symbols of the scientific, materialistic world are contrasted with the symbols of the world of nature like the rumble of whales, songs of birds and sound of rain.

In the novel *Mean Spirit*, Hogan describes the character Lila Blanket, a river prophet, who listens to the voice of Blue River in Oklahoma, "She was a listener to the voice of water, a woman who interpreted the river's story for her people" (MS 5). It is the Blue River which "told Lila that the white world was going to infringe on the peaceful Hill People" (MS 6). Nola, who is called as "river's gold child" talks to animals and understands their ways. Belle "spoke

to her chickens in the same affectionate tone as she used when speaking to her girls and to the corn” (MS 211). The watchers in the novel also listened to the voices of nature and remembered the older ways of animals. Animals communicate to them as one watcher says, “the screech owl told us” (MS 38). Like *Levee* all the native characters listen “to the sounds of the dark Oklahoma world” (MS 372). A kind of reciprocal relationship is there between the characters and world of nature in Hogan’s novels. Nature also listens as Hogan says about Jim Josh’s song, “Everything, even the trees and land listened to the old man’s beautiful song” (MS 92).

Smellscapes

The cultures which maintain a close relationship with the natural environment, have a particularly "acute sense of smell in a way not dissimilar to animals" (Rodaway 85). John Douglas Porteous, the cultural geographer has coined the term 'smellscape' to describe the olfactory environment in which the individual evolves. Olfactory geography studies the role of smell in geographical experience. The storm which attacked the village of Dark River is interpreted as an after effect of whale hunting. The drought affected even the hut of Witka. The “smell of rotting things permeated Witka's house” (136), which is symbolic of the disintegrating man, Thomas Witka. The drought affected world of Dark River is contrasted with the shore of white houses of elders visited by Ruth who gets "the rich smell of the sea" (106) and “the fresh scent of darkness" (107). Through Ruth, the powerful female character in the

novel, who sacrifices her boat for bringing back rain, Hogan describes the smell of rain. Ruth "smells of rain.it is the best thing she has ever smelled, the sweetness of it" (147). The pure and natural environment of Dark River is contrasted with the war affected Vietnam and Ho Chi Minh City, Saigon. Thomas remembers the destructive smell of war. As Rodaway explains, "smell locates the subject not only in space but in time because one retains the memory of smell" (qtd in Westphal 134). Thomas remembers the smell "of human flesh, chemical smoke, cordite napalm. It remained in his nostrils for years in San Francisco" (171). At one instance, he misunderstands the smell of cooking fire as the smell of bodies burning and could not even drink the rice water. Lin, daughter of Thomas and Ma also witnessed the horrors of war. She, who lost her mother, trapped in the mines placed by the American army, "doesn't remember anything about her mother's death, just the smells and helicopters" (182). The city of Saigon which changed its name to Ho Chi Minh City after the war is described from the perspective of Lin. It is a city with the "noise of buying and selling, motorbikes and hawkers" (181). It is a city of "country vendors, old fashioned, hitting their sticks together, calling out their wares" (181). Lin also makes a comparison of her own place with that of the coastal land of Dark River, when she comes in search of her father, Thomas. She feels, "the odour of water, not like the water at home, different air. Not swampy, so much as fishy"(182). Like Ruth, Lin also likes the "sound of sea birds" (217). Hogan brings the difference between the Symbolic

City and Symbolic reservation. Olfactory experience, the geography of the nose, provides an important dimension of sensuous experience. Henri Lefebvre writes, "where an intimacy occurs between" subject" and "object", it must surely be the world of smell of places where they reside" (qtd in Rodaway 32).

For Omishto in *Power*, Ama's house becomes her 'felicitous space', a place where she feels safety and security from all oppressive forces. Ama's "house smells of wet wood" (*Power* 49). Even after the storm she likes the house of Ama which is "dark and smelling of earth and root and decay" (*Power* 97), whereas the strong smell of perfumes of her mother and sister makes her sick. She says, "the strong perfume of one of the women has given me the start of headache" (*Power* 102). She is the one who "hates the smell of school". Ama senses her land and she follow the tiger by its smell and Omishto who observes her says, "the scent is strong and that's what she follows" (*Power* 58).

The novel *Solar Storms* begins with the voice of the great grandmother Agnes. She gives a description of the house of Bush which is filled with the smell of "boiled roots that still held the taste of mud" and smell of swamp tea which "smelled like medicines" (13) to Agnes. The smell gives her the memory of the days of healing when women used eagle feathers for healing wounds. Hogan's nostalgia for her native place Oklahoma is revealed in the words of Angela when she says, "the trees and dirt of Oklahoma entered the

little kitchen at Adam's Rib. For a moment, I smelled the richness of nut trees and the thick -aired Oklahoma evenings. I felt a pang of loneliness for that land" (SS 36). The almond odour of Angela's grandmother Loretta also reveals the cruelty of the settlers and the poverty of the natives. The settlers used cyanide as bait for trapping deer and the hungry people of Elk island unknowingly ate these poisoned caracasses. The people from Elk island smelled of this almond odour of cyanide.

Sense of taste and touch

Hogan also uses the sense of taste to retrieve the native experiences. The drought in the Dark River takes Ruth to the land of ancient people. She is offered drinking water. "She drinks it too fast and the taste of water makes her feel good" (PW 132).

Haptic geographies are like Olfactory geographies, quite intimate and immediate. There are a few instances in the novel where the sense of touch brings the intimate connection of native people and nature. The visit of octopus to land is considered as spiritual and mysterious by the natives of Dark River. Ruth sees the octopus in her boat. "Ruth wants to stay and touch every last thing to understand the octopus, all eight legs climbing away from the boat" (PW 156). Thomas always carried a stone whale in his pocket. He touched this to come back to his land and his people. The touch of the stone whale rejuvenates Thomas. Hogan also describes the touch of wind, which

heals Thomas, when he comes back to his native land. "No one was there to meet him, but the familiar wind. Nevertheless, it touched him with invisible hands as he thought about his grandfather, who would go underneath water, hold his breath and communicate with whales" (72). The time Thomas spent in old Witka's house was the time of introspection. The repentance of his actions during the time of war is reflected in his decision to return the medals back to DOA, where he says "I don't want the medals. They hurt my hands to touch them. They are hot like fire" (266). Thomas's return to his native land transformed him. As a renewed man, he also regains his senses back and Hogan says,

his senses are awake. He remembers even the unseen, the sweat of labour and love, the taste of salmon from the river, hears the songs of ocean, the loved ones singing, smells the garden in the first of spring, the green sprouts, he feels the cool taste of something he can't name. (287).

In the novel *Mean Spirit*, Stacey Red Hawk, is a character who carries round river stones with him to maintain his connection with the land as "he had been instructed by the elders to always remember the earth and the spirit people" (MS 50). He also carried "a sacred stone in his armpit, close to his heart" (MS 249), which directed his thoughts. Belle's star looking meteorite on her chest saved her life from the gunshot of the oil monger Hale.

Using panther claws to cure diseases is part of Taiga tradition. Omishto remembers “how Ama said that in the earlier times, in ceremonies, to cure disease, they used a panther claw to scratch the skin of the Taiga people” (*Power* 63). The world Hogan creates in her fictional works is a world of senses of smell, touch, sounds, tastes and vision.

The term 'scapes' refers to the relationship between the person and the environment. 'Smell scapes' and 'soundscapes' describe the olfactory and auditory environment in which the individual evolves. In the opinion of Porteous, the perception of the world is understood through a polysensory approach which transforms the environment into an 'allscape' where the sensuous worlds of smell, sound, taste, touch and vision are closely integrated. Hogan reterritorializes the lost land, culture and identity of native people by creating a world of 'allscapes', where the characters connect themselves to the land and environment through multiple senses.

Confrontation of values in psychic terrain

According to Donelle N. Dreese, writers involving in direct confrontation of the issues of sexism, racial oppression, environmental degradation *etc* are part of psychic reterritorialization. These writers, thus try to “redefine the ground they traverse and change the consciousness of their readers through writing” (Dreese 47). Hogan as a writer questions and redefines certain Eurocentric Western notions.

Paula Gunn Allen in *The Sacred Hoop* says about the gynocratic tribal world. "Traditional tribal life styles are more often gynocratic their social systems are based on ritual, spirit centered, woman focused world views" (Allen 17). Hogan employs the gynocratic principles in her literary works to reterritorialize the lost identity of the native women. In the four novels of Hogan, women characters are in the central roles and the story revolves around their life. Belle Graycloud in *Mean Spirit*, Ama Eaton in *Power*, Bush in *Solar Storms* and Ruth in *People of Whale* are some of the powerful native characters who represent the gynocratic society of the Native American communities. Hogan is in confrontation with the male dominant Western patriarchal society by creating a native world of gynocracy in her novels. According to Paula Gunn Allen, a distinguished feature of women centered social system is the "nurturing, pacifist and passive males and self-defining, assertive, decisive women" (Allen 17). There are native male characters in the novels of Hogan but they are nurturing like Moses Graycloud in *Mean Spirit*, the loving caring husband like Husk in *Solar Storms* and passive like Thomas Witka in *People of the Whale*. Like the grandmothers of Angela in *Solar Storms*, decisions are taken by the female characters. Hogan tries to bring back the gynocracy which was the primary social order of Native communities before 1800. As Allen remarks:

In the centuries since the first attempts at colonization in early 1500s, the invaders have exerted every effort to remove Indian women from

every position of authority to obliterate all records pertaining to gynocratic social systems and to ensure that no American and few American Indians would remember that gynocracy was the primary social order of Indian America prior to 1800. (18)

Hogan through her creative works tries to bring back native traditions and she confronts the cultural fragmentation of her people caused by European colonisation of North America. Hogan brings back gynocracy in her creative works and it is a strategy to counter the Western notions of gender and identity.

The old and young characters in the novels act as a connecting link between the old world and the modern world. In all the novels, there are elders or grandmothers who take the role of spiritual leaders of the tribe. In *The Sacred Hoop*, Paula Gunn Allen says about the role of a 'grandmother' in tribal culture.

The mother, the Grandmother, recognised from earliest times into the present among those peoples of the Americas who kept to the eldest traditions, is celebrated in social structures, architecture, law, custom and the oral tradition. To her we owe our lives, and from her comes our ability to endure, regardless of the concerted assaults on Our, on Her, being, for the past five hundred years of colonization. She is the Old woman who tends the fires of life. She is the Old Woman Spider who weaves us together in a fabric of interconnection. (11)

Hogan's elder characters are leaders who are brave, who take prominent decisions, who protest against the injustices and are also symbols of endurance. They are the characters who inherited the values and knowledge of their culture and who look ahead to transfer these wisdom and knowledge to the younger generation. Hogan's grandmothers are the symbols of connection and continuance of cultural traditions and knowledge to the coming generations. In all the novels, the young protagonists who come back in search of their native roots learn with curiosity the traditional ways of life from the elders. Angela learns from her grandmothers in *Solar Storms*; Omishto learns from Ama in *Power*; Nola and Rena learn from Belle Graycloud and Grace Blanket in *Meanspirit* ; and even Ruth in *People of Whale* from her mother. Dora Rouge in *Solar Storms*, the great grandmother of Angela, is the one who gives her knowledge of their relationship with native lands, water worlds and animals. It is from her that Angela learns about the native medicines. She is surprised to see the strange power of her grandmother to talk and listen to the water bodies. Bush is another character in the novel with strong leadership and who transfers the tribal knowledge to the young girl Angela. Hogan's spirit of activism comes out through the activists in the novels. Belle Graycloud, Ama Eaton, Bush, Ruth etc are characters who bring out the activist in Hogan. According to Allen, "An American Indian woman is primarily defined by her tribal identity" (*The Sacred Hoop* 69) which is quite different from the definitions of women in the Western patriarchal society. "We act in destructive ways

because we suffer from the societal conflicts caused by having to identify with two hopelessly opposed cultural definitions of women” (Allen 75). The creation of dominant women characters is to dismantle the western constructs of women as male dependent, motherly, devoted and submissive women characters in patriarchal societies.

One of the major distinguishing characteristics of gynocracy according to Paula Gunn Allen is "the absence of punitiveness as a means of social control"(18). The presence of punitiveness in the male dominant western society and the absence of punitiveness in the native world is a feature of Hogan's novels. Omishto says in the novel *Power*, “punishment and retribution, I know words they use at my mother’s church. I don’t like these words” (75). In Althusserian terms, both ISAs and RSAs function in the White dominant world as a means of social control. The institutions where the native children were forcefully taken become the places where they were brutally punished. Nola who was forcefully taken to the Indian boarding school in Custer, Oklahoma becomes an angry and defiant child in the eyes of the school mistress. For this she "took all her punishments without complaint" (MS 130). Cal Severance, the man with the four fingers is another victim of school education. He says, “my thumbs.... they broke them at school” (MS 217). Hogan tries to dismantle the notions of control through punishment and creates a world of harmony not only between human beings, but also between human and animal world. As Allen says, “the most important theme in Native

American novels is not conflict and devastation, but transformation and continuance” (143). This is what is seen in the novels of Hogan. She contrasts the Western White world with that of the native world in her novels. The young characters come in search of the native roots as an escape from the oppressive structures of the White world. The world of conflicts, violence and devastation is contrasted with the simple life of the natives. Instead of conflicts and violence what can be seen in the world of natives is the world of endurance with a hope in the continuance of tribal traditions and culture. The life of Blankets in *Mean Spirit*, Ruth in *People of the Whale*, the life of grandmothers in *Solar Storms* and the life of Ama and Omishto in *Power* are examples for the life of endurance with the hope in survival and continuance.

Lesbianism and homosexuality remained a taboo subject till 1950's and the lesbian rights movement began in America only during 1950's. But according to Allen, “lesbians did exist widely in tribal cultures” (Allen 339). The women in the novels of Hogan, find safety and security in bond with other women. The young female protagonists are separated away from their larger groups for periods and months and “in such circumstances, lesbianism and homosexuality were probably commonplace” (Allen 341). These characters feel happy, safe and secured away from the male dominant world. Paula Gunn Allen in this context argues that “Lesbianism must be viewed in the context of the spiritual orientation of tribal life” (Allen 340). Through the relationship between Ama and Omishto in *Power* and Bush and Angela in *Solar Storms*,

Hogan creates a world different from the 'normal' consciousness of her readers. Lesbianism is not a taboo subject in the native world and Hogan defines it as "a spiritual orientation" in tribal life.

Linda Hogan's novels also subvert the ideas and beliefs of Judeo-Christian world. According to Paula Gunn Allen, "Christians believe that God is separate from humanity and does as he wishes without the creative assistance of any of his creatures, while the non-Christian tribal person assumes a place in creation that is dynamic, creative, and responsive" (*The Sacred Hoop* 83). The tribal people give all creatures in the universe including plants and animals equal or even greater privileges than human beings. As Hogan says in *Solar Storms*, "The immigrants had believed wilderness was full of demons, and that only their church and their god could drive the demon away. They feared the voices of animals singing at night" (86). Hogan presents in her novels the two conflicting attitudes towards nature by the White immigrants and the natives. The immigrants keep themselves away from the world of nature calling it as wilderness to fight with, whereas the natives live in that wilderness with the feeling of brotherhood even with the non-human entities. Hogan brings this difference in the description of houses of the natives and the Europeans. The houses of native characters like Belle Graycloud, Ama Eaton and Bush are closely connected with the world of nature, through which Hogan brings the difference in outlook between the natives and the White Europeans even in the construction of houses. Hogan

writes about the house of Bush in *Solar Storms* built by some “christian minded” man. It is a “boxlike house, dark brown and square house” designed and built by Christian minded, sky-worshipping people who did not want to look out windows at the threatening miles of frozen lake on one side of them and on the other at dense dark forests with its wolves” (SS 27). The immigrants only look for the exploitation of nature and resources and keep themselves away from the nature around them. This is contrasted with the natives who live in nature with all beings of nature. In the novel *Mean Spirit* Hogan says about how the character Belle Graycloud sleeps. “Belle slept alone in the herb garden...in the iron bed surrounded by night’s terrain” (4). In the novel *Power* after the storm snakes were inside the house of Ama Eaton. Omishto watches, “how the snakes were flung against her house by the rough, angry hands of wind” (*Power* 39). The preacher in Omishto’s opinion would say this as a bad sign. But Omishto likes to believe only the words of the tribal elders Janie Soto and Annie Hide who consider snakes as the sign of God. “They are God. Janie Soto contends” (*Power* 40). The preacher’s words show the difference between the two belief systems.

The preacher thinks different from the Taiga way of thinking. He thinks a snake is the devil. The old ones think it is a god. He believes in angels, children with wings in the sky, but he doesn’t believe in what’s on earth or birds; he says it’s all an illusion, this life on earth a dream, a miserable place we will one day escape into the golden streets of

heaven.....Believing and knowing are two lands distant from each other.
(*Power* 40)

Ama says in a few words the difference between the natives and the immigrants. "It's the small price you pay for progress. I think it's the way to kill a world. That's how different we are from each other" (*Power* 27)

In literary texts, dress plays a crucial role in the construction of one's identity and it also invokes a series of sociological, psychological and cultural meanings. "Dress is a memory keeper through which individuals retrieve their previous experiences and recall the predominant and concomitant feelings of those experiences" (Black & Findlay 34). Nola in *Mean Spirit* is a character who resists the constraints imposed on her in the form of uniform dress in the school. Belle walking in her blue 'tear dress' and Lettie in her Osage dress turn out to be a spectacle for the people. As Hogan says in her novel *Mean Spirit*, "appearance of two women pleased the spectators no end. They like to romanticise the earlier days when they believed the Indians lived in a simple way and wore more colourful clothing than the complicated Indians who lived alongside them in the modern world "(MS 81). According to De Vos:

Ethnic identity of a group consists of its subjective, symbolic or emblematic use of any aspect of a culture, or a perceived separate origin and continuity in order to differentiate themselves from other groups.

Ethnic features such as language, clothing or food can become emblems.

The messengers in the novel *Power* appear in the traditional dress. “Dancing almost in ancient dresses no one wears any more” (*Power* 25), they moved towards Omishto and Ama. The dress the natives wear also shows their relationship to nature like Janie Soto in *Power* who “is something like a tree, the clothing she wears is always dark green and brown” (87). In Omishto’s opinion, “she is a tree that came to tell a story of the forest” (140).

The writers of Native American Literatures were in need of rewriting their history. Through this they questioned the accounts of history, culture and identity of Native Americans given by the Europeans. In their works the writers incorporated oral stories, myths, legends in their native culture as part of reviving native history. From the state of ‘disappearing Indians’, the native writers made their people and culture visible in their works. Accepting the Western literary modes like poetry, fiction and play and by using the language of the colonisers, the native writers addressed both the native and non-native readers. In spite of the attempts of the White dominant culture to erase all native experiences, the native art and literature flourished during the native renaissance period. The works of the Native American writers not only portray the history of betrayal of natives by the White Americans, but also show the endurance and resilience of native people. This also formed the basis of the narrative techniques employed by the writers. They feel a need to preserve their culture, history, myth and traditions. The creative works of these writers relate the history and culture of the native people. The writers employ

different narrative techniques to make their works meaningful to both native and non-native communities. Familiar and non-familiar literary forms and narrative techniques are intertwined by the writers, which also requires an understanding of Native American culture and history to comprehend the text. To understand a culture, one has to learn a whole new set of concepts, codes, patterns and beliefs. The writers expect their readers to be active participants during the time of reading process. The techniques and narrative strategies used by the native writers often change the expectations of their readers and give them a different world view.

Hogan uses Native American myths, history, origin stories to reconstitute the native cultural traditions. The blurring of the boundaries between history and legend, reality and dream is a narrative strategy used by Hogan to oppose the Eurocentric notions of narration and also to reterritorialize the lost identities of native culture. She blends reality and dream as well as history and fiction in a natural way. Hogan uses the methods of retrospection or flashback, prospection or flash forward and reverse perspective in her novels as narrative techniques to retrace the history of land theft and betrayal of Native American people by the dominant white Americans. 'Retrospection' is 'travelling to the past' and the author, through the narrator, returns to the past. 'Prospection' is 'anticipation of events' and it is foreseeing future events. Retrospection and Prospection sometimes act as breakers of narration but they are also 'embedded fragments' to the main

narrative. “Reverse perspective” as a semantic bridge projects the sense of one event onto the other and connects them semantically without breaking the main narrative. Shifting the story from multiple points of view is also Hogan’s style of writing through which she gives importance not to an individual character, but to the community of Indians. In *Solar Storms*, the stories of the past are transferred to the young Angela from the perspectives of her grandmothers. Angela says, “I wanted an unbroken line between me and the past” (SS 77) and she gets it from her grandmothers. Hogan uses multiple narrators to recreate the past life.

There are instances in the novel *Mean Spirit* where she blends the Native American history with her fiction. She writes about the Dawes Act, which people mistook as a “generous act”. According to the historian John P Bowes, Indian removal is an unfamiliar aspect of history and merits only a short description in text books of non-Indian writers in the United States. But the survivors of the Trail of Tears and the descendants of those men and women have never forgotten the events of the 1830s. Through the reference of ‘tear dresses’, Hogan brings in the historical ‘Trail of tears’:

Tear dresses were what the women wore during the removal of Chickasaws from their Mississippi homeland. As they journeyed west, to Oklahoma, the women had been permitted to carry nothing sharp, no knives or scissors, not even their tongues; nothing with the potential for being a weapon against the American army that herded the uprooted,

torn-away people from their beautiful, rich woodlands in the south. Because they had no scissors or knives, cloth was torn by their blunt teeth and ripped apart by their hands. The resulting straight lines and corners of cotton were fashioned into dresses. Those women who survived renamed the dresses, calling them "tear" dresses, meaning "to weep and cry" (MS 81).

In the novel *Solar Storms*, Hogan says about the French trappers who "emptied the land of beaver and fox" (21) as they carried tons of fur to the trading posts. Hogan writes about the British, Swedish and Norwegian invasion of their lands, who came in search of wealth which resulted in the devastation of their land and ecosystem. Hogan writes:

The British passed through this north, as did Norwegians and Swedes, and there had been logjams, some of them so high and thick they'd stanchd the flow of water out from the lake and down the Otter river as it grew too thin for its fish to survive. (21)

Hogan's fictional worlds abound not only with human characters, but a world with spirits, animate and inanimate things and all of them live together with a give and take policy. She gives a different definition of power through her novels. "Power is not perceived as political or economic... it is conceived of as being supernatural and paranormal" (Allen, *The Sacred Hoop* 337). In the novel *Mean Spirit*, Hogan presents the group of mystical runners who with their peculiar "running discipline earned a special place in both the human and

spirit world” (MS 5). The native characters are always under their protection. Nola says about the watchers, “they are my guardians under our law” (MS 133). These runners who are known as watchers know the language and ways of animals. Belle who feeds watchers has never seen them eat, but the food disappeared from the plates. One of the runners named Na-pa-cria who is also known as Cry is “the teller of events the woman who carried the weight of history on her back” (MS 338). The native characters also listen to the spirits of the fortune tellers. Lettie listens to the spirits and says, “I hear them now” (MS 70). During the ceremony of healing, the native characters listen to the voice of spirits and they do things according to this. Hogan also writes how the pentecostal preachers try to attract the Indians by preaching to them about the spirit world. They say, “when the spirit touches us, there won’t be any more danger here on earth. No mean spirits walking this land, no smallness in people, no heartaches, no sorrow, nor any pain” (MS 71). John Stink’s presence among the Indians after his miraculous return from the grave adds to the grotesque atmosphere in the novel. The ghost dance comes to mind of Lionel Tall when he remembers the past. Hogan gives the spectacle of ghost dance through the words of Tall, which was “a faith of survival” (MS 220).

Tall says:

The ghost dancers wore muslin shirts and fringed garments, white buckskin with the images of life painted on them. They were painted with yellow stars and the moon, with blue turtles and birds, painted with

the world and the sky. They would not be injured. Bullets would not penetrate these garments, the Messiah said, and how they had wanted to believe it...it was a faith of survival, of the desire for life. It was water for the thirsty, food for the hungry. It was survival. (220)

Hogan in her novels blends magic and realism which is a narrative strategy of the post-colonial writers to resist the Eurocentric notions of narration. As given in the blurb of the novel, Hogan's novel *Mean Spirit* is "North American magic realism", where Linda Hogan has blended "magic around some brutal American truths".

"Mystery is a form of power". With these words Hogan begins her novel *Power*. The girl with the name Omishto which means "one who watches" (4) who is the central character in the novel has the extraordinary ability of watching everything around her. She after reaching the Taiga land feels as "many eyes watching from the trees" (2). Hogan creates an atmosphere of mystery in the novel at the beginning itself and presents nature as a world of mystery. Omishto's words bring out this mystery. She says,

I glance into the trees. I know some of the things that live in there. I've seen their eyes shining through the dark nights. But there are other things in the shadows that I don't know, things that might leap at me or reach out and take hold of me (2).

This mystery sets the tone of the novel, which interprets Ama's action of killing the panther as an act of mystery to which Omishto remains as a silent observer as the one who watches everything.

Like John Stink, the mysterious character in *Mean Spirit*, the spirits of old man Tate and Abraham Swallow pervade the atmosphere of the Taiga land in Florida. Abraham Swallow died near the Borrow Pit. By the mention of the name of this place, Hogan brings in the historical theft of land of the native. Borrow pit was the place which was 'stolen' to make State Road 59. The natives call the road as "fossil road", under which lies their ancestors, The Borrow Pit which turned to a canal became a polluted water body and the spring near this waterbody, which the natives called as 'fountain of youth' and 'Spring Immortality' became a 'joke'. Hogan's first person narrator Omishto in a very few words describes the Taiga people who are with "a bit of land, a few stories, and the old people that live up the Kili swamp" (8). Like the mystical runners in *Mean Spirit*, the messengers make their appearance in the novel. They are the four women from another tribe dancing and singing in their traditional dress. Omishto sees them "walking slightly above the ground as if they are gliding and have no feet" (24). Omishto interprets her ability to see the four women as her connection to the past. She says, "it means that in at least one way I am as connected to the past as Ama is" (55.)

The novel *Solar Storms*, which begins with the voice of the great grandmother, tells about how Bush offers food and prayers to the spirits.

Bush put a piece of each of the different foods in her blue bowl for the spirits.....Bush held up the bowl for sky to see, for the spirit of ice, for what lived inside clouds, for the night-wind people who would soon be present because they lived on Fur island and returned there each night (SS 15).

Like the Fossil Road in *Power*, Hogan writes about Poison Road in *Solar Storms*, the place where wolves and foxes were poisoned “to make room for the European Settlers” (SS 24). Dora Rouge’s ancestral land is described as a land “where spirits still walked on land, and animals still spoke with humans, a place where wolves and their ancestors remembered the smell of Dora Rouge and her ancestors” (SS 204). The presence of wolverines also remains a mystery in the novel. A wolverine is said to be a human returned to animal shape and it is also believed to be an animal inhabiting a human body.

The atmosphere of mystery is created in Hogan’s novel *People of the Whale* by the mysterious presence of Octopus in the land. The novel which begins and ends with the presence of an octopus creates a world of mystery in the novel. The people of the ocean think of the octopus as a holy thing and they say, “its purpose was a mystery” (PW 16). Ruth believes in the spirit world and both Ruth and her son Marco feel the presence of spirits. “Both of them knew the spirits had been there, waiting, some human, some the same as in a tide pool, a small octopus with its powerful eye, a starfish” (PW 56).

Hogan in her novels gives emphasis to the descriptions of places, the experience of the place by the characters, spirituality and sacred nature of places and also the historical background of places. In her interview with Harrison she says about how she studies a place.

"I studied the ecological system. I think about place from a scientific point of view. But then I think about it in terms of its historical memory. And then I think about it in terms of its spirit, its spiritual aspects" (171).

Hence the study of her places and its recreation is in a multi-layered way: ecological, scientific, historical and spiritual. Hogan really intends to retrace a space and time, where people respected and revered the elements of nature and led a life of balance and reciprocity which she thinks is essential for the sustenance of the earth and she passes the message of the need for care taking for planetary survival. Like the character Michael Horse in *Mean Spirit*, Hogan writes "for those who would come later, for the next generations and the next, as if the act of writing was itself part of divination and prophecy, an act of deliverance" (341).

For Hogan, home is not a story of the past, but also of the present. The identity she constructs through her novels and stories will be complete only with the account of colonisation and suffering faced by the natives. Kenneth Lincoln's words sum up Hogan's concept of home. For Hogan "Home is knowing who you are by where your people have roots, an ancestral sense of

time and place-specific to relatives, animals, plants, earth, sky, the dead, and the gods" (149). Linda Hogan, as the representative native writer, reconstructs characters and places and confronts various issues in her psychic territory. She changes the consciousness of her readers and reterritoriaizes the lost space and self in her fictional works.

CHAPTER 3

Mythic Reterritorialization

“Our myths are usually based on truths”

Hogan

Linda Hogan, like her contemporary writers, is an author who reclaims the past in her novels by including stories, myths and legends present in the rituals, ceremonies and oral tradition of the Native American communities. As a resistance writer, she uses her mythical imagination to retrace the lost history, self and space of the Native Americans from the psychological, spiritual and physical dislocations caused by the colonial interventions. Hogan uses myths in her novels as a tool to retrieve the lost identity of individuals and of a community. Her use of myths and stories makes her narrative complex by blurring the boundaries of past and present; myth and reality as well as physical and spiritual realms of life. “Mythic Reterritorialization takes place when writers salvage the stories and places from the past and rewrite them in order to claim an identity and to establish a sense of place concurrent with their present sense of self” (Dreese 24). Hogan uses her power of imagination and

storytelling to connect the past with the present, thereby reviving the land, history and cultural identity of Native American communities. "Her fiction must be understood as an effort to counter White interpretations of Indian history and identity, to record what had been omitted or falsified" (Volpp 271). The history of the Native Americans is rewritten in her novels, which is also the story of physical, mental, spiritual and cultural displacement of the natives.

According to Yi Fu Tuan, "mythical space is an intellectual construct. It can be very elaborate. Mythical space is also a response of feeling and imagination to fundamental human needs" (*Space and Place* 99). The native American writers use mythical imagination to reconstruct the native identity. As land is connected with the identity of the natives, mythical spaces are created by the native American writers to retrace the native identity.

What is myth?

The discussion of Native American literature always includes an analysis of mythic narrative and the concept of myth. A general definition of myth is that they are stories about ancient events or characters. The word 'myth' came from the ancient Greek word "mythos" which means 'story' or 'fable'. *The Oxford Learners Dictionary* defines myth as a "story from ancient times, especially one that was told to explain natural events or to describe the early history of a people". Myth is thus defined as a traditional story that is related to the history of a community. It is related with natural events or

phenomena and sometimes with stories of supernatural elements. In the article titled, “Ancient stories, Current Praxes: Decolonial Myths in Contemporary Literature”, Jussawala describes myths as “placeholders of the culture, the receptacles that communicate the essence of the culture and pass it down. Hence they are endemic to a culture and not open to colonization or alteration by any other culture’s overlay” (50). Through the inclusion of myths and oral stories, the writers of Native American novels try to bring back the lost native American culture.

When Columbus ‘discovered’ America, there were many tribes of native people with diverse cultures. Each of these tribes had their own belief systems, myths and stories. These were passed down orally from one generation to the other during the time of rituals or ceremonies conducted in their communities. These were the primary means of communication between people, through which they learnt about the world in which they live, social order in the community, appropriate behaviour *etc.*

In the modern context, the term myth has got wide connotations. As Paula Gunn Allen says in *The Sacred Hoop*, "it is difficult if not impossible at the present time to speak coherently about myth because the term has become so polluted by popular misuse"(145). She further says that "any attitude or idea that does not conform to contemporary western descriptions of reality is termed as myth, signifying falsehood"(145). For the Whites, as Allen says, "myth is synonymous with lie" (145). But in Native American context, myth is

inherent and a viable force in connecting the past and the present generations. As Linda Hogan claims, “in recent times, the term 'myth' has come to signify falsehood, but when we examine myths, we find that they are a high form of truth. They are the deepest, innermost cultural stories of our human journeys toward spiritual and psychological growth” (qtd in. Dreese 74).

The writers of Modern Native American literature incorporate the oral literature in the written structure of their texts. They recreate mythical stories from the oral tradition. The oral narratives include myths, legends, ritual chants, songs etc. All these show the relationship of human beings with their natural environment. Some of the important themes in the stories are the mysterious creation of the world, the origin of the tribes and the migration and survival of the tribes. All these stories convey the harmonious relationship maintained by the native people with the physical, natural and cosmic world. According to Arnold Krupat, “Native American writers have insisted on the centrality of tribal stories and storytelling....all of them insist on the story telling of the oral tradition as providing a context, as bearing on and influencing the writing of their novels, poems, stories or autobiographies” (78). The storytelling is one of the narrative techniques used by the Native American writers, which they consider as an essential means to preserve their identity and cultural survival. As Allen observes,

Since the coming of the Anglo Europeans beginning in the fifteenth century, the fragile web of identity that long held tribal people secure

has gradually been weakened and torn. But the oral tradition has prevented the complete destruction of the web, the ultimate disruption of tribal ways. The oral tradition is vital: it heals itself and the tribal web by adapting to the flow of the present while never relinquishing its connection to the past. (71)

The oral tradition which was destroyed due to European supremacy was revived by the Native American writers in the written structure of their works. They re-worked these stories and also tried to connect them with contemporary life, giving a new lease of life for these stories. Thus, the literary works by the contemporary writers became a medium for the regeneration of remembered stories.

Myths are associated with rites and rituals. Native people preserved the heritage of traditional beliefs in the form of myths and transmitted through folklore and rituals. Rituals are mythical knowledge in action and they bestow on myths a magical quality. They give continuity to myths. In the book *The Sacred Hoop*, Paula Gunn Allen says that the word 'myth' can be “more accurately translated as 'ritual', as a language construct that contains the power to transform something (or someone) from one state or condition to another.....it is at base a vehicle, a means of transmitting paranormal power” (147). Native American writers consciously created myths and through this recreation of fundamental myths, they gave a new life to myths.

Myth and Memory

“Remembering is like a song” (SS 71), says Bush, the character in Hogan’s novel *Solar Storms*. Myth and memory are interconnected. Myths, which form an integral part of Native American culture, are there in the conscious memory of natives as well as in the ‘collective unconscious’, a Jungian concept, of a community. In Allen’s concept "myth stands as an expression of human need for coherence and integration and as the mode whereby human beings might actively fill that need" (148). The arrival of Europeans in the native land resulted in a clash of culture between the two. This affected the Native Americans on all domains including the physical, spiritual and psychological. What they witnessed were the struggles as well as the trauma, during the colonial period. That was also a period of unlawful treaty making which usurped every right from the natives. They were denied the claim of land rights and were humiliated in the reservation. The writers before the Native renaissance period tried to make a record of an alien race. Their religion and world views were totally different from the native understanding of the world and beliefs. There were also attempts from the colonial masters to suppress the native traditions of life. The natives on the other hand preserved their traditions in the form of myths and transmitted them through rituals. These orally transmitted stories of myths and legends through rituals reflect the collective memory of a race and their aspirations. They embody the memory of an entire race, of a golden period untouched by the

alien culture and religion. Allen defines myth as “a kind of story that allows a holistic image to pervade and shape consciousness, thus providing a coherent and empowering matrix for action and relationship” (*The Sacred Hoop* 148).

Myths, thus formed an integral part of their memory. Modern Native American writers recreated myths deliberately with the intention to connect the readers’ memory with the past. The natives "relied on memory, individual and collective memory, to transmit and keep alive an entire culture" (Silko 8).

Memory along with myths take the readers to a world where indigenous people could identify with the land and life around, which redefined their identity.

Function of myths

In Native American life, myth functions in different ways. Through myths, the writers recreate the lost identity of the native people. Myths serve as tools of identity building. Paula Gunn Allen explains ‘mythic narrative’ as an “articulation of thought and wisdom" (147) which cannot be expressed in any other forms. Myths contain tribal knowledge which forms an integral part of tribal life. It is a means of survival for native American cultures and traditions distorted by white encroachment. As Kroeber comments, “Storytelling was the principal means by which Native Americans sustained and strengthened” (7) themselves. The Native Americans use myths to give their own worldviews which are diametrically opposite to the Western epistemology. The conflict between the Western ways and the native traditions is the dominant theme in the novels of Native American writers. Myths

recreated in the novels reveal this conflict between the Western and native traditions. Mythical imagination and recreation of lost land and identity is a kind of imaginary wish fulfilment for the writers. As David Truer comments, myths “inscribe the longing for culture” (149).

From a postcolonial critical perspective, myths and oral stories serve as an alternative history of the natives. These myths help the natives to come out of the distorted versions of native history created as a result of knowledge/power duality. Myths are used by the Native American writers to re-envision native history and to subvert the ideologies of dominant discourses. Myth has got its role in the decolonising process. According to Jussawala, “In times of cultural struggle to recall the histories of cultural contact and the power struggle, a return to the myths a culture has carried with them is always a decolonizing effort....Decolonial myths tell the stories of the moment of a culture’s interaction with either a colonizing power or a settler’s situation” (48). Myths are recreated in the literary works by the native writers as a force of resistance. They also serve the purpose of recalling vital truths about the universe, which is relevant in a world where nature is mercilessly exploited by modern man. As Allen observes:

Colonization does not, after all, affect people only economically. More fundamentally, it affects a people's understanding of their universe, their place within that universe, the kinds of values they must embrace and actions they must make to remain safe and whole within that universe.

In short colonization alters both the individual's and group's sense of identity. (129)

There are myths which show the close relationship between human and non-human elements. As Paula Gunn Allen comments, "Myth as a story also demands immediate and direct participation of the listeners. A detached, analytic and distanced observation will not get mythopoeic vision" (*The Sacred Hoop* 149). The writers expect this direct participation from the readers who read their texts.

The concepts and tools of psychoanalysis are used for the explication of myths. There is a reconciliation of dream analysis, which reflects individual consciousness and myth analysis which reflects a collective social unconscious. This is facilitated by the observation that the individual learns to repress desires through the process of socialization. The maturation of an individual is a product of self-repression. The norms of public activity and public behaviour are internalized as the reality principle. In fantasy and daydreams, individuals find relief from the constraints of reality principle and this creative activity of the mind often finds social expression in art and literature. Repression is an agency of culture and is committed to the reality principle; imagination, creativity and fantasy are individual expressions of allegiance to the pleasure principle. Myth and art belong to the realm of collective fantasy mediating between the two. Freud argues a strong bond between myth and the fantasy life of the individual unconscious. As far as the

Native Americans are concerned, they were denied the basic necessities in life like food, water and shelter as a result of colonial domination. The recreated myths, which tell the stories of hunger and misery, in the creative works of the writers are the result of these repressed needs.

Myths also act as a structural unifier of ancient and modern life. Myths of ancient native traditions are recreated by the creative writers and linked them with modern life. It connects history and personal reminiscences of native life. Myths also serve the purpose of a fluid movement through space and time. They act as a unifying factor. It helps the writer to transcend all boundaries. Myths connect the past and the present. It acts as a binding force in the three-fold narrative structure consisting of myth, history and personal reminiscences in Native American novels. There is an amalgamation of mythical stories and actual historical events in the narrative structure of the novels.

Different types of myths

Myths and legends are taken from the oral stories and rituals. They mainly focus on the harmonious relationship of human beings with the world in which they live. In Allen's words, myth is "what is real, actual and viable in living cultures in America. Myth abounds in all of its forms; from the most sacred stories to the most trivial" (149). The Native American myths and legends revolve around the beliefs like the mysterious creation of the world,

origin stories of tribes, emergence of life, migration of tribes *etc.* The creation myths explain how the earth and human beings came into existence. These myths emphasize a strong spiritual bond between the creator, humanity and nature. The existence of mythic structures in creative works as Allen believes gives "a rational ordering of the universe" (148). The origin myths explain the origin of certain natural phenomena such as sun, stars *etc* came into existence. The writers who incorporated these myths and legends in their literary works also include the changes, displacement and consequent oppression faced and suffered by the native people. During the period of White settlement, the native communities disappeared or became 'invisible'. They moved to the Hill settlements to escape from the oppression of the White. Along with this, the oral tradition also became invisible. The Native American writers' search for the lost identity helped to revive the oral tradition, which turned out to be a vast storehouse of native knowledge. The performance of rites and rituals helped the Native Americans to survive the oppression from the non-natives. As Mircea Eliade comments in *Myth and Reality*, "the rite forces man to transcend his limitations, obliges him to take his place with the Gods and the mythical Heroes, so that he can perform their deeds" (145). The native Americans were in need of magic to resent the oppression faced by them during the period of colonisation. They used this magic and miracle in their works as a decolonising strategy. Paula Gunn Allen uses the metaphor of wings to refer to the myth and ritual, which according to her are inseparable.

She refers to them as the "wings of the bird of spirit" (*Grandmothers* 8). Allen explains:

The one (myth) contains knowledge of language while the other (ritual) embodies that knowledge in action.... The true shaman weaves them together in harmony with all that is to create a tapestry that furthers wholeness and enriches life for all beings. Myth and ritual are twin beings; together they function to aid the practitioner in entering and using the life-generating forces contained in and by the Great Mystery.

(8)

Rituals give continuity to myths. The native American writers through their literary texts give continuity to these myths and rituals. The literary texts by the native writers' act as a rejuvenating force for the myths in native American tradition. Human transformation to animals is present in the native American mythology. The Native American Renaissance writers make use of this to bring out the past and also to show the strength of human-animal bond. Metamorphosis, the change from one form to the other is also a strategy of escape from the state of native subjugation allowing regeneration and renewal.

Myths in Hogan's novels

Linda Hogan, like her contemporary writers, uses mythical imagination and memory to recreate the old myths and tribal stories in her novels. For Hogan the use of myths in her novels is both a means of resistance and identity

building. In her essay, "First People", Hogan remarks, "story is a container of knowledge" which helps to find one's "place of location"(9). Hogan writes with the purpose of creating ecological awareness and rebuilding the deformed identity of the natives. Her novels with tribal stories and myths are counter narratives to the Eurocentric construction of native identity. She believes in the retrieval of a sense of origin and place as the most important factor in the construction of native identity. Myths help the indigenous people to have their own world views quite opposite to the European constructs.

Land occupies a central position in the life of indigenous people. The oral stories and myths are related to the origin of earth and creation of its beings. Hogan uses myths related to nature, earth, animal and plant life in her poems and novels. She retraces the past life of the natives whose life is closely bound with nature and connects the past with the present. The selection of characters in her novels, who belong to the group of grandmothers and group of young girls shows the intention of the author to connect the past and present generation. She uses myths related to nature, earth and its living beings to get an ecological superiority over the white European exploitative attitude.

Hogan's characters are earth bound people like Omishto in *Power* who says "mud and marsh are the origins of life" (95). As an environmental activist Hogan stands for the survival of the planet for the future generations.

Myths and Stories in *Power*

Hogan begins the novel *Power* describing the Taiga land as “the place where clouds are born.....clouds are born from water” (*Power* 1-2). The mythopoeic narration of Hogan describes Omishto’s love for the land, who muses in the novel that “it is beautiful here, this place I call mine” (2). Gaia theory recognises the earth as a living conscious organism. As Paula Gunn Allen remarks, in *The Sacred Hoop*, “an Indian assumes that the earth is alive in the same sense that human beings are alive” (70). Human attributes are given to the elements of nature. After colonization, what remained for the natives is there in the words of Omishto who says, “We barely have a thing, a bit of land, a few stories, and the old people that live up the Kili Swamp” (6). It is these stories of their past life, which rejuvenated them and helped them to come out of their oppressions. Hogan recreates the mythical place of Taiga land as "a cloudy place with its thick trees and swamps, oak islands, mosquitoes, snakes and waters"(8). The Taiga land, the mythical creation of Hogan, is described through the eyes of sixteen year old Omishto, a member of the Taiga tribe. Omishto acts as a link between the old and new generation of the tribal people. Hogan also writes about how Taigas were “pushed up against the wild places” and how they became “silent and nearly invisible” (8) because of the intruders.

Ama, the character in the novel *Power*, who without the privilege of school education “believes in all the Taiga stories, that they are true, that they

are real” (13), whereas Omishto says, “at school, I learn there is reason for everything. This is what separates me from Aunt Ama” (13). Through these characters, Hogan conveys the message that the native ways are different from the rational and scientific approach of the westerners. Hence it is a world not only of human beings, but also of human and animal spirits pervading the world of nature in Hogan’s novel. The spirit of Abraham Swallow is a wandering spirit in the locale of the Kili Swamp of Taiga people. The Kili people believe that they had songs capable of killing a man. The death of Abraham Swallow remains a mystery in the novel. Omishto with her experience of learning in school tries to find out a logical reason for the death of Abraham Swallow, whereas Ama tells her about the young people in her place going to the Kili Swamp to learn more about the Taiga ways of life and also to learn about the songs which can kill and even give life to people. To quote the words of Ama, “a few young men went to live with those people up Kili, to help them with the chores and to learn Taiga ways from them” (14). There was a belief among the people that little people in Kili Swamp take a person to their place and teach him medicine and the person returns with the knowledge of medicine. Ama acts as a connecting link between the old and young generation, reminding Omishto the difference between the western and native world views. It is from Ama that Omishto hears the origin and creation stories. Her stories always begin with the phrases like, “Before the making, the great storm. Before the human people entered this world” (15). The story of

Sisa, the panther is different from the western biblical creation story. In Ama's version "Sisa was the first person to enter this world. It came here long before us" (15). Sisa is the Taiga name for Florida panther and Hogan gives a spiritual dimension to this panther. The Taiga people treat the panther as their elder and consider themselves as the people belonging to the Panther clan. Omishto introduces herself as a member of the Taiga tribe. She also describes her tribe and the migration of tribes:

We are Taiga Indians and no one has heard of us. We are a small tribe and we are swamp people. Once the Tocobagas were to the north of us. Calusas to the west. Tequestas with their pottery marked like kernels of corn to the east. Most of other tribes, Seminoles, Milkosukkes, do not remember us now, but the old people say that like them, we are related to the panther, Sisa, one of the first people here. And I am related to the panther, also. I'm from the people of the Panther Clan, which makes me a grandchild or niece to Sisa....This is my ancestry. We are its descendants, all of us. (85)

In the native stories, there is a belief that the panther came through a hole in the sky, which the natives call as "the hole of creation" (84). Hogan writes:

there is a hole in the sky, the way the old stories say about the hole pecked by a bird, a hole through which our older sister, the panther, Sisa

is what we call her in our Taiga language, entered this world. And the anHINGA birds with wings draping down have just come down through that hole. (55)

The Taiga people also believe that the panther, their ancestor taught them words. All these concepts are diametrically opposite to the Western Biblical creation stories and the origin of words in the world.

Hogan transgresses the boundaries of the human-nonhuman world and creates a world of harmonious balance between human and natural world. As an environmental activist, she creates such a world of harmony as a resistance against the white colonial encroachment for the destruction of ecological balance and the subsistence of natives.

Hogan also recreates the story of animal-human relationship in her novels to strengthen the bond between these two with a hope that there will be a reduction in the cruelty against animals. Such stories are conveyed from the older generation to the younger generation. Ama transfers this story to Omishto. Ama says, "That's what old people used to say, that an animal was born when we were born, that it is our ally in this life. It lent us its power when we needed it" (16).

Another belief among the natives is the transformation of human beings. Omishto has heard stories about Ama. At the age of twelve, Ama disappeared from Walker town. People doubted whether she was stolen by the "horse-

stealing, cow-dragging bear" (22). When she returned, others felt that she changed like a spirit. They had a belief that "people could turn into animals and animals could transform themselves into a human shape" (22). They also believed Ama met and married a panther and she came back to observe others. The Taiga people also believed that "the animals used to help the humans, how they would teach them the plants that were healing, sing songs for them to learn, and how they would show the people the way to renew the broken world" (29).

The Taiga story of Panther woman is an orally transmitted story from the past generations to the new. Omishto heard the story of a Panther woman from Ama and Ama got it from Janie Soto, the oldest member of the Taiga tribe. The story is about how the Panther woman through the opening on the sky came to the world where "there were rivers on fire, animals dying of sickness, and foreign vines" (110). Omishto believes that Ama has "got lost in this story" (110). This is an old story about a panther and a woman. The story goes like this:

Years ago, Panther walked on two feet. A woman lived in the dark swamp of the early world in those days. She was raised by wild animals because her human family had rejected her, but the animals favoured her. It was given this woman to keep the world in balance. So, she was a person who sang up in the morning, and if she could do this would

keep the world alive. Like memory, she was there to refresh our thoughts and renew our acts. (110)

The Panther-woman story in the collective memory of the Taiga people refresh their thoughts and renew their acts. The writer creates a mythical time to narrate the story of the Panther woman and she writes about the time:

This was long before there were cars. Long before the foreign seeds would open and grow. It was some time after the beginning of the Taiga people, after the world had aged. And this world came into being, and the people had broken the harmony and balance of this world we now live in. One day a storm blew with so much strength that it left an opening between the worlds. Panther woman saw that opening, and followed the panther into that other world. She went through that opening and entered it. And no one enters willingly. What she saw there was rivers on fire, animals dying of sickness and foreign vines. The world she saw was dying. The unfortunate thing was that the door blew closed behind her and she had to find a way to open it again. “You have to kill one of us”, the panther, who was dying, told her. “It should be me. I’m not the oldest or the weakest, but I’m the one you know best”. (110)

While narrating the Panther-woman story Hogan describes the changes that happened in the native human world before and after European

colonisation. The story continues with the woman killing the panther. After killing, the woman put the skull of the panther in a tree so that it could see itself when it returned. “It could see its own path, and know the way back. It would see that she had killed it for that reason and it would bring life back to this once beautiful place” (111). The panther-woman story ends with the panther returning to the world and the woman “transforming herself into one of the cat-like creatures” (111).

According to Taiga belief, if hunted in the right way, animals would return. The word for 'sacrifice' means 'to send away ' and the animal returns to the spirit world (111). The story of Ama and the Panther is a reenactment of this myth. The purpose of this reenactment is restoration of ecological balance in the world. The novel explores the Taiga-panther relationship through the story of Ama Eaton. She is a character who reenacts the “Panther-woman story”. The fictional tribe of Taigas are modelled on Seminoles of Florida, who believe themselves as people from the panther clan and panther as their originator and protector.

Ama maintains a deep relationship with ‘sisa’, the panther. She is a liminal character in the novel who maintains the link between the ancient world and the modern world. Hogan writes about the changes that come in Ama, “What returned was not really Ama, but only looked like her, like a spirit that had changed bodies the same way they used to do when people could turn

into animals and animals could transform themselves into a human shape”
(22).

The oral stories contain stories related to the mysterious creation of the world, origin of tribes, migration of tribes, stories of rebirth, stories of human transformation etc. Omishto says about “Calusas, the ancient people who made mounds out of oyster shells and killed Ponce de Leon with a plant”(42). Ponce de Leon is the first Spanish explorer in Florida, who is killed by the attack from natives. He is wounded with an arrow which resulted in his death. Linda Hogan brings in the history of native defence through the story of Calusas and Ponce de Leon. She brings in the image of treasure hunters who searched for pieces of "wrecked Spanish galleon off the keys"(47). She discusses in the novel the history of the Spanish invasion using her poetic language. She reminds her readers about a time when Taiga people had beautiful Taiga ways and flowered lands. But she says, "it was all cut apart in history. History is the place where Spaniards cutoff the hands of my ancestors" (72). The 'history' of the Spanish who laughed at the desperation and death of the natives terrifies the natives. Hogan, through her character Omishto, says about how the natives try to forget the haunting and terrifying history.

The natives believe in the inter relationship of all elements in nature. Oni is the Taiga word for wind or breath. It is the living spirit for Taiga people. Ama tells Omishto the story of the creation of the world. According to

her the world is created out of storms. She says, "We were blown together by a storm in the first place"(43). Omishto remembers her mother's words that she "looked like something the wind blew in"(43). Storm thus occupies a prominent place in Taiga life. Hogan gives ample space for the description of storm, which transcends all boundaries in the first part of the novel *Power*.

Hogan talks about the natives as people who, like Ama, have the "skill to live with the world and not against it" (47). The Taiga people learnt the way of moving under water from the panther. Hogan, through her novels, informs the world of some native ways. In her memory, there are places with pure and clean water and edible fish, before being polluted by the western encroachment. This memory is reflected in the words of Omishto, "Even though I am young I remember not long ago when the water was very sweet and you could eat fish here" (111). Hogan, like other writers, criticises that the western ways are responsible for bringing diseases and polluting the places. In her writing she shares the native knowledge and medicine ways. This is transferred to the young characters like Omishto by the elder members in the tribe, Janie Soto and Annie Hide.

A study of myths in *Solar Storms*

Hogan's novel *Solar Storms* begins with a prologue, in the first-person narrative of Agnes Iron, the leader of a group of women who embark on a journey to their native land. In the prologue Hogan describes a "mourning

feast", with certain changes in this custom. It is the character called Bush who cooked the mourning feast, which is a kind of Native American ritual for the dead souls. But Hogan brings certain changes in the ritual. No one is literally dead. Agnes reminisces about the mourning feast cooked, which was also meant for healing Angela and her mother Hannah. In her words,

The last thing Bush did to prepare her feast in honour of you was to open the jar of swamp tea, and when she did, I smelled it. It smelled like medicine to me. It smelled like healing. It reminded me of the days when the old women put eagle down inside wounds and they would heal. (13)

The description of the 'mourning feast' introduces the important characters in the novel, the group of five women including Agnes Iron, Dora Rouge, Hannah Wing, Angela and Bush. The readers are given certain questions to ask about the purpose of the feast and this unfurls the past, present and future of the story. Angela is taken away from her insane mother Hannah to the foster home. Bush conducts the mourning feast to remove the sorrow of 'losing' Angela. She serves the food for the Night wind people. In an article titled "Feasting on Famine in Linda Hogan's *Solar Storms*", the author says that "the indirect cause of the feast is the literal and figurative starvation perpetrated by whites"(56). Hannah Wing's violent behaviour is due to starvation. Hannah's mother Loretta comes "from Elk Islanders, the people who became so hungry they ate the poisoned carcasses of deer that the settlers

left out for the wolves. The starving people ate the bait" (38). These people smell of cyanide. Thus, behind Hannah's insanity, there is the story of white encroachment upon indigenous people leading them to starvation. Angela's scar on the face is the result of this insanity of her mother. The "mourning feast" in the prologue of the novel which feeds the hungry stomachs also tells the story of indigenous people who lost their land due to the White settlement. Even though the people who came to attend the feast doubted the altered feasting ceremony, they joined "out of loyalty for the act of grief" (15). As a community, they stand together and share their sorrow. As Agnes observes, "they came to love [Bush] that night. She'd gone to the old ways, the way we used to live. From the map inside ourselves. Maybe it reminded us that we too had made our own ways here and were ourselves outcasts and runaways from other lands and tribes to start with"(17). As part of the feast Bush cuts her hair, she serves food for all who come, for the spirits outside and also gifts all her possessions to the diners who come. She parts with all her valuable things and also her sorrow. Agnes concludes her description of the mourning feast, "the most important thing they carried was Bush's sorrow. It was small now, and child-sized, and it slid its hands inside theirs and walked away with them" (16). The feast thus discusses the native American identity, which is the identity of a community. The feast ensures the cultural survival of the indigenous people which included "white haired people, black-haired people and the mixed-bloods" (16).

The food Bush prepares for the feast also tells the story of white encroachment and denial of indigenous rights for land and food. Bush prepares the dish with oxtails, which reminds Agnes of the white encroachment of their land and she says, "I thought of the old days when the oxen arrived in black train cars from the dark, flat fields of Kansas, diseased beasts that had been yoked together in burden. All the land, even our lost land, was shaped by them and by the hated thing that held them together as rain and sunlight and snow fell on their toiling backs" (12). The oxtails remain as the symbol of the white oppression. The "poor thin winter rabbits" (12) remind the readers not only of the starvation of natives but the disappearance of game that sustained the indigenous people. Agnes also remembers the wild rice cooked by Bush, harvested "two years earlier"(13).

In the Prologue, the memory of Agnes is the memory of a race. The indigenous people rely on their memory to create the feeling of oneness among the tribal people. The prologue serves as the apt opening for the novel which brings in all the important characters, the setting of the plot and also the history of white encroachment in the life of the indigenous people.

While describing the place Adam's Rib, Hogan traces the history of white encroachment to their land. Angela says:

The waterways on which I arrived had a history. They had been crossed by many before me. When they were frozen, moose crossed over,

pursued by wolves. There were French trappers and traders who emptied the land of beaver and fox. Their boats carried precious tones of fur to the trading post at old LeDoux. There were ice boats, cutters and fishers and the boat that carried the pipe organ for the never built church. The British passed through this north, as did Norwegians and Swedes, and there had been logjams, some of them so high and thick they'd stanced the flow of water out from Lake and down the Otter river as it grew too thin for its fish to survive. (SS 21)

Angela comes back from the foster home where she lived in search of her roots. She wants to know the story behind the scar on her face. She comes with a hope that connecting herself to the roots will help her to heal the trauma that she had in the foster homes. After listening to the stories of her grandmothers, she understands that her own trauma and suffering are related to the trauma and suffering of her community. The story told by her great grandmother begins not only with the story of Angela, but with the beginning of colonisation of her people:

What happened to you started long ago. It began around the time of the killing of the wolves. When people were starving, I don't know where the beginning was, your story, ours. Maybe it came down in the milk of mothers. Old man said it was in the train tracks that went through the land and came out of the iron mines. I've thought of this for years. It might have started when the crying children were taken away from their

mothers or when the logging camp started and cities were built from our woods. (SS 37- 38)

This remembrance gives the history of the colonial exploitation of the land in the form of iron mines and deforestation, starvation of the people, children taken to the boarding schools and Angela's personal history. Angela after listening to this realises that "Our beginnings were intricately bound up in the history of the land" (96). Angela's healing process begins with her listening to the story of her ancestors. "Story telling becomes an act of self-creation as Angel has to put together the pieces of her own and her ancestors' life that are slowly being revealed to her and connect them in a way that give her tribe a new identity in opposition to tales in white history books and official documents which conceal the facts of cultural deprivation, of loss and humiliation " (Vlopp 281).

The adventurous canoe journey by the women in *Solar Storms* is a mode of resistance. Angela who returns to her homeland, her great grandmother Agnes, great-great grandmother Dora Rouge and her foster grandmother Bush plan a canoe-trip to the land of Fat-Eaters, the land of Beautiful People. Each one has different dreams to fulfill. Dora Rouge to return to homeland and die, Agnes to accompany her mother, Angela to meet her mother Hannah Wing and Bush with the most important purpose of joining the protest to prevent the Hydro Quebec dam project of BEEVCO electric company. The fictional places created by Hogan in the novel are imaginative landscapes "connected to

places in the world outside texts" (Castor 162). Hogan's characters embark on an adventurous journey which is a kind of resistance movement against the adventure of Western powers establishing their projects in native land, plundering and annihilating natural resources. The place Two-Town in the novel is the site for protest against the construction of a hydroelectric power plant. The dam project is designed to produce electricity, which in turn will bring ecological damage to the land. Bush, a character in the novel, joins the protest. Hannah, Angela's mother, is a victim to the white encroachment. According to Castor, Hannah is "more than just a character. She also becomes a place where collective memories bridge the gap between past injustice and future hope for justice"(163). Angela also joins the protest against the dams. Thus, the landscapes created by Hogan tells stories of human life.

Hogan wants her readers to understand the indigenous belief systems and ways of life. Angela, Hogan's young protagonist, learns this from her elders who maintain a sacred relationship with their environment. There is a reference to windigos, mythic Algonquin ice cannibals in the novel *Solar Storms*. Like Hannah, many due to starvation become windigos. Hannah's story reenacts the myth of Cree and Ojibway windigo. This is an after effect of colonisation and environmental devastation. Windigo spirits exist in the oral tradition of Algonquin Native American Culture. In the oral tradition of Cree and Ojibwe, the windigos are important cultural spirits. The windigo is a native American spirit who is transformed from a human to a cannibalistic

spirit. The windigos belong to the Algonquin tribes which spread across the north eastern United States and Canada. Among the tribes, windigos have variations in names depending on the linguistic differences among the tribes. “Among the Cree, there are two distinctive types of windigos. One is a supernatural cannibal with anthropomorphic characteristics that demonstrates quite a bit of power, and the other type refers to humans who develop cannibalistic cravings and slowly transform into windigos” (Hunchman 104). The windigo of the Ojibwe is pictured with a heart of ice and cannibalistic tendencies. Even though there are slight changes in the accounts of windigos in Algonquin tribes, they all have the same characteristics. The windigos are human beings transformed to cannibals as a result of famine. There is also a belief that windigos have hearts encased in ice which can be melted either to cure or kill the windigo. The natives believe that the birth of windigos is due to environmental and cultural stresses like isolation and starvation in harsh winter environments. Angela’s mother Hannah in *Solar Storms* is a character who shows this cannibalistic tendency, which points to the starvation and isolation faced by Hannah in her life.

There is a mention of Wolverine, who frequently appears in Northwest mythology as a trickster hero. "What's that? Wolverine?"(77) asks Angel in the novel. Later she realises that it is an animal with no true description. She says, "I didn't ask again what Wolverine was. I'd already begun to think it was an animal with no true description" (82). From the descriptions given in the

novel, the readers understand the wolverine as a trickster figure who reminds human beings to maintain reciprocal relationship with the world of nature. La Rue, a character in the novel, is punished by the wolverine for his failure to respect this relationship. A wolverine has "the ultimate responsibility for ordering and sustaining the world we inhabit that is central to Native American cultures" (Owens 234). Dora Rouge's description of the Wolverine gives Angela the idea of a wolverine who has a tendency to become angry and irritate people, when people forget about the pact they made with animals.

The wolverine helps Angela to plan strategies of resistance against the soldiers. She observes, "Wolverine wanted the people to leave, he wanted to starve them out of his territory, his world. Just as quickly, like thunder following the lightning, a plan sprang to my mind: I would starve out the soldiers and police" (322). The wolverine gives Angela a different world view and Hogan asks her readers to view the world differently. Hogan has learned specific sensibilities from her ancestors and she believes that "there is a better and alternative way to exist in the world, better ways to love, to take care of life" (Bruchac 127). It is these sensibilities which give her the deep sense of tribal and environmental values.

In the novel, Angela transforms to a Wolverine and she thinks like "the way a Wolverine might think" (322). She says, "Without words, I, like Wolverine, would tell the men to leave our world. Without words, I like Wolverine, would speak, would destroy their food so they would grow hungry,

so they would have to leave"(322). According to Gerald Vizenor, "In trickster narratives.... the listeners and readers imagine their liberation; the trickster is a sign, and the world is 'deconstructed' in a discourse"(qtd in. Owens 231). Both windigo and wolverine remind the natives to lead a life of respect and reciprocal relationship with nature. Hogan presents windigo and wolverine not as objects of fear as romanticized by the West, but as sources of healing.

Adam's Rib, the setting of the novel *Solar Storms* is a place where the 'Abandoned ones' lived. The first generation of the 'abandoned ones' were the women who came with the French fur trappers. The French fur trappers came in search of fortune. But when the "land was worn out"(28), they left the land and went in search of other places. They abandoned the land and also their women and children. "When the land was worn out, the beaver and wolf gone, mostly dead, the men moved on to what hadn't yet been destroyed, leaving their women and children behind, as if they too were used-up animals" (28). The first women at Adam's Rib called themselves the Abandoned ones. They were people with ancestral background of Cree, Anishnabe, and Chickasaw. These were the people "who were keeping the Ghost dance alive" (SS 29). The Ghost dance helped them to survive in spite of the tragedies they had. It gave them the hope that "their people and buffalo would return" (29). The performance of the Ghost dance is a resistance movement against the western domination.

Story of Fur island in *Solar Storms*

Through the description of Fur Island, Linda Hogan takes her readers back to a time and space which transcends all boundaries. It was a time when people had different belief systems. Angela thinks, "we went in to another kind of time, one that floated down through history....there were those who believed oceans from one side of earth entered oceans of the other....whales of one hemisphere sang the same songs as those of other whales far around the circle of planet" (64). The characters enter into a different sense of space and time. "The women cultivate a different sense not only of spatial orientation, but also of time, entering a kind of mythic timelessness beyond rational epistemologies" (Vlopp 278). The mythical times that she created in her novels are always a time before the arrival of the white Americans to the native land.

Hogan recreates the Fur Island and describes this land as a land full of resources, before the arrival of Europeans. It is described as a "rich, fertile, hilly in places...populated with marten, otter, and beaver, a large concentration of animals in a small place" (65). It was the place where two children were "raised by a pack of wolves" (65). There are also stories of resistance by the natives. Bush tells the story of an old man who tricked the white men who came in search of copper to the Fur Island. He directed them to a faraway island and saved his people from the outsiders.

The women who embarked on the canoe journey rely on the tribal memory of Dora Rouge to reach their destination. They depend on her intuitions, dreams as well as traditional stories to find out their way. The story of Beavers in *Solar Storms* is a criticism of mapping done by the Europeans. Hogan explains what is meant by "a deeper map"(SS 123). In her opinion, land always refused to be shaped by the makers of maps. As Hogan says, "Land had its own will" (123). Beavers were the true makers of land. Bush in the novel tells the story of Beaver people. According to Tulik, a character in the novel, the world was created by Beaver. In Tulik's words:

Beaver brought up clay and mud from the deep. Beaver created a pool, then a bog, then living earth. When Beaver shaped the humans, who were strangers to the rest of the creation, they made a pact with them. They gave their word. They would help each other, they said. Beaver offered fish and waterfowl and animals. The people in turn would take care of the world and speak with the gods and all creation. Back then, the people could hear the beaver singing (239).

The stories are recreated in Hogan's novel with the purpose of reminding the readers the importance of maintaining reciprocity in human-nonhuman relationships.

Hogan mixes historical incidents with the fictional lives and characters and describes the white exploitation of the natives. The characters going home

is also going backward in memory. This is what happens to Dora Rouge, the eldest grandmother. She remembers how she was taken away by the Indian agents to school. The memory of Dora Rouge helps the younger character Angela to see into the past as she says, "Through her [Dora Rouge], I could see into the past. I saw the deep past, even before the time of Dora Rouge" (168). The arrival of the first white man to their native land is there in the collective memory of the natives. Angela brings in this memory, where it is a woman who first saw the white men coming to their place like a floating island and then she gives a short description of the history of the atrocities of white. "The woman who saw the island coming toward her didn't know beloved children would be mutilated, women cut open and torn, that strong men, brave men would die, and that even their gods would be massacred" (168). Hogan gives a dreadful picture of European invasion to the land of natives

Hogan recreates places which remain in the memory of the natives as beautiful places in the world and untouched by the European invasion. Hogan salvages "the stories and places from the past and rewrite them in order to claim an identity and to establish a sense of place concurrent with their present sense of self" (Dreese 24). Dora Rouge's memory describes the land and its older name. She describes 'God Island', the older name of the Smith's Island and the story behind the name. It is a place where "people were so beautiful" and "looked like Gods" (169). Her conversation with another member in Hundred- year- Old Road people, named Jere reveals the wish and dream of

the old people. They talk about a time when everything was alive. As Angela understands from their conversation, “it was what all the old people longed for again, the time when people could merge with a cloud and help it rain, could become trees, one with bark, root and leaf. People were most silent in those days. They listened. They heard” (203). The silence they maintained helped them to listen to everything around them.

Another place mentioned in the novel is the ‘Place of Sleepers’, where people as an act of resistance refused light. They live by natural cycles and in the long darkness of winter “they slept like bears” (204) and were healthy. The resistance of the people in ‘Place of Sleepers’ is the symbolic protest akin to the protest of the character Bush against BEEVCO hydroelectric project, which is based on Hydro-Quebec Project at James Bay, Canada. Dora Rouge remembers this place which disappeared because of the construction of a dam. As Laura Virginia Castor remarks, the narrative power of the novel *Solar Storms* lies in its

ability to create a sense of empathy....The role of empathy in Hogan's novel is not only to persuade her reader to enter her imaginative world, but more importantly, it is a politicized strategy of influencing her reader's attitudes and understanding of the ways of in which indigenous people's rights are connected to the survival of the planet" (159).

The places Hogan recreated in her novels are rich with natural medicines which are capable of saving lives of people. The Flower Island where Angela goes in search of medicinal herbs is rich with life saving medicines like redroots and wolfsbane flowers. Hogan has given the pictures of wolfsbane (fig 2) and Akitsi plant (fig 1) used as medicinal plants for curing human diseases in her novel *Solar Storms*. Going back to native medicine ways is also part of retracing the old traditions. The natives believe that their lands were devoid of diseases and they were also confident that they could cure their diseases with their native medicines. The arrival of the outsiders brought diseases with them and was the one reason for the decline in the native population after the European invasion.

L I N D A H O G A N
"That's an akitsi plant," said Dora-Rouge. "It's good for headaches."



Fig : 1

S O L A R S T O R M S
next morning, when I described it. "I can't be sure. But if you dreamed it, it's what we need." She squinted at Agnes. "Wolfsbane, too."

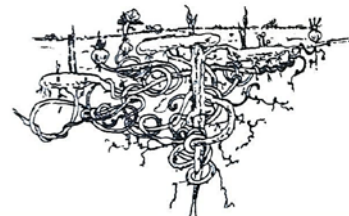


Fig : 2

The Bone Island is the place where the original people "kept their dead on Bone Island during hard winters.....await the first thaw when they could be buried" (196). When the Europeans came, they buried their horses and pigs in the island. The pigs carried diseases and wiped out the tribes and their bodies were left on the island. Later the Europeans called this place the Island of Maggots, as white maggots began to consume the dead.

Dora Rouge joined the group with the intention of coming back home and to die in the home land. She comes to the Fat-Eaters land, the land of beautiful people with her old memories of the land. But in reality, it was a different place. “The animals were no longer there, nor were the people or clans, the landmarks, not even the enormous sturgeon, they’d called giants; and not the water they once swam in” (225). The novel presents the descriptions of lands which were evergreen in the memories of characters, but these places changed a lot after the European invasion.

Dora Rouge’s story of Eho, makes the readers aware of the need to protect and care for the non-human entities. Eho, the old woman keeper of the animals had been sent down to the mother of water to bargain for all life. She comes to the world and falls in love with a whale. After her death, men and women are given the role of caretakers of animals.

Solar Storms is a novel which narrates the story of personal trauma of Angel and a collective protest of the native people against the ecocide. Hogan uses mapping of native lands as a narrative strategy against the colonial resource-oriented mapping. Hogan's characters rely on "dream maps" or "memory maps" to find their land, food and medicine plants. The stories narrated in the novel aim at the responsibility of human beings as caretakers of the earth and its environment. The stories show the relationship between the indigenous people and their land. As a storyteller, Hogan believes that stories

can do something in changing the attitude and behaviour of people towards the environment.

Stories and Myths in *People of the Whale*

Hogan's *People of the Whale* is a novel that blends realism and magic. It also abounds in myths, legends and rituals which act as the binding forces of the native communities. Hogan creates the fictional A'atsika tribe as the setting of the story. The novel opens on a mythological time and space with the birth of Thomas Witka, the central character, accompanied by an octopus coming to the land. The ocean people were amazed to see the octopus walking. "Every one of these ocean people stood back, amazed to see it walk, the eye of it looking at them, each one seen, as if each one were known in all their past, all their future"(15). The characters are endowed with special features, like grandfather Witka who can lay under water for a long time and converse with the whales. Ruth, the protagonist, is born with gills and Marco, her son with webbed feet. They maintain a spiritual relationship with the non-human world. These are the supernatural elements used in the novel by Hogan to show the deep interconnection of human and the non-human world. Hogan recreates the Octopus clan and Moon Woman Clan in the novel. Ruth, the female protagonist, treasures an old drum which was painted with an octopus by "the last few members of the Octopus Clan" (80). Hogan also gives the reason for a smaller number of people surviving in these clans. She describes the customs of the Moon woman clan. They take the dead bodies of those who

die on land to the island of their ancestors and place them on trees with their favourite things. Only women of Moon Woman Clan have the right to go to the island. But the custom stopped because of the influenza epidemic and the massacre of natives by the Whites who came in search of gold in the hills. Only a few of the clan survived. “There were too few old women left to row and the Americans had burned the canoes so no one could escape. Still some had lived, had gone into the forest and pretended to be the trees and thus became invisible, so there are people remaining today” (102). The novel also tells about the life of the "traditionalists" who live across the bay in the white washed houses. The words of the traditionalists relieved Ruth from the grief of the lost son. An old man says Ruth, “when a real whaler dies at sea, he will become a great whale. Maybe Marco will travel on. Maybe he will return one day and feed his people” (107). The traditionalists also warn Ruth about the retaliation of nature as a result of the wrong thing done to it. The old man warns, “Mark my words. There is going to be a drought. A wrong thing was done. May be more than one wrong thing... there will be a drought. Get ready for it. *N'a sina*” (108).

Hogan in the novel presents the tribal way of life which shows respect for the natural environment. The stories and myths related to the life of the ocean people show their respect and love towards the elements of nature. The novel begins with the life of the ocean people,

We live in the ocean. The ocean is a great being. The tribe has songs about the ocean, songs to the ocean. It is a place where people's eyes move horizontally because they watch the long, wide sea flow into infinity. Their eyes follow the width and length of the world. Black Rock rise out of the ocean here and there, lending themselves to stories of sea monsters that might have consumed mere mortals. (9)

Like in the other novels of Hogan, creation and origin stories are given importance in this novel too. The inhabitants of the Dark River consider the whales and octopus as their ancestors. They are given an important position in the spiritual life of A'atsika people. Hogan's novels, myths and stories are related to animals and other beings of nature. The novel *People of the Whale* begins and ends with the Octopus coming to the land. The A'atsika people have a belief that if the Octopus stays under sea, it will bring good fishing, good deer hunting, whaling money, love medicine etc. Later in the novel Ruth sees the presence of octopus after her sacrifice for the Rain priest. "I saw an octopus, climbing down out of it as I approached. I said to myself how strange it was, because it was so large and everyone knows how they hate boats, and yet I swear it looked straight at me like it wanted to be seen" (155).

People of the Whale believe in their story of ancestors. "They had come from the caves out in the ocean, come out on strands of seaweed, some carried, with their stories in their arms and on their backs.... they were the people of the Whale" (43). In A'atsika stories even stones speak. "In A'atsika stories

there is an account where the stones speak and tell a lost boy the direction home” (145). Even non-living things have stories to speak. In the novel, Hogan also tells an old story about a girl who comes from the sea. "She brought knowledge from the sea. She came in with the sounds of the ocean and she sang them to the people. That's how they learned the whale's song"(56). The world that Hogan creates in her novels is a place where all life is interconnected and boundaries are often transgressed. As Karl Kroeber observes:

Judeo-Christian tradition absolutely separates the natural from the supernatural; for Native Americans the natural environment is in every aspect divine in its naturalness. The physical world in which all humans dwell is sacred because every part of it, from the tiniest insect to the cosmic whole, from grubworms to the constellation of the stars forming the Great Bear, from giant redwoods to dandelions, is equally infused with divine life and equally worthy of respect for what it is in itself and as a careful contributor to the dynamics of the whole. (7)

Hogan in the novel tells about the myth of Rain priest, “who could take away curses or change the waters and call down the rains. He could call water to come. It was his gift” (130). Hogan connects the old myth of the Rain priest with the biblical character of Moses as she says, “This was according to the old stories of Thinking woman. A’atsika ancient law before God had arrived with the missionaries before they’d ever heard of Moses parting the waters. The

Rain Priest was their Moses” (130). In A’atsika belief, the people who lack peace of mind are sent from one world to the other till they get it back. Here Hogan brings in the comparison of Adam in *The Bible* who was sent out of paradise. “The A’atsika creators punished humans who weren’t peaceful. They sent them travelling, like Adam out of paradise, not for having knowledge but for having a lack of peace. They were sent from one world to another” (161).

The novel revolves around the whale hunt. A traditional whale hunt is based on an ancient pact between humans and whales. Thomas Witka hopes that a ceremonial whale hunting will bring his renewal as well as the renewal of the community. He becomes part of the whale hunt without knowing the real intentions behind the hunt. Hogan who raised her voice against the Makah whale hunting recreates it in the *The People of Whale*. Thomas relapses into a more traumatic state after losing his son, Marco during the whale hunt. His war time memories interspersed along with this takes Thomas to the Old Witka's place.

Myth and Stories in *Mean Spirit*

Hogan’s novel *Mean Spirit* is a novel based on the discovery of oil in the Osage land in Oklahoma and the resultant conflict in the life of osage men and women. The novel which tells the story of Osage Indian families of the early 1920s is also a story of the resistance and survival of the native American community. The novel describes the crisis faced by the native Indians of

Oklahoma, consisting of Osages, Creeks, Seminoles and Chickasaws, after the discovery of oil in their land. The Dawes Act of 1887, proposed by Senator Henry Laurens Dawes allotted lands for the natives. This act divided tribal lands into parcels allotted to individuals. The surplus land was returned to the public domain, allowing for its sale to homesteaders and developers. Henry Dawes intended his act to be a means of "civilizing" Native Americans by making farmers of them. But this helped to open large tracts of the reservation to the white settlement to integrate cultures and remove any tribal hindrance of progress

Inspite of the oppression from the white authorities, the natives survived with their customs and traditions. Peyote ceremony is a ritual mentioned in the novel, which is secretly practised by the group of natives. The peyote religion is ancient in its origin and spread from Mexico in the mid 1800's at a time when Native Americans were desperately in need of spiritual strength and enlightenment. The Native Americans were confined to reservations and many of their ritualistic practices and traditions were deemed as illegal. The origin stories regarding the practice of peyote ritual vary. But all of them encompass a common theme, the supernatural took pity on those persecuted and communicated spiritually to the Native Americans. The Peyote Ceremony which was originally introduced to American Plains Indians consisted of a formal, all night prayer meeting typically held in a teepee, hogan or peyote house especially selected for the purpose of ritual.

Osage tribe practiced organised peyotism. The discovery of oil in 1890 did not promote the welfare of the tribe, but rather temporarily hindered the growth and promotion of the tribe. Peyote religion is what saved the Osage tribe from moral corruption. Peyote is literally, a cactus which is considered as a medicine for physical, mental, emotional and spiritual health. It is “the heart and soul” of an all-night peyote ceremony. Peyote for Native Americans gives a sense of identity, sense of belonging and a sense of security. There were protests against the destruction of Peyote gardens and a movement to legalize peyote. Justin Jones, a Navajo Counsel who grew up within the practice of the Peyote Ceremony describes the peyote cactus as something that gives “the sense of identity, sense of belonging, sense of security...it’s your culture, it’s your identity, it’s your language, it’s your song. It’s everything about you as an indigenous person” (Golden 12)

Ghost dance is a ceremony in American belief systems. According to their belief, the dance would unite the living with the spirits of the dead. The spirits would fight on their behalf and bring prosperity to Native American people. They believe Ghost dance would bring a stop to colonial expansion. It is a kind of resistance to assimilation under Dawes Act. The forced assimilation contributed to the loss of Native American culture. Ghost dance helps in the revitalization of their past glory. They believe that ghost dance would unite all the tribes. The dancers use tribal attires called the ‘ghost shirts’. They use eagle feathers, claws, horns *etc.* The ghost dance has a

threatening influence on the White authorities. The Wounded Knee Massacre is said to be an attempt of the White government to suppress the resistance of the natives. The widespread influence of the Ghost dance and its capacity for rebellion instilled fear among the colonial masters. This symbolized the culmination of the clash of cultures. The Ghost dance is interpreted as a response to the subjugation of Native Americans. The origin of the Ghost dance is a vision of a shaman named Wovoka. He claims that God had appeared to him in the guise of a Native American and had revealed to him a bountiful land of love and peace. He is the founder of the spiritual movement called Ghost dance. He prophesied the reuniting of the remaining Indian tribes of the West and South west and the banishment of all evil from the world.

According to Gerald Vizenor, tribal identity rests on tribal stories. The Ghost dance has spread as "the religion of renewal" among different tribes by the use of the English language. It was part of a revivalist and millennialist movement sweeping through Native American tribes in the West in the late 1880s and early 1990s. As such, it remains cemented in the country's collective consciousness by its association with the Wounded Knee Massacre on December 29, 1890.

Wovoka, the Northern Paiute holyman and Kicking Bear, an Ogala man became the leaders of the Ghost dance religion. Wovoka taught the Lakota people that the White races would be wiped out from the earth at the dawn of the new world, when herds of buffalo would be replenished and the burdens of

the unchosen life on reservations would be lifted. The Ghost dancers added elements based on their own traditions. They painted their faces red, fixed eagle feathers to their garments, wore muslin dresses *etc.*

Angela, the protagonist in the novel *Solar Storms* gets her strength to protest and resist from the Ghost Dance. It is a means of healing for her. She says, “the only possibility of survival has been resistance. Not to strike back has meant certain loss and death. To strike back has also meant loss and death, only with a fighting chance. To fight has meant that we can respect ourselves, we Beautiful People. Now we believed in ourselves once again. The old songs were there, came back to us. Sometimes I think the ghost dancers were right, that we would return, that we are still returning. Even now. (SS 325)

The presence of mystical runners in the novel *Mean Spirit* is an example of the fine balance maintained by Hogan between the physical and spiritual world. The Hill Indians are people who returned to simple ways of life during the 1860's. They moved away from the changing world leaving behind everything they couldn't carry and moved to the hills. Hogan writes about the runners among the Hill Indians, a mystical group, whose “peculiar running discipline and austere habits earned them a special place in both the human world and the world of spirits” (MS 5). Nola, the young character in the novel, feels a sense of security and protection in the presence of the sacred runners. The sacred runners and their mystical presence in the novel are a deliberate

inclusion to give the sense of protection for the natives from the dominant whites. It is the intimate relationship maintained by the natives with the spirit world which gives them the strength and feeling of security in the midst of white brutality against them.

Human beings merging and transforming to animal form is a recurring trope in the novels of Hogan. The snake which is considered as satanic and evil is considered as divine and spiritual by the natives. Joe Billy, while translating the speech of the hog priest, says about how the priest escaped from the bite of rattlesnake. The hog priest “tried to think like a snake and see things from its point of view” (262) and he “merged with the snake” (262). He openly declares, “The snake is our sister....that is what I came to tell you. It is wisdom to know this” (262). The Native American writers use the transformation myth as a means to renew the human-animal bond.

The human merging with animals or transformation of human form to animal form is also a means of protest. It is a protest against the white exploitative approach to nature and its beings. It is a protest against the destruction of forests, exploitation of plant and animal life, construction of highways and railroads ignoring the life of natives and threats to the eco system.

The medicine people and medicine stories became a source for the Native American writers who were in search of ways of rejuvenation for

Native American culture and tradition. Native healers or medicine people present in the novels of Hogan use the powers of both human and spirit worlds to cure the people. In Native American literature, only a fine line exists between the human and spirit world, which is diametrically opposite to the logical and rational mind of the westerners. Michael Horse, the fire keeper in *Mean Spirit* is a character who tries to learn the language of the owl in order to give his people the forewarning given by the owls. Lila Blanket, the river prophetess is another character who listens to the river and warns her people. As Allen writes, “In medicine stories as in medicine life, it is always difficult to discern where the mundane merges with the arcane. Their boundaries are not sharp and distinct but barely discernible, and for long stretches, invisible” (Allen, *Grandmothers* 5). The Medicine people are the messengers who carry messages between the human and spirit world and liminality is a basic feature in the life of medicine people where they maintain the fluid border line between the human and spirit world. The medicine people and the mystical runners in the novel give the strength and support to the natives to overcome the hard times they encountered during the colonial period.

As Dreese comments, “Mythic Reterritorialization is a form of resistance where the stories from the oral tradition have been remembered, rewritten and relocated by writers who choose to identify themselves and their histories on their own terms regardless of what conventions they break or what symbols are not understood by Western cultures” (44). While analysing the

four novels of Hogan, it is very evident that she has used myths, stories and places to voice her protest against the colonial domination and the environmental injustices done to the natives. Behind every myth or story or ritual, there is a rendering of the losses, sufferings and protests of the natives. She has used the stories and places to show the debilitating changes that happened in the life of the natives and also remind the readers about a space and time in the life of the natives that was rich and beautiful with their traditions and beliefs, before European colonisation. The destruction of ecological balance in the name of progress and development erased thousands of natives along with their rich traditions and beliefs. Hogan retraces these beliefs through her stories and myths and recreates the places to remind her readers about the spiritual and ethical relationship maintained by the natives to the world of nature. She brings in the true description of the spirits of wolverines and windigos, which is different from the romantic description given by the Europeans. The spirits of wolverines and windigos warn the people, if anything unethical is done to nature. The natives believe that nature retaliates in the form of floods, droughts, hurricanes and earthquakes, when there is a violation of give and take policy between man and nature. A drought follows after the wrong whale hunt in *People of the Whale*. The novel *Power* begins with a violent storm and hurricane. Michael Horse, the water diviner “forecast a two-week dry spell” (3) in the novel *Mean Spirit*. The natives believe in respect and reciprocity to nature and not as an ‘alienated wilderness

to fight' as the Euro Americans think. The eagles and bats in *Mean Spirit*, bear in *Solar Storms*, whale in *People of the Whale* and panther in *Power* are the metaphors used by Hogan for the ecological harmony between man and nature. She used these animals which have symbolic significance to dismantle existing Western notions and to form her world view.

The rituals mentioned in the novels like the Mourning feast, Ghost dances and Peyote ritual tell the story of losses as well as the protest of natives against the colonial domination. It is the bond with the spiritual world which gives the natives the strength to fight and survive during their hard times and it is depicted in the novels. The writer maintains a fine balance of the physical and spirit world which is unintelligible for the rational mind of the European world. Hogan's activism against environmental injustices comes out through the characters in the novels. Belle Graycloud in *Mean Spirit* shouts at the boys who shoot at eagles. Agnes in *Solar Storms* kills the bear not to see the pain it suffers. Bush and Agnes also join the protest against the construction of the dam. The novel *Power* revolves around Ama's sacrifice of the panther. Ruth in *People of the Whale* is the protest voice against the whale hunt. Hogan's protagonists are powerful female characters, who turn violent and angry, when they see injustices against nature and its elements. In Hogan's words, "In my whole life I have been a spokesperson for the animals. In my own sense of things, I feel that our whole life depends on other creatures of the planet, and I love them, pay them respect, and try to help them"(CLC 154). The human-

animal transformation stories show the intense relationship and love for the non-human world and also the protest against the injustices towards animals and nature. Thus, she connects the world of natives with the present world of injustices against the environment. In the beginning of the twenty first century, when the world faces the threats of environmental disasters and hazards, Hogan's plea is to maintain the ecological balance. She wants her readers to be aware of this balance in the ecosystem and to be the stewards of the environment.

CHAPTER 4

Environmental Reterritorialization

"Live gently with the land. We are one with the land. We are part of everything in our world, part of the roundness and cycles of life. The world does not belong to us. We belong to the world. And all life is sacred"

Hogan Mean Spirit

Linda Hogan, as a writer, gives prominence to the mysteries of nature. Her literary works "come out of respect for the natural world recognising that humankind is not separate from nature" (*Dwellings* 12). She opposes the Western ideological constructs of nature. She belongs to the group of re-inhabitory writers. Gary Snyder in his book *A Place in Space* defines re-inhabitory writers as "people who come out of the industrial societies and then start to turn back to the land, back to place" (190). They maintain an intimate relationship with nature and believe in a life of interdependence of all living beings. The works of Hogan, the Native American Chickasaw writer focus on Native American communities and their connection to nature, spirituality and

identity. According to Donelle Dreese, “Environmental Reterritorialization involves writers who position themselves in natural settings in order to reinhabit a landscape or place that is intrinsic to their philosophies of being in the world” (19). Hogan in her fictional works, emphasises the relationship between human beings and the natural world and she attempts to retrace the lost land and identity of the natives. This chapter analyses Dreese’s concept of environmental reterritorialization in the novels of Hogan through the lens of ecofeminist criticism. An analysis of the evolution of ecofeminism as a prominent movement in literary criticism and Gretchen T Legler’s suggestion of Emancipatory Strategies are discussed in the chapter to analyse the strategies used by Hogan in her novels to redefine human-nature relationship.

Hogan, the activist, who is sensitive to environmental concerns, in her writing maintains a kind of physical, moral and spiritual existence with nature. She believes in an intimate spiritual connection with nature which is essential for sustaining the living world. Hogan considers the environment as an extension of self. She challenges the Western constructs of nature and its elements. She interprets the symbolic significance of animals, birds, trees, plants and other elements of nature. Her approach to nature is nothing less than "mythical, mystical and magical" (Dreese 74). She reinterprets the way the Western culture has codified various creatures and places from the natural world. She reveals the environment as an extension of self, demonstrating the interconnectedness between the human and the natural worlds. “Spirituality is

an important part of ecofeminism” (Warren 66). The interaction with the environment gives her the opportunity to learn more about the human self and the world around and also to maintain a spiritual relationship with nature.

Hogan's characters maintain a spiritual relationship with the land.

According to Snyder, living an inhibitory life is not only a physical action, but a spiritual and moral choice. He defines spirituality as "a feeling of gratitude to all; taking responsibility for your own acts; keeping contact with the sources of energy that flow into your own life" (188). Through this spiritual relationship with land and its beings, Hogan's characters show respect for wisdom it contains, which is called 'terrestrial intelligence'. She argues that there is a primordial language shared between man and nature, which she refers to as 'terrestrial intelligence'. According to Hogan, “there is terrestrial intelligence that lies beyond our human knowing and grasping” (Dwellings 11). The respect for such terrestrial intelligence is essential according to Hogan to maintain a balanced relationship between the human world and the world of nature. An understanding of terrestrial intelligence helps human beings to take better care of each other and that of the environment. The spirituality of traditional native cultures helps them to listen to what nature speaks. There is a kind of nonverbal communication between them which is beyond the verbal language created by human beings. She challenges the Western constructs of both women and nature and with an ecofeminist activism brings out the exploitation and domination of both women and nature.

She believes in the mystery of nature and terrestrial intelligence or faith in spirit. This belief in terrestrial intelligence is a source of wisdom to Hogan. "Her focus on the spiritual dimension of terrestrial intelligence of dwelling places and living creatures reinforces the notion of the earth as a vital, living organism upon which we live and also connects the earth to a larger cosmic realm" (Dreese 7).

Hogan uses ecofeminist activism that brings together women and nature to expose male exploitation of women and nature. Ecofeminist literary criticism is a combination of environmental criticism and feminist literary criticism. According to Karen J Warren, "Ecological Feminism or Ecofeminism is an umbrella term for a variety of different positions concerned with the connection between the unjustified domination of women, people of colour, traditional people, poor people and the unjustified domination of nature" (1). Ecofeminist critics believe that the uses and abuses of the environment led to the present catastrophe. This is largely due to the patriarchal environmental ethic that has conceptualised land as "woman". In Gretchen T Legler's opinion "unmasking the metaphorical, conceptual link between gender, race, class and representations of nature in literature is an important part of forming a more viable environmental ethic" (228). The ecofeminists argue that reimagining what nature is and what kinds of relationships exist between human and non-human world is part of the elimination of institutionalised oppression on the basis of gender, class, race

and sexual preference. This will also help to change abusive environmental practices. Hence the ecofeminist literary critics and writers engage in a process of 're-visioning' human relationships with the natural world by "raising awareness about a whole range of alternative stories about landscape and natural world"(Legler 229). Legler suggests the strategies used by the writers to redefine the human-nature relationship

Principles of Ecofeminism

Ecofeminism developed as a critical approach during the second half of the twentieth century. The anti-nuclear, environmental and feminist movements led to the birth of ecofeminism. It asserts the interconnection between the oppression of women and that of nature. The first ecofeminist conference was held at Amherst in 1980. The conference analysed how sexism, classism and racism are interlinked with environmental destruction. The word 'ecofeminism' is coined by the French writer Francois d'Eaubonne in her book *Le Féminisme ou la mort* published in 1974. Ecofeminism is a belief in the interconnectedness of all living things. It is about women, nature and species preservation. It discusses the link between nature and culture, between the forms of exploitation of nature and the forms of oppression of women. There is an interdependence between the forms of the exploitation of nature and the forms of the oppression of women. Ecofeminism developed as a practical movement for social change which was born out of the struggles of women to sustain themselves, their families and their communities. These

struggles are waged against the "environmental degradation caused by the patriarchal societies, the continuance of indigenous cultures, and economic values and programmes based on subsistence and sustainability" (Gaard 2). d'Eaubonne suggests two immediate threats to survival. They are overpopulation and destruction of resources. She observes that women of the past had used ecologically sound methods. d'Eaubonne suggests that this bond between women and earth exists and frequently manifests itself in the present. Women have taken lead roles in protests against nuclear power. They are more concerned with others: other people, other women, other species etc. According to d'Eaubonne it is essential to rediscover ecologically sound practices. It is the necessity of the day.

The studies on the relationship between women and nature gave importance to social concerns. The critic Greta Gaard writes about the protection and rights of animals. Patrick D Murphy discusses issues of women and nature. Paula Gunn Allen has included the oppression of indigenous women in her studies related to women and nature. All these studies reveal the fact that the relationship between women, nature and animals are socially constructed. During 1990's ecofeminism came in different labels like liberal, radical, cultural, social as well as spiritual ecofeminism. These ecofeminists varied in their approach of learning about women and nature.

Liberal feminists looked at men and women from the capitalist point of view. They believed that environmental issues can be solved by making better

laws and rules. They reject the association of nature and women. Cultural Ecofeminists value the association of women to nature. They see the female body as a source of power, care and nurture. Social feminists consider capitalism and patriarchy as the source of oppression of women. They believe in a harmonious relationship between human beings and nature. Spiritual ecofeminists believe in the presence of spiritual power in opposition to the patriarchal, transcendent God.

Greta Gaard in her essay titled, "Living interconnections with Animals and Nature" states Ecofeminism:

Ecofeminism is a theory that has evolved from various fields of feminist inquiry and activism: peace movements, women's health care, and anti-nuclear environmental, and animal liberation movements. Drawing on the insights of ecology, feminism and socialism, ecofeminism's basic premise is that the ideology which authorizes oppressions as those based on race, class, gender, sexuality, physical abilities and species is the same ideology which sanctions the oppression of nature. Ecofeminism calls for an end to all oppressions arguing that no attempt to liberate women (or any other oppressed group) will be successful without an equal attempt to liberate nature. (1)

Gaard is of the opinion that the relationship between women and nature has been identified in Western tradition. This resulted in the degradation of all

that is associated with women and nature. The task of ecofeminists, Gaard believes, is to expose the dualisms of man/woman, emotion/reason, nature/culture, body/mind etc. The ideology which authorises oppressions such as those based on race, class, gender, sexuality, physical abilities and species is the same ideology which sanctions the oppression of nature. Ecofeminism calls for an end to all oppressions, arguing that no attempt to liberate women will be successful without an equal attempt to liberate nature.

Ynestra King defines the fundamental ecofeminist principle as "reconceptualising ourselves and our relation to the non-human natural world in non-patriarchal ways" (qtd in. *Ecofeminist Literary Criticism* 27). According to King in Ecofeminism, nature is the central category of analysis. It analyses the interrelated dominations of nature and women. It challenges all relations of domination. In the essay titled "The Ecology of Feminism and the Feminism of Ecology", Ynestra King summarises the basic principles of Ecofeminism as follows:

- (1).The Western industrial civilization in opposition to nature reinforces the subjugation of women. The women are believed to be closer to nature.
- (2) Life on earth is an interconnected web. It is not a hierarchy. There is no natural hierarchy. The human hierarchy is projected onto nature and is used to justify social domination. Therefore, Ecofeminist

theory seeks to show connections between all forms of domination, including the domination of non-human nature and ecofeminist practice is necessarily anti hierarchical.

(3) A healthy balanced ecosystem is essential to maintain diversity.

Environmental simplification is a significant problem like environmental pollution. A decentralized global movement celebrates diversity and opposes all forms of domination and violence.

(4) The survival of species needs a renewed understanding of the relationship of man to nature; it is essential to challenge the nature-culture dualism. A corresponding radical restructuring of human society is essential according to feminist and ecological principles.

(19-21)

Karen J Warren's essay, "Taking Empirical Data Seriously" is an empirical approach to Ecofeminism. According to her ecofeminism has roots in the wide variety of feminisms like liberal feminism, Marxist feminism, radical and socialist Feminism, black and Third World feminism etc. She states that according to ecofeminists, "nature is a feminist issue"(4). She gives the example of Chipko movement in North India in 1974, where women led a nonviolent movement of hugging trees to save trees. This shows that "trees and forests are inextricably connected to rural and household economies

governed by women” (5). She observes that in developing countries women are more dependent than men on tree and forest products.

Native writers have always been at the forefront of the struggle to bring attention to the issues that are debilitating minority communities. They confront issues such as hazardous waste disposal, exposure to toxins, pollution, environmental contamination etc. Native lands are made the sites of most environmental destruction. Native reservations are targeted as places for toxic waste dumps, military and nuclear testing etc. Environmental destruction takes place in the native land in the name of resource development. In the essay "Ecofeminism and Greening of Native America", the author Sutherland writes:

After contact with Europeans and Euro Americans the sacred subsistence contract embodied in the women-centered myths was broken, of course. On native lands, unparalleled ecological disaster followed, perhaps first and most horrifyingly in the purposeful slaughter to near extinction of the buffalo people at the end of the 19th century. Since then, Native people and their lands have suffered with a vengeance, through the toxic pollution of land, air and water; through the destruction of forests and watersheds and grazing lands; through the exhaustion of soil and groundwater and the disappearance of fish, animals, birds and the habitat they need for survival. Women and girls have suffered too - from the colonising culture and its patriarchal institutions as well as from their own cultures' adopted misogyny. (129)

Andy Smith is of the opinion that ecofeminist theory should " more seriously grapple with the issues of colonization, particularly the colonization of native lands, in its analysis of oppression" (22).

Native people, especially women, feel the impact of colonisation more than any other form of oppression. The reason why colonisation became the primary issue for native women is that most forms of oppression did not exist in most native culture. According to Sutherland, "In Native North America, as elsewhere, settler colonization has often resulted in a palimpsestic layering of colonial ideology over indigenous life ways. Patriarchal misogyny is painted over Indigenous women-centered or egalitarian systems, and the shelter stain spreads a thin but ugly veneer over Native culture" (146). Prior to colonisation, Indian societies were not male dominated. Indian women were not subordinate to men. As Deane Curtin opines in the essay titled "Women's Knowledge as Expert Knowledge", native women are in search to find their own definitions of power that reflects women's values and women's experiences and she believes, "Patriarchal power has brought us acid rain, global warming, military states and countless cases of private suffering" (114). Women served as spiritual, political and military leaders. Many societies were matrilineal and matrifocal. Violence against women and children was unheard of in native communities. Environmental destruction was not even in their thoughts. As Paula Gunn Allen observes:

During the five hundred years of Anglo-European colonization, the tribes have seen a progressive shift from gynocentric, egalitarian, ritual-based social systems to secularized structures closely initiative of the European patriarchal system. During this time women and gay men along with traditional medicine people, holy people, shamans and ritual leaders have suffered severe loss of status, power and leadership (The Sacred Hoop 260)

With colonisation begins the domination of women and the domination of nature. Allen argues, "subjugating Indian women was critical in our colonizer's effort to subjugate Indian societies as a whole"(quoted in Karren 22). There is a link between the violation of nature and the violation and marginalisation of women. As Curtin observes, "The gradual process of the industrial revolution that cemented Western culture's determination to dominate nature, that to alter the landscape to such a vast extent required a view of the world that justified subduing and conquering nature and all that was associated with it" (80).

The word "ecology" comes from the Greek word '*oikos*' which means home. "Home is the natural world, where all life is interrelated, teeming with diversity and complexities" (Curtin 133). Native people are literally part of the place, which they call as home. As Curtin observes

The message of the first people to the Europeans five hundred years ago was to recognise that human beings have a place in the natural world and that this place, like all of life, is sacred. Native people, if we listen, are still saying this. And now ecofeminists are speaking for all that has been denied this sacred reality, in order that Western civilization may move beyond its isolated and destructive way of being and in so doing not repeating the same old order. (139)

Hogan, an ecofeminist writer

All the four novels written by Hogan show traits of ecofeminism. They deal with the endangering aspects of the earth. Hogan analyses the relationship between man, woman and nature. She could also bring an interconnection between the different forms of oppressions like racism, sexism etc. She believes that the dominant western patriarchal system is responsible for the different kinds of oppression. It is responsible for the degradation of both women and the non-human world.

Hogan's novels create ecological awareness among the readers and her characters are warriors who fight for the preservation of nature. She keeps side by side the traditional concepts of relationship with nature and the solution for the present environmental crisis. She also agrees with the basic tenet of ecofeminism that there is a connection between domination of nature and women. The native characters in her novels are those who speak for

environmental justice and her novels convey the principles of the Environmental Justice Movement.

Legler's Emancipatory Strategies

Gretchen T Legler in her essay titled "Ecofeminist Literary Criticism" considers Patrick Murphy's suggestion for the Emancipatory Strategies for the "re-visioning" of human relationship with the natural world. Some of these are

- (1) "Re-mything" nature as a speaking "bodied" subject.
- (2) Erasing or blurring of boundaries between inner (emotional, psychological, personal) and outer (geographic) landscapes or erasing blurring of self-other (human/non-human, I/thou) distinctions.
- (3) Re-eroticizing human relationships with a "bodied" landscape, as a means of speaking with the land.
- (4) Historicizing and politicising nature and the author as a participant in nature.
- (5) Expressing an ethic of caring friendship or "a loving eye" as a principle for relationship with nature.
- (6) Attempting to unseat vision or "mind" knowledge, from a privileged position as a way of knowing, or positing the notion that "bodies" know.
- (7) Affirming the value of partial views and perspectives, the importance of bio-regions, and the locatedness of human subjects. (Legler 230-231)

Nature is conceived of more than "inert matter". It is given the metaphorical status as 'speaking', 'feeling' and 'living subject'. The writers also reimagine nature through erotic relationship between a human female

speaker and the landscape. Nature is a nonfixed, bodied subject that humans may "know" in multiple ways. Hogan integrates indigenous - feminist and ecofeminist "Emancipatory Strategies" to re-myth, re-embody, historicize, and politicize nature as a "speaking, bodied subject". The analysis of the four novels written by Hogan shows the different emancipatory strategies used by her to re-imagine the relationship between human and nonhuman life and she gives "a whole range of alternative stories about landscape and natural world" (Legler 229)

Redefining nature in *Solar Storms*

The novels written by Linda Hogan manifest the indispensable connection between the landscape and the living beings inhabiting it. She believes in the inherent connection between the human and non-human beings and its influence on one's sense of self. *Solar Storms* is a novel which is about a girl's search to find out her roots. Angela, the young protagonist in the novel is a character who is dislocated from her natural and cultural space and she comes back in search of her roots. She is in a struggle for her identity formation, which is in a state of conflict because of her ties to native culture and the impact of dominant culture.

Hogan, while depicting the struggles of the natives for their survival, writes about the destruction done to the native culture and to the non-human biosphere. The journey of the women who belong to different age groups in

search of their roots reveals the destruction done to the native land. Angela realises the imbalance in the relationship between human and non-human beings, which is an after effect of white intrusion to native culture. She also connects this to the broken family relationships. Angela, in the novel, fights for the legal rights of the tribal people. She joins the fight for the preservation of tribal lands together with Bush. Hogan gives importance to the theme of reconnecting native people with their land. Most of these characters are those who are dislocated due to different reasons like colonisation, break in family relationships or due to enlistment as soldiers in the war. Hogan brings back such characters and writes about their reconciliation with land, especially women characters. In the novel, Angela is reinitiated to a world from where she gets the knowledge about the harmonious balance between the human and non-human beings. As the novel progresses, Hogan writes about how Angela comes to know about the injustices done to the tribal people and their lands.

Angela realises the broken pact between the human world and the world of nature. She thinks:

It was the North country, the place where water was broken apart by land, land split open by water so that the maps showed places both bound and, if you knew the way, boundless. The elders said it was where land and water had joined together in an ancient pact, now broken. (21)

Hogan tries to retrace this pact through her connection with her ancestors and the tribal land, which is clear in the words of Angela. "Between us, there had once been a bond, something like the ancient pact land had made with water, or the agreement humans once made with animals. But like those bonds, this bond, too, lay unbroken" (22). Through this Hogan also aims to bring a change in the attitude of the present generation towards nature. Hogan maintains a parallel structure in the novel by juxtaposing the human bond of generations and human-animal-land pact. When Angela is taken to the foster home, she loses the bond with her land and her ancestors. After coming back to the ancestral land, she is able to find the similarities between the destruction of the lands and the destruction of her family. She learns that there is a connection between white man's intrusion and her family history. Angela's grandmother is Loretta. She has the smell of cyanide which is her identity of the Elk Islander. She eats the poisoned carcasses "left out for wolves" (38) by the white settlers as bait. Her madness and violence are related to this act of the colonisers, which is passed on to her daughter Henrietta, Angela's mother. Angela's scar on her face is symbolic of violence transferred through generations.

Schultermandl in the essay, "Fighting for the Mother/Land" says, "It is not so much through their return to a pristine land within their tribal territories but rather through their activism for the preservation of tribal lands that the characters in Hogan's fiction reach a sense of completion to their identity

quests" (69). Hogan through her characters is in a fight for the conservation of bio-regions. In the novel Hogan writes about the seventeen year old Angela's reinitiation to the world of her ancestors, where she witnesses a harmonious balance between the human and non-human world. Angela too becomes part of the tribe's struggle for survival. Her connection with her ancestors helps her to attain maturity to understand the cultural legacy of her people. The novel conveys the trauma faced by the individuals and the community. Angela's biological grandmother Loretta is a victim of the destruction of her people and their land by the settlers. She is physically and sexually abused by the White men. Angela is abused and abandoned by the mother. After years Angela comes back in search of her homeland, ancestors and also her mother. She learns from the elders the reason for Hannah's violence. The italicised portions in the novel narrated by Agnes, Bush and Dora Rouge reveal the past of the tribal people, especially that of Hannah and Agnes. Hogan uses multiple narrators to reveal the trauma and suffering of the people and the land. The hidden history of the land and people is brought out through these different narrators and all these women characters join together in the act of resistance and healing of the people and of the land. The multiple narration reveals the colonial exploitation of land in the form of deforestation, mining, building of dams etc. Angela learns from them that, "our beginnings were intricately bound up in the history of the land" (96). She understands that the smell of cyanide, scar on face etc. show that their history resides in their body, "deeper

than skin...blood deep.... history deep" (40). Hogan makes a comparison between the wound on Hannah's body with the wounds of the land which is "stripped and torn" with resources "taken, looted, mined"(219).

Hogan's stories are also an exploration of maps. Stories and maps were created by the colonial masters to legitimate their rule of the colonised. The native lands were declared as barren and these lands were taken over by the colonial masters. The words of Angela reveal this:

Dams were already going in. The caribou and geese were affected, as well as the healing plants the people needed. These men's people, my own people, too had lived there forever, for more than ten thousand years, and had been sustained by these lands that were now being called empty and useless. If the dam project continued, the lives of the people who lived there would cease to be, a way of life would end in yet another act of displacement and betrayal (58)

The plot of the novel *Solar Storms* revolves around the maps and stories related to James Bay Project. Hogan writes about how people were displaced from the "lands they'd lived on since before European time was invented" (225). The Cree people were relocated and the project also contaminated water bodies around and Hogan writes, "there would be no fishing camp because the fish were contaminated from the damming of water" (274). Angela also thinks about how the European colonisation dehumanised the indigenous people and

she says about the legacy left by the Europeans, "The legacy had been the removal of spirit from everything, from animals, trees, fish hooks, and hammers, all things the Indians had as allies" (181). According to Henri Lefebvre the dams slicing through the native space is an example for the 'dominant space'. The native lands are appropriated by the colonisers to meet their needs, which kills the spirit of the natives and the land. They make the native lands 'appropriated' and 'dominant'.

In the novel Hogan recreates the place called "Place of Sleepers", the place which witnessed the devastating effect of dam construction, which is recorded in the memory of Dora Rouge, the great grandmother of Agnes. She says how the rivers stopped their stories of the land after the flood which was the result of the construction of a dam. All incidents that happened during this time was as clear as day light in the memory of Dora Rouge as she remembers:

This was just the beginning of what we were to encounter. With more than one dam being built, much land was now submerged. An entire river to the north had been flooded and drowned. Other places, once filled with water, were dry. Farther on, there were larger vistas and missing islands. Dora Rouge said the mouths of rivers had stopped spilling their stories to the bays and seas beyond them. New waters had come to drown the old. Other rivers had dwindled to mudflats. (205)

She tells Agnes the resistance shown by the people who lived by natural cycles without accepting light. “The Sleepers, as the people who lived there were called, refused to pay for what could have been free, refused light on principal alone. All light, even oil light, or that generated by gas, was abolished. They chose, instead, to live by natural cycles. It was a small act of resistance, but the people were healthier for it.” (204).

Hogan's maps are "dream maps", which the characters rely on to find routes, medicine plants, food, water etc. These dream maps show the relationship between the human beings and the landscape. Through dream maps Hogan challenges the colonial maps which depicted the indigenous lands as 'useless' lands. Her dream maps are part of her strategy to preserve indigenous knowledge. As Angela says in *Solar Storms*:

But there was a place inside the human that spoke with the land, that entered dreaming, in the way that people in the north found directions in their dreams. They dreamed charts of land and currents of water. They dreamed where food animals lived. These dreams they called hunger maps and when they followed those maps, they found their prey. It was the language animals and humans had in common (170).

The natives with their dream maps become the ‘subjects of representational space’, the spatial concept introduced by Henri Lefebvre. The

land becomes the “lived space” for the natives who use their memories and dream maps.

Agnes feels an attachment towards the bear coat she wears. As Angela observes, “without coat Agnes seemed to be without skin.....she tried to summon the bear in new ways, singing bear songs, doing a hidden dance she called bear walking, talking to the bear with her eyes closed tight and reverent” (180). In the article titled ““We need New Stories”: Trauma, Storytelling, and the Mapping of Environmental Injustice in Linda Hogan's *Solar Storms*”, the author says about the insert narratives in *Solar Storms* as “multi-vocal (incorporating voices of humans, non-humans, and the land), multitemporal (connecting past, present, and future contexts), and multiscalar (linking the personal, communal, and global)”(19). Hogan creates a multi-vocal, multi-temporal and multi-scalar world in *Solar Storms*.

Matrilineage is the gynocratic principle of resistance against patriarchal domination in Hogan's novels. *Solar Storms* describes the canoe journey of women in search of their roots. This also shows their bond with animals, plants and other elements of nature. Hogan's novels are dominated by female characters. The bond between these characters, Hogan thinks, is essential for the preservation of the culture. Angela's words about Dora Rouge makes this clear. “a root and we were like a tree family, aspens or birch, connected to one another underground, the older trees feeding the young, sending off shoots, growing” (48). The mother-daughter relationship of Hannah and Angela goes

beyond the patriarchal norms of Euro-American culture. Angela is able to look at her mother beyond the ideals set by the Western patriarchal society. Angela takes care of her half-sister Aurora and she takes up the responsibility of continuing the matriarchal lineage of her tribe. As Schultermandl says, "Aurora embodies tribe's future. In fact, Aurora's tribal(nick) name is "our future", the same nick name Dora Rouge used to call Angel by" (80). Angela's participation in the fight against the hydroelectric dam project is Hogan's concern for the preservation of the biosphere and plea for environmental justice. Angel reveals the injustices against Native Americans. This also shows the connection between the exploitation by the White men and the sufferings of her people like Hannah and Loretta. The environmental justice movement "opposes the destructive operations of multinational corporation" (Warren 43). The characters in Hogan's novels are those who demand environmental justice.

The people at Adam's Rib believed everything was alive. "Even the shadows light threw down had meaning, had stories and depth. They fell across the land, and they were filled with whatever had walked there, animal or man, and with the birds that flew above" (SS 81). They are the people who talked to the land and animals. Angela thinks about the ancestors as people who "could talk with spirits, could hear land speak and animals..... they dream the location of their prey and find it" (189). As Legler observes, the writers use Emancipatory Strategies to re-imagine land and its connection with the

people. Re-mything nature as a speaking bodied subject is one such strategy used by the writers. In the novel *Solar Storms*, characters are in conversation with the nature and its elements. As Bush says, “we were articulate in the languages of land, water, animal, even in harder languages of one another” (SS 193). They were also the characters who could understand the language, emotions and feelings of nature. Bush is worried to see the change in the course of rivers. “This can’t be Se Nay” (192) says Bush about the river. “The Se Nay yelled out in a voice so loud, nothing could be heard above it.” “It’s angry” (192), says Dora Rouge. In the canoe journey Angela forgets about the ‘other world’ of school and family and she says “what mattered simply and powerfully, was knowing the current of water and living in the body where land spoke to what a woman must do to survive” (204). They behave in a gentle way to the plants and animals maintaining the ethic of care and love to all beings in nature. “We were careful, timid even, touching a plant lightly, speaking with it, Tulik singing, because each plant had its own song” (260), says Angela. They are the people who wished to merge with nature, which is clear in the words of Agnes. “It was what all the old people longed for again, the time when people could merge with a cloud and help it rain, could become trees, one with bark, root and leaf” (203). The novel conveys the basic principle of the Environmental Justice Movement which affirms the interdependence of all species.

Hogan writes about how the female characters experience a unique relationship with nature. As Legler suggests "another way of articulating "postmodern pastoral" is by imaging nature not only as a speaking subject, but also as a desiring subject" (232). Hogan's description of the attachment of female characters to the land sometimes reveals a kind of erotic relationship. Angela says, "the plants and I joined each other. They entangled me in their stems and vines and it was a beautiful entanglement" (171). Angel feels a sense of timelessness while traveling through the rivers and lakes and she experiences a "spell of wilderness, close to what no one had ever been able to call by name. Everything merged and united"(177).

Hogan believes in the interconnectedness of all living beings. As she says, "We're connected to everything, so we have to be careful about everything we do and the effects on the future. What happens to the land-what we do to the land-affects us" (Harrison 14). Hogan's characters always show their love and respect to animals. As Angela says about Bush in the novel, "whenever Bush talked about the animals, she took on their ways of moving. She became bright. I think she preferred them to people. I think she had the brilliant soul of an animal, that she lived somewhere between the human world and theirs" (95). The natives also know how to behave towards the non-human beings which is clear in the words of Bush when she says, "There are proper ways of approaching animals and fish.... just as there are proper ways to approach a woman" (84). Hogan stresses the idea of mutual respect and

reverence shown by the native characters towards nature and its beings. Agnes wants to give her body to wolves and hair to birds to make nests after her death. This makes Angela call the wolves as grandmother and she says, "After that, on the chance that she had been eaten by wolves, I called every wolf I saw Grandmother" (216). The natives maintain a close relationship with the non human beings. They treat them as one among them and this gives them the sense of reciprocity and mutual respect in human-nonhuman relationship.

Hogan's characters fight for the land, which is also their fight for survival. The novels are based on real events with fictional characters and places. In *Solar Storms*, the natives of the Fat Eaters land fight against the BEEVCO company's hydro-electric power project, which Hogan based on the real James Bay Hydro-Quebec project. This project turns out to be a threat to the life of the native people, animals and plants. The James Bay hydroelectric project is an initiative of Hydro-Quebec Company which expanded its territory to the lands of indigenous people during 1970's and 1980's. The Cree and Inuit population are the affected lot. The protest from the natives delayed the second stage of the project. Agnes, Bush and Angela are the fictional characters who become a part of the protest. Angela learnt from her people, how "[a]nimals in the path of it were killed, people's lives displaced, plants and lives gone forever to make way" (103). Angela after seeing the flooded land of her ancestors says to herself, "It was against the will of the land, I knew, to turn rivers into lakes, lakes into dry land, to send rivers along new paths. I hoped

the earth would one day forgive this breach of faith; the broken agreements humans had with it"(330). Hogan conveys the violation of environmental justice in the native land. The characters in the novels like Bush, Agnes and Dora Rouge demand environmental justice. The right to be free from ecological destruction is one of the principles of the Environmental Justice Movement.

Dora Rouge, the great grandmother in the novel, wishes to go home and die in the homeland. But she realises that the place changed a lot after the White settlement. Angel observes "the despair visible on her face" (225). Dora Rouge's eyes searched for "something familiar, but it was not there" (225). Angela explains the loss of Dora Rouge and her people:

Dora Rouge had gone home to die in a place that existed in her mind as one thing; in reality it was something altogether different. The animals were no longer there, nor were people or clans, the landmarks." (225)

Angela also observes that the devastation that fell on the land also destroyed the spirit of the people. "Most were too broken to fight the building of the dams, moving of waters" (226). She describes how the destruction of the land affected the people in the Fat-Eaters land:

The young children drank alcohol and sniffed glue and paint. They staggered about and lay down on streets. Some of them had children of their own, infants who were left untouched, untended by their child-

parents. Sometimes they were given beer when they cried. It was the only medicine left for all that pain. Even the healing plants had been destroyed. Those without alcohol were even worse off, and the people left without end, and tried to cut and burn their own bodies (226).

Thus, by reimagining land and people in the novel, Hogan succeeded in her protest against the environmental injustices. The women characters in the novel unite together in their activism and they become Hogan's spokespersons for the protection of the environment and through them Hogan asks her readers to join the protest against the injustices to the environment.

Human-nature relationship in *Mean Spirit*

Oklahoma, which is the setting of *Mean Spirit*, is also the birth place of Linda Hogan. She writes about Oklahoma, "It was not my birthplace, but it was my home, the place of my heart, my inner world, the place where I lived before, I was born"(Woman 116). The novel presents the exploitation and oppression experienced by the natives who belonged to the Osage tribe in a fictional place called Watona. Hogan's *Mean Spirit* is also a novel which explores the relationship between the human and the non-human world. Oil discovered in the land allotments of the natives became a threat to the life of the natives. The Dawes Act which offered lands to natives appeared as a "generous" act at first. But the natives were "tricked" by this act as "numerous tracts of unclaimed land became the open property for white settlers" (8). The

natives including Grace Blanket got the “barren land” (8). But when oil was discovered “the barren land” became “the Baron land” (8). The novel revolves around the discovery of oil land and murders related to this discovery. The land as well as the natives were exploited by the greedy white men who came in search of oil and wealth. The novel begins with the murder of Grace Blanket by the Oil man John Hale and progresses in the form of a murder mystery, but it also reveals the differences between the native and the White world views and the two different approaches towards nature and non-human beings. The White men’s exploitation of both women and nature is depicted in the novel. Native women are forced to marry white men and they are mysteriously murdered, which later reveals as the planned effort of white oil men to get the right of oil lands. The “marriages with Indian women benefitted white men financially” (34). The women are “mere business investments” (34). The native women are “paychecks” (191) for the whitemen who marry them. The marriages break frequently. The married women become the victims of greedy white men. Nola Blanket’s marriage also turned out to be a fragile one like her fragile glass house. For natives, oil became the “black blood” of the “broken earth” (229). It brings the feeling of pain and fear among the natives. The full-blooded Indians are denied half their royalty money. If the natives raise any question they are brutally beaten down. The novel *Mean Spirit* is based on the real Oklahoma Oil Boom of the 1920's set in the fictional space of Watona. About seventeen murders occur in the small

place of Watona. The discovery of oil in the native land, which is the “dark wealth of the land” became a threat to the life of the natives. The character Belle argues to Moses to leave the territory by saying “We’re in danger here” (241). Stacey Redhawk, a native Indian comes for the investigation of murder series related to the discovery of oil in the native land. The native land becomes the site of exploitation by the white ranchers and businessmen. The white law was also against the natives which is questioned by Belle Graycloud, “Why is it that so many crimes are backed up by your laws?” (305)

Hogan brings in the historical Trail of Tears through the character Belle Graycloud and her memory of ancestors. Belle’s grandmother came to Oklahoma over the trail of Tears. “They were the beaten and lost, forced to give up everything that had been their lives” (210). But they survived. The will power and determination of the ancestors become the guiding spirit for the younger generation of Lettie Graycloud. In the midst of danger to life she thinks, “We have to continue” (210). The Indians disappear from the town because of the threat to their life. Benoit, a character, understands the reason for the “invisible Indians”. They go back to the “heart of their lives, back into the hills and back to the older ways” (211). Hogan “historicize and politicize land” and land rights in the novel through the character Belle Graycloud who stands like a rock in front of the white men who come in search of her land. She says, “It’s my land..... I think you should leave now” (212). The same angry looking Belle Graycloud can be seen in front of the Sorrow Cave. “She

looked down at the men, “No one enters this cave”. She pointed a pistol at the men and fixed her face to show that she meant business” (278). She stands firm to protect the lives of bats, “the beautiful creatures hated by those who lived in the world of light” (279). She wants to protect the “double world of bats” (279). Hogan herself is a participant in the activist movement of protecting the life of birds and animals. As an activist she opposes the exploitation of nature, animals and birds.

By giving a different idea of bats and snakes, "Hogan strikes to break down the human/nature dichotomy and heal the alienation between humans and the natural world that has led to the environmental degradation"(Dreese 9). She is of the opinion that Western religion and philosophies are at the core of human-nature alienation. The ethic of love and care to nature, according to Legler, is an emancipatory strategy by the writers to maintain human-nature relationship. The characters in the novel show this ethic of care and love to nature. Belle Graycloud says “I’m sick and tired of oil drillers. They burn the poor birds right out of the sky” (76). She is tired of the destruction done to the land and the birds by the oil drillers. She has the role of protector of birds and animals. In Watona, a war has been declared on bats after the death of a girl. The White men mistakenly believe that rabies spread from bats and kill them. Belle protects the bats in Sorrow Cave from the boys who come to kill them by pointing her gun towards them. “She looked like a mountain” (279) while protecting the “double worlds of the bats” (279) in the Sorrow Cave.

Belle becomes happy to see the bees coming back to her garden. “Belle loved them. She understood them” (365), says Hogan. The bees were also like the natives who “wanted to live and continue” (365). Belle’s care for the cornfield is mentioned in the novel. “A cornfield was the very heart of life and Belle nursed her corn. She knew it needed more than water, light and food; it needed the care of a woman” (225).

Michael Horse is another character in the novel who gives his care and love for the animals and birds. He is in “quest for bats” (239) and studies the language of bats and communicates with them. He feeds the ants and crows to protect the corn, which is a native way of life. “We also feed the crows.... That’s why the corn is still alive and no blackbirds are eating it” (272). Horse writes a letter to the President mentioning the injustices done by the white world to the natives and nature and the need for a law to protect the lives of animals. He writes down what Moses dictated. The letter goes like this. “The eagles are our brothers. Their loss hurts us. The bear is no longer with us, nor is the wolf. And it goes without my saying that you know how the buffalo were massacred” (117). Horse adds the missing things in the European Bible. Horse echoes the principles of Deep Ecology. According to Dreese, “Deep Ecology challenges the hierarchy that has polarized humans and nature and advocates a bio-centric perspective, which acknowledges the mutually reciprocal relationship required for a sustainable ecosystem” (5). It also argues that “on earth from humans to ecosystems to soil microbes possess equal

intrinsic value” (quoted in Dreese 6). Horse’s words resonate the views of Deep Ecology and Gaia theory, which views earth as “a conscious living organism” (Dreese 6). Horse writes in his diary that “life resides in all things, even the motionless stones. Take care of the insects for they have their place, and the plants and trees for they feed the people...Treat all people in creation with respect; all is sacred” (361). Horse believes that a time will come when everyone will return and respect the earth. The native Indians believe in this respect and reverence shown to all elements in nature. Deep Ecology views environmental exploitation as “symptomatic of a much deeper nature/human relational breakdown” (Dreese 6).

The novel describes the fear that occupied the lives of natives after the discovery of oil under their land. The lands allotted to them were barren and useless until oil was discovered. The map of the geologist marking oil pools on their land became a threat to the natives. They moved stones “to cover up the source of the oil seep” (229) as they don’t want to be around “the broken earth’s black blood and its pain” (229). In Joe Billy’s words, the white men are “waging a war with earth” (14). The forests and cornfields are burned by the oil ranchers. The “dark wealth” of the native land destroyed the ecosystem. The river bank became “black from oil seepages” (274). The oil drums in stagnant pools polluted the places and insects thrived in these places. The trees were killed by bagworms. The fields were burned black. The remaining fields were overgrazed by the hungry cattle of White men. The description of Tar

Town gives a miserable picture of men and women affected with diseases like small pox, they were “broken men and destroyed women who had once been singers and kind mothers” (275).

The spirits who appear in her novels “represent Hogan's idea of terrestrial intelligence” (Dreese 9). She believes that there is a need to transcend the idea of God in heaven and earth as the place of sin. Hogan believes in the communication between human and non-human beings. Nature for her is a “bodied, speaking “subject. Lila Blanket in the novel is a river prophet. She listens to the voice of water. She is an interpreter of the river’s story to her people. is in one such conversation that the Blue River told Lila that the White world is going to infringe on the life of the peaceful Indian people. “A river never lied. Unlike humans, it had no need to distort the truth and she heard the river’s voice unfolding like its water across the earth” (5). She also knows that a dam is going to be built on the mouth of the Blue River and Hogan writes, “The water must have told Lila this” (6). Belle Graycloud is another character in the novel who understands the language of animals and birds. “She spoke to her chickens in the same affectionate tone as she used when speaking to her girls and to the corn” (211). The characters in Hogan’s novels maintain the ethic of care and love towards the elements of nature. The watchers in the novel know the language of owls. “The screech owls told us” says one of the watchers about Nola’s missing. Nola is another young character in the novel who listens to the voice of water and rivers like her

grandmother Lila Blanket. “She thought she heard the voice of water, a voice like a river” (354). Stacey Redhawk is guided by the sacred stone which he wears in his armpit. This stone directed his thoughts. The stone “spoke to him, to his body” (249). Nature is a “bodied speaking subject” in Hogan’s novels and it is her strategy of rewriting human-nature relationship which will free nature from the patriarchal notions.

Hogan’s description of nature- human relationship sometimes are deep and erotic and it is also a way of reimagining nature-human relationship. Belle Graycloud is a character who sees earth as her “market place”. She sleeps in her herb garden in the midst of plants creepers and hen, which is an example for the blurring and erasure of boundaries of human-nature life. Hogan shows Belle different from other characters in the novel who prefer to sleep inside the “oven-hot walls of their house” (4). Hogan begins the novel *Mean Spirit* by describing the world as a “silent bed chamber” (3). The description goes like this, “Near the marshland, tents of gauzy mosquito netting sloped down over the bony shoulders and hips of dreamers. A hand hung over the edge of a bed, fingers reaching down toward blue grass that grew upward in fields. Given half a chance, the vines and leaves would have crept up the beds and overgrown the sleeping bodies of people” (3). “Re-eroticizing human relationship with a “bodied landscape” (Legler 230) is also a means of speaking with the land. Belle is the one who feels the land. When she was in the Sorrow Cave she slept on the ground of the cave. Hogan describes how she

felt the land when she slept. “She slept on the ground of the cave that night, feeling the land, feeling it move up through her” (344)

There are instances in the novel which explains the erasure of boundaries of human/non-human distinctions. Father Dunne, the hog priest in the novel says about his merging with the snake. He says, “I tried to think like a snake and see things from its point of view, and in the effort, I merged with the snake” (262). The bats in the Sorrow Cave are according to Belle “living in the borderlands between worlds” (344). Hogan dismantles the negative image of bats which is a western construct and considers the spiritual significance of bats as “they exist in a liminal state between worlds and therefore act as guardians of the passage into a higher spiritual state” (Dreese 74). The characters maintain a feeling of brotherhood with the animals and birds in nature. “The eagles are our brothers” (MS 117), writes Moses in his letter to the President. They feel with the animals and they care for them as their own children.

Hogan gives importance to visions and voices of spirits as the way of knowing. According to Legler, there are multiple ways of knowing nature other than through the mind. Hogan’s ceremony of Sing is performed to heal the natives as well as “the injured earth that had been wounded and bruised by the oil boom” (213). Through the ceremony the characters get visions and voices. They get the clues to the deaths that happened in their place. Lettie listens to the voice of spirit and she acts accordingly to find out the person

behind the death of Benoit. Like that Stacey Red Hawk goes in search of a vision to find a cure. There are multiple ways of knowing and the characters get the “lived experience” through these visions.

Reimagining nature in *Power*

The novel *Power* revolves around the connection between the endangered Florida panther and the mythical cat called Sisa. The novel *Power* considers the panther as the ancestor of Taiga people. Ama says, “Sisa is our name for the cat, the Florida panther. The Taiga names. Sisa was the first person to enter this world. It came here long before us”(15). The panther is described here as the originator of life. Hogan dismantles the western biblical stories of creation by making panther, the creator of Taiga people. She considers the panther as her ally, which gives her the power. She believes that “an animal was born when we were born, that it is our one ally in this life. It lent us its power when we needed it” (16).

The fate of the panther reveals the effect of colonialism. Only a few panthers remain. Others are sick or killed by cars running over them, which is the result of their territory crossed by roads and highways. The roads and highways “slicing through” the native land is the example of “dominant space” according to Lefebvre. These roads and highways destroyed the life of natives and animals.

Ama kills the panther for its survival. She believes in the myth of the panther woman. Omishto believes that Ama identified herself as the panther woman. The story is about how a dying panther asked a woman to kill it during a time of sickness brought by the white world. Ama sacrifices the panther with a belief that, if properly done "all animals would come back and there would be wholeness again" (111). The body of the panther speaks for the material effects of colonialism. The only thing that Ama requests Omishto not to reveal is the condition of the panther before its death. While facing the interrogation in the tribal court, Omishto understands the reason for such a request from Ama. The panther is important for the old people. "They are connected to it, intricately, intimately" (166). They learnt from the panther how to move along water silently and that is how they survived the invaders. If Omishto reveals the fact that the cat was hungry, she believes, "it would cut their world in half. It would break their hearts and lives. It would take away everything that they have left in this world, it was so poor" (167). If Ama gave the cat to the old people, Omishto thinks, it would be like "giving them sickness and death"(166). The sight of the panther, "a thing with the ragged, flea-bitten coat and broken teeth" (166) is one that breaks the heart of those who see it. This justified the act of Ama, because "even sick, the cat was still sacred" (166). Omishto could see the similarity between the panther's sick body, that of Ama and also of the land as she says, "all three of us here. We are diminished and endangered" (69). Hogan as an ecofeminist writer sees the

relationship between the oppression of women and that of nature. In the novel, she intricately weaves the material and spiritual; myth and science; nature and culture and she blurs the boundaries which is an important concern of Ecofeminism. Ama is in love with the land. As Omishto observes:

There are always clouds here, snake-like some days, full on others. This, the place where they are born is Ama's love, this cloudy place with its thick trees and swamps, oak islands, mosquitoes, snakes and waters. It's my love too, this place of million year old rivers and sloughs and jagged limestone, and I'm just barely getting to know it, learning the land from Ama (8).

Janie Soto who limps in the wooden leg is an embodiment of love to animals, who offers her leg for the lives of animals.

Remything land and nature as a bodied speaking subject is a strategy by the writers to reimagine nature-land relationship. Ama understands the language of animals. She talks to the panther. Omishto remembers how just before killing the panther, Ama introduced Omishto to the panther. Omishto also listens to the voices in nature. She says how one can hear from the trees "the bird that talks like an old woman" (45). The Taiga people also believe in the power of wind which they named as Oni. "Oni has a woman's voice" (178), says Omishto. Like the Blue River in *Mean Spirit* which gives warning

to Lila Blanket about the white encroachment, in the novel *Power* it is the wind who told them how to “glide past the Europeans, invisible and silent” (179).

The Environmental Justice Movement demands “the cessation of the production of all toxins and hazardous wastes” (Warren 43). Hogan’s descriptions of places and lands makes the readers aware of the exploitation and devastation of the land by the white settlers who came in search of resources. Omishto thinks about a spring, which Spanish people called as the Spring of immortality, but “now it's polluted like all this land and you can't even drink a cupful of that thin trickle of bad water” (5). The history of the destruction of the tribal people and their land is revealed in the words of the characters in the novel:

But beneath all this, down below us, lives the bones and teeth of sabertooths and mastodons, from before there was swamp. Like us, they are down at the bottom of God's sky, only we're still surviving what history has laid down us and not yet covered up. Just barely though, we just barely survived the tide of history, and even at that, sometimes I look at myself or the other Taiga people and I think maybe the only things that remain of us, just like with the mastodons and sabertooth cats, are bones and teeth. We barely have a thing, a bit of land, a few stories and the old people that live up above the Kili Swamp. (6)

Hogan also remembers the opening of Lake Okeechobee, which resulted in the rise of water level and drowned all fawns. Hogan writes, "The wardens had to kill all the starving deer that were standing up to their necks in water, and it broke my heart to see the little deer with their white undersides lying along the high roads in a line, counted out and numbered as if they were nothing more than rocks or coins" (27). These words of Omishto tell the readers Hogan's reaction towards the insensitivity of dealing with animal life. Omishto thinks that it is the "farming and sugarcane that were killing the deer" (27). Hogan protests the unscientific way of farming for profit. She shows the difference between Omishto, who is inclined to the tribal ways of life and her mother, who is forced to live the western ways of life "She (mother) thinks it's the small price you pay for progress. I (Omishto) think it's the way to kill a world. That's how different we are from each other" (27). Even though the white court as well as tribal court consider the killing of panther, an endangered species, as a serious crime, Omishto thinks that there is something more serious than the crime committed by Ama. She believes those who came with cattle and sugarcane are the "true violators" (114). She wanted to say openly in the court that "sugarcane and cattle and white houses with red roofs had killed the land and the panther people" (115) and she considers it as "the beginning of the crime and that their makers remain unjudged and untried" (114).

The White court sets free Ama without any punishment as there is no valid evidence against her, whereas the tribal court punished Ama for killing the panther by banishing her. Omishto says the word for banishment and kill is the same in their language. "In the traditional language banishment is equal to death" (172) says Omishto. The two court verdicts explain the seriousness shown by the different groups of people towards the same crime. Another instance of the strict action taken by the tribal court is the pronouncement of the death sentence on Abraham Swallow who used to "beat his wife and his children in the past, and killed does out of season" (15).

Hogan's characters maintain a unique relationship with nature. Sometimes nature and its elements are presented as "desiring subject" in Hogan's novel. Ama's relationship with the panther is sometimes given romantic dimensions when Omishto describes, "sometimes at night she looks out in the darkness and I believe it's true as she says; they exchange glances, see into each other's eyes" (16). She is the one who "keeps up relations" (17) with nature and the spirit world. Like Ama, Omishto also develops a kind of love for nature as she says, "my skin loves the wet air" (27).

Knowing nature other than through the mind is another strategy in "postmodern pastoral" according to Legler. Hogan also conveys this idea of multiple ways of knowing. Hogan's idea of terrestrial intelligence is experienced by her characters in the novel. Ama is a character who learnt the skill "to live with the world and not against it" (47) and hence she has mastered

certain skills to live in the world. Ama keeps an eye on the tracks of the deer. “From tracks she can tell anything. She can read the tracks of all animals. She “hears the animals, smells them.... she has a different intelligence than the rest of us” (165, 133). Ama also “senses the land” (53), whereas Omishto loses that sense as a result of her western education. It is from Ama that Omishto learnt about the land. Omishto is the one who watches and she also feels that she is being watched by some invisible powers in nature. She believes that the trees and birds know what people do. “It knows us. It watches us. The animals have eyes that see us. The birds, the trees, everything knows what we do.” (59)

Hogan breaks the man-nature dichotomies by removing all the negative connotations associated with certain beings of nature. Omishto is afraid of snakes, but Ama says they are “important creatures to have so many natural, god given weapons and people ought to leave them alone”(23). Omishto finds a good companion in Ama. She feels relieved, the time she spends with Ama. It is an escape for Omishto from "the cold eyes" of her step-father Herm and she says, "Herm is one part why I stay with Ama so much"(18). She even stopped to dream after her mother married Herm. It is from this house of insecurity that she comes to the house of Ama which provides her safety and security. She prefers to be with Ama and enjoys the silence of Ama's house. "It's full silence and I like sitting with it and it's a relief from the chattiness of

my sister and mom" (19). Omishto learns the old ways from Ama. She learns "how to survive and be friends with this land"(19).

The time before colonisation is remembered as a life of balance between the indigenous people and the natural environment. But those who invaded the land, exploited the land and the people. They promoted the ideas of progress and development and constructed roads and highways ignoring the lives of natives, animals and plants in the sacred lands. The indigenous people were denied their land and sources of water were polluted. "The people are sicker than in the past and the other doctors can't help them. Mostly it is the chemicals, the same ones that have poisoned all the fish"(140) says Ama. Omishto says about how the new crops intended for profit making destroyed the ecosystem. "You can't eat the fish because now the water's poison with the runoff of the farmers and cane growers"(19). As Andy Smith in the essay "Ecofeminism through an Anticolonial Framework" opines native lands became the sites of environmental destruction.

Ecofeminism believes in the interconnectedness of all living things. Hogan gives life even to the non-living things like water and wind. She says, "The wind is a living force. We Taiga call the wind Oni. It enters us all at birth and stays with us all through life. It connects us to every other creature"(28). The wind Oni is considered as the binding force which connects all living beings. The description of the hurricane which begins the novel shows the erasure of boundaries between the human world and the world of

nature. Omishto feels, "there are no edges, no borders between the elements, because everything is water, silver and glassy" (46). While shutting down the windows and doors of Ama's fragile house, snakes enter her house to escape from drowning. But Ama thinks, "they need shelter"(32) and she believes in the words of the elders Janie Soto and Annie Hide that "snakes are signs of God"(39). Omishto is reminded of the things that she learned from the Christian preacher. "The preacher thinks differently from the Taiga way of thinking. He thinks a snake is a devil. The old ones think it is a god. He believes in angels, children with wings in the sky, but he doesn't believe in what 's on earth... he says it's all an illusion, this life on earth, a dream, a miserable place we will one day escape into the golden streets of heaven"(40). Dreese is of the opinion that Hogan, "deconstructs the association of snakes with Satan as the force that tempts Eve out of her virtue and redefined the serpent as a symbol of wholeness and regenerative life" ("Terrestrial" 8). Omishto comes to the conclusion that "Believing and knowing are two lands distant from each other" (40).

According to Omishto, Ama is "wild as the land" (21). She is a woman who "keeps up relations" (17) with nature and the spirit world. She welcomes all creatures to her house. Omishto also recognises her house as the place of healing. "The church is saving Mama; the old ways are saving the people at Kili. Ama is saving the world. But I am saving myself being here" (224). is

the place of salvation for Omishto. She realizes that Ama "doesn't fit Mama's idea of what a woman should be" (9).

Ama, after the storm, is inside her house as if "she is nailed there, crucified" (37). Hogan brings in an indirect connection between Ama and Jesus Christ who sacrificed his life for the sake of the sins committed by human beings. This image of Ama gives an indication of how she is going to sacrifice her life for the sake of animals and cruelty done to them by human beings. Hogan tries to connect the story of Ama with that of Jesus Christ and such an image addresses both her native and non-native readers.

Ama kills the panther and she cries looking at the panther. Hogan compares the panther to that of Ama and also to Omishto. Omishto observes:

Ama cries just to look at it. I know why she cries. Because once they were beautiful and large and powerful. Now it is just like her, like the woman who wears boy's old shoes because she's poor and they are cheaper, and it is also like me trying so hard to stay out of Herman's way, trying to think what kind of life I'll ever have, and it is like cut-up land, too, and I see that this is what has become of us, all three of us here. We are diminished and endangered (69).

Hogan here equates the panther to the native women and to the native land. Omishto, not able to understand the intention of Ama, is quite surprised to see the ceremonial burial offered for the panther. Ama "followed the old

traditions of caring for the hunted cat, the prey, of giving it the proper respect. She even offered it pollen and corn, so it's soul could eat before it left" (70)

The trial in the white court makes Omishto realise the difference in the treatment of a native woman and white. Omishto feels the difference of being a dark woman when she says, "I can't see why anyone would leave her in jail except that she's a dark woman and they find her strange. If it were a man who shot a cat, a white man, he'd be free to come and go as he pleased. He'd be called a hunter." (112)

While in the court of White man, Omishto really feels the difference between her tribe and the world outside. She expressed her contempt of the way in which the jury talks. She reflects, "I don't like the way the lawyer says "Their world" -as he calls it- is different than "ours", meaning the one he and others like him have been shaped by, have inhabited. He tries to make us different and not ever to be understood" (136). She understands this as the reason for not punishing Ama Eaton for her crime. She thinks that Ama is the secret self of the jury and what she sees in the judge is contempt. The jury sets Ama free and Omishto says it is because he doesn't hate the crime, but Ama, the 'other'. "She is their animal" (136), says Omishto.

Omishto learns the tribal ways of healing from the ancestors Janie Soto and Annie Hide. Hogan's world is dominated by powerful women characters who are capable of taking decisions and finding out solutions for the problems.

As Omishto says about the elder Annie Hide, "She is the healer, the one who takes care of human wounds and broken things. Annie is the peacemaker, the mender of fights" (225). know how to make use of the resources in nature without affecting the balance of the ecosystem. Omishto is initiated into the tribal ways of living through the knowledge that she earns from the elders. They give her the alternative world view which is diametrically opposite to the western world views. Hogan makes it a point that indigenous knowledge is essential for sustaining the environment. The elder characters are those with this knowledge. They are the healers and problem solvers in their community. They follow the ways of nature and they believe in a reciprocal relationship with nature.

Omishto represents the native world and native ways of life, whereas her mother represents the white world and white ways of life. Hogan through these two characters brings in the difference between the native ways and the White world views. As Omishto says after the storm, "there is a world difference. The Indian land is still wet and fertile. But all other land is poison now, like the pestilence of Mama's Bible that entered the houses as if to claim the first born sons" (90).

Hogan reimagines the relationship with nature through the character's interaction with the nature. They articulate with nature in a common language. As Legler says nature is treated as bodied "speaking" subject by the women writers who write on the relationship between human beings and nature.

Omishto listens to the wind and it is "as if a small voice is speaking at my ear, one that tells me what it is my people" (180).

Hogan stresses the importance of bioregions in her novels. The activities in the name of development and progress destroy the bio-regions and become a threat to the ecosystem. The extinction of panthers is also the result of such an intrusion by man in to the world of animals. As Janie Soto observes "cutting the ground for the new highway was part of a terrible breaking that began long ago, the breaking of rules fixed from the start....our every act, word, and thought is of great significance in the round shape of this world and there are consequences for each"(183). Human beings have "broken their covenant with the animals, their original word, their own sacred law"(190). The European invasion is like the spread of kudzu vines which destroyed other plants and trees. She gives the description of Kudzu as "an exotic species that doesn't belong here but takes over everything."(79).

Hogan's novels are also a plea for environmental justice. The land of the Taiga people is contaminated by toxic chemicals. Like the panthers, the Taiga people are also at the threat of extinction. Only a few Taiga people remain. Hogan brings in the connection between the endangered species of panthers and the endangered Taiga community. Hogan historicized and politicized nature which is also a strategy of "postmodern pastoral" according to Legler. While giving the history of Taiga people, Hogan goes back to ancient times and space. While compared with Taiga history, European history

is very short. Hogan gives the history of Taiga land as “long before there were cars. Long before the foreign seeds would open and grow. was sometime after the Taiga people, after the world had aged. And this world came into being, and the people had broken the harmony and balance of this new world we now live in” (110).

Redefining human-nature bond in *People of the Whale*

Linda Hogan's *People of the Whale* is based on the complex experiences of Thomas Witka, a war veteran of US-Vietnam war and also a member of A'atsika tribe of the fictional place called Dark River. Thomas's experiences in the warfront are narrated using the flashback technique, juxtaposed with his struggles to reintegrate to his native community after the war. Thomas who joins the army under the influence of his friends goes through a series of physical and psychological trauma during the time of war. During the war, Thomas is counted as missing or killed, but he remains alive in a Vietnamese village. He falls in love with a villager named Ma and she gives birth to a daughter named Lin. Thomas's survival is discovered by the US authorities and he is taken to the Veteran's hospital. Before returning to Dark River, he lives in San Francisco because of his reluctance to face his wife Ruth, the native girl, whom he married just before leaving to the war front. While in San Francisco he hears about a ceremonial Whale hunt which brings him back to Dark River. Thomas lives in old Witka's hut keeping himself away from Ruth and Marco, as he believes himself as a man of "double self". Hogan connects

Thomas's personal experiences and struggles with the struggles of the native American community. The people in the Dark River struggle as they fail to maintain a balance between the old ways of life and modernity coming to their community in the form of young men. Hogan through the experiences of Thomas in Vietnam brings into focus how war can affect the people, their emotions and also the natural environment. Thomas is the protagonist who connects the two different locations in the novel, Vietnam and Dark River. This novel is yet another example of how Hogan integrates the complex notions of history, memory and identity. Thomas coming back to the A'atsika ways of life helps him to recover from his sense of pain and guilt after the war and the novel ends with his healing and successful reintegration to the community.

Hogan discusses how war disintegrates the identity of a person.

Thomas, during the war struggles to retain the values he learnt in his life. He realises the racial and ethnic prejudices of the white soldiers. With their superficial understanding of Native American tradition and ways of life, they distrust him. They make fun of the Ghost Dance dress of native Americans, which is cherished by Thomas in his memory. They consider such things as superstition and myth.

Even on the war front Thomas protested the destruction of the land, wildlife and innocent people. He doesn't like the idea of the American soldiers becoming "the deciding gods over all the innocent people, the mother's

covering their children, the crying, the ones staring down, waiting for what comes next. His men were the ones who decided life or death" (177). Hogan presents the devastating effect of the war on the rice fields which were burnt by the soldiers. When they fail to burn it, they contaminate the rice with chemicals. Thomas is upset by the ways of war and its soldiers, as these are not done in his old world. The smell of war like that of human flesh, chemicals, smoke and napalm remains in his nostrils for years. Thomas voices the principle of environmental justice that "opposes military occupation, suppression and exploitation of lands, people and cultures and other life forms" (Warren 43)

Thomas stick on to his values and ideals that he learnt from his A'atsika culture. To save the innocent villagers, he fires his gun and his fellow soldiers are killed. Thomas develops a sense of self-hatred due to his actions. The novel depicts the transformation of a man after integrating to his community and environment. The narrative moves parallelly with Thomas's memories of war and his life in Dark River.

Hogan questions the logic of mapping done by the US authorities. Thomas's reading of the maps shows how war can destroy the territorial boundaries. Boundaries are reset and people are relocated without giving any care or concern for human or animal life. The map makers are the subjects of the 'representations of space' according to Henri Lefebvre. They make the maps in the way in which they conceive the spaces. Lands become their

'conceived space', the concept introduced by Henri Lefebvre. Thomas is able to understand that the maps are wrong and that the troop attacks the civilian area which is against the norms of war. Thomas believes in the A'atsika ways of life, where all living beings are interconnected.

Thomas sees the whale hunt as a way to escape from his memories of war. But he was mistaken as the whale hunt was performed not as a traditional whale hunt. As the old man in the novel says, Thomas returns to his land not to see his wife or son but because of his love for whales. For A'atsika people whales are their ancestors. They follow the rituals for the ceremonial Whale hunting. The ritual songs show the relationship between human beings and whales. They address the whale as their sisters and brothers. In the novel Hogan counters the disruption of Native American tradition by the dominant White Euro- American patriarchy. She identifies the endangered animal species with the suffering native women. Both the women and animals face the exploitation of the dominant White patriarchal culture. Her novel is a plea to find a solution for the present environmental crisis and to bring an end to the exploitation of both the indigenous peoples and the world of nature. She looks for a world with harmonious relationships between the human and non-human beings and also between man and woman. Through the powerful female character of Ruth, Hogan presents the theme of reawakening and independence of women.

Nature retaliates against the exploitation of man. The novel *People of the Whale* is based on the Makah Whale conflict and US-Vietnam war. Hogan fights against all sorts of domination against the indigenous people as well as the animal world and pays attention to the harmonious balance in human-nature relationship. In the prologue of the novel Hogan says about man's alienation from nature, which will in future be a threat to man's place in the world. She writes, "place or time or season, it doesn't matter to the man who turns his back to the sea. No one knows if he will turn toward life again. They wonder if it is hate he feels, or remorse, or merely human grief. After a while, some forget he is over there" (11). The merging of the human-animal world is depicted by Hogan in Old Witka's prayer to the whale. "We will let your soul become a child again. We will pray it back into a body. It will enter our bodies. You will be part human. We'll be part whale" (23)

Ruth is the powerful character in the novel *People of the Whale*. She was abandoned by Thomas Witka immediately after the war. Ruth knows that "wars amputate the minds and souls of waiting women in different ways than they do the armless, legless bodies in khaki" (53). But Ruth wants to tell the world that "she hangs by her strength. Alone" (64). She maintains a good relationship with the whales. As Hogan writes, "when she saw them rise and return to the sea, when she saw them breathe spray, she was aware that there was at least one god" (65). The whale is considered as their god. of the whale songs is like this, "Oh whale, take pity on us. We are broken. We are weak.

We are small. We are hungry mere humans” (78). the natives, the whale is a spirit fish whereas the westerners consider it as devil. Hogan gives this as an example for the different perspectives maintained by natives and white men about nature and its elements. “The ancestors called them “spirit fish” while the white men called them devils” (82)

Ruth is a warrior. “Ruth along with the elders, was against the whale hunt, remained standing at the door like a guard, then went inside and stood before the men. She too had become a different kind of warrior” (67). As she shows her resistance against the whale hunters, she is attacked by them. Her mother’s house is attacked. Ruth’s mother is denied health benefits because of Ruth’s protest against whale hunting (117). Ruth appears in the novel as a “rare woman who is not afraid to use words” (83). raises her voice for the protection of the endangered species.

Hogan begins the novel with the words “The ocean is a great being” (9), which resonates the Gaia principle of Earth and its elements as living conscious organisms. The ocean listens to the words of human beings. “Tell the sea what you are going to do. It is already listening to your words, deciding things in a new language. The mind of water is listening, the mind of water is thinking, is willing another way” (83). The characters in the novel have a remarkable capacity to communicate with the nonhuman beings. Old Witka has the skill to converse with the whales. The whale listens to the songs of women. The women even sing the whales towards them. They speak and

plead to the whale, “Look how we are suffering. Take pity on us. Our people are small. We are hungry” (21). Hogan in the novel comments that whale listened mostly to women, “because who could ignore her pleading, singing, beautiful voice?” (21).

Hogan presents a world where boundaries are erased between the land and ocean beings. The life of the people in Dark River is intricately connected with the ocean beings like octopus and whale. They consider them as their ancestors, grandmothers, sisters, brothers and even lovers. They respect the life of the nonhuman beings and lead a life of mutual respect and reverence. The traditional people never used to catch fish. “The ancestors don’t catch fish at rivers. They fish the clouds. They only eat ground acorns and flowers” (37). Like the ancestors Ruth and her son Marco never liked to catch fish. “Marco, like her, hated to kill fish” (39). They only used to take the sword fish which was given as an offering by the ocean. They believed it as “an offering to the hungry people by their mother sea and friend, the sword fish” (43).

The inspiration for Hogan to write the novel was the Makah whale hunt. The Makah people are granted rights to hunt whales, but they are opposed by the elders of the tribe and animal rights groups. According to Greta Gaard, European colonisation degraded the land and culture of the Makah tribe. The last successful Makah whale hunt was in 1915. The Makah people stopped hunting whales because the number of whales decreased as a result of commercial hunting. The US government banned hunting in 1937 declaring

the gray whale as an endangered species. Due to this the Makah people struggled for economic survival. In 1994, as the number of the whales increased, they were removed from the endangered list. The Makah people demanded the right to hunt whales, but they were opposed by the elders in the community by arguing that the whale hunt is not done in the ceremonial and traditional way. The whales are killed on a commercial basis for taking oil. The Makah Whaling Commission finally ordered to catch whales only on a non-commercial basis. Hogan herself interviewed the elders of the Makah community and this is what formed the background of the novel *People of the Whale*. Hogan brings in the history of Makah Whale hunt and she herself was a participant in the discussions of the Whale hunt. As she writes in the novel,

The new hunters didn't remember that they should cover a whale with eagle feathers on land, how to make light with its oil, or how to make baskets with its baleen. On the day of the whale hunt, the gray day, only three women had the courage to stand at the shore facing the ocean (86).

The old people who lived in the white houses reacted against the non-traditional whale hunt. They protest the whale hunt by the younger generation who don't know the ceremonial whale hunting.

They haven't praised the whales since they were children. They haven't cleansed themselves. Some of them have been to war and not yet purified

themselves. They have not fasted. They have not scrubbed themselves with cedar. They have not put themselves in the right mind. Nothing good will come of this. No one has spoken to the whales since Witka (71)

The elders in the novel, like the Makah elders, are against whale hunting. They doubt the intentions behind the whale hunt. The young generation tries to make the hunt a traditional one, but the elders think that it is of no use. During the hunt the young men do not stick to the principle of not to kill a timid whale. Nobody listened to the voice of Marco who says, “No it is a friendly whale. never kill a timid whale” (94). The young men do not apologise to the spirit of the whale, nor did they sing to it.

The elders ask a series of questions about the whale hunt, which tells the readers the intense relationship of the tribal people with the ocean and its beings. They ask:

And who here has the kind of relationship to the whales that our ancestors had? Who among us knows the songs and the correct way to bring the whale? Who will prepare by fasting? Who will sew its mouth shut so it doesn't sink to the bottom of the ocean? Which of you knows what our grandparents knew? (82)

In Ruth's view, these young men in her tribe are the breakers, “who unmake other people's lives” (106). The leader of the young men Dwight, is a breaker according to Ruth. “He'd broken her son. He'd broken the lives of

women. He'd broken Thomas in some way even Thomas didn't know" (106). Ruth connects this with the breakers in history. According to her the breakers in history are "the Spanish, the Russians, the British, the teachers and American missionaries, the epidemics in 1910 that killed more than three fourths of the tribe, the enormous whaling boats that nearly brought the whales to extinction. (106)

The natives believe that the ocean mourns after the whale hunt. As predicted by the elders, the result of the whale hunt is *N'ansina*, which is drought. Hogan reminds the readers that nature has its own ways of retaliation if there is a break in the human-nature relationship.

As a strategy of reimagining human-nature relationships, the author erases the boundaries of human /nonhuman feelings. The characters identify themselves with the elements of nature. "I feel it from the body of ocean" (91) says Wilma, a woman character in the novel. The ocean is her body. Old Witka's song to the whale is one another instance in the novel, where we can see the blurring of boundaries of human/nonhuman life. Old Witka sings,

"Oh brother, sister whale", he sang. "Grandmother Whale, Grandfather Whale. If you come here to land, we have beautiful leaves and trees. We have warm places. We have babies to feed and we'll let your eyes gaze upon them. We will let your soul become a child again. We will

pray it back into a body. It will enter our bodies. You will be part human. We'll be part whale. (23)

The characters possess certain features of animals. Marco with the webbed feet and Ruth with the gill slits break the boundary of human/nonhuman distinctions. Hogan even eroticizes the relationship between the whale and old Witka in the song which he sings, "within our bodies, you will dance in warm rooms, create light, make love" (23).

The multiple ways of knowing nature and its elements is possessed by Hogan's characters. Thomas survives in the warfront because of his skill of moving silently like snakes and lizards. "He became a snake in his movement, a lizard with his eyes, seeing.... his body had eyes. His back had eyes. His fingers had eyes. But so, did the trees, the leaves, the moss and the stone." (172). He possesses the intelligence of living on the land which the American soldiers lacked which Thomas thinks is more powerful than their weapons and bombs.

The chief concern of ecofeminism according to Karen J Warren is the unjustified domination of women, people of colour, traditional people, poor people and the unjustified domination of nature" (1). Hogan in her novels shows her concern of this unjustified domination of women and native people, which she relates with the unjustified domination of nature. Ruth in the novel *People of the Whale* is a victim of male domination, like the whales attacked

by the youngmen in the Dark River. Omishto in *Power* is a victim of male domination and she compares herself to the endangered species of panthers. Angela and her people in *Solar Storms* are victims of male domination and white supremacy like the land exploited by the white men. Belle Graycloud and Grace Blanket in *Mean Spirit* also are victims of male domination, like the land and animals which face exploitation from the white patriarchal world. But still, these characters are presented as powerful female characters who use their words to protest against the injustices towards women, natives, animals and land. As Greta Gaard comments, "Native American women have not needed to build ecofeminist theory because their own cultures provide them with an ample understanding of the interconnectedness and interdependence of humans and nature" (*Ecofeminism* 295). Hogan's novels make her readers understand this interconnectedness and interdependence of human beings and nature as well as the importance of mutual respect and reverence. She breaks the western notion of nature as wilderness and man to be alienated from nature. Hogan's novels include all aspects of human-nature relationship and her novels can be considered as texts of ecofeminist principles. As Gretchen T Legler suggests, Hogan uses emancipatory strategies to re-envision nature-human relationship and she succeeded in reterritorializing the lost relationship between man and nature through her fictional works.

Chapter 5

Conclusion

The first objective set for the study is to find out how space and identity are related and how they are recreated in the fictional works of Linda Hogan. The study is based on the hypothesis that Linda Hogan as a writer, through her novels, retrieves the space and self of indigenous people which was lost as the result of the process of colonisation. While analysing the novels based on this hypothesis, it is seen that Hogan succeeded in recreating the lost space and self of the natives through her fictional works. The research study applies the concept of reterritorialization put forward by Donelle N. Dreese and analyses the four novels written by Hogan. The analysis reveals that the process of reterritorialization takes place in her fictional works in three different ways: psychological, mythical and environmental reterritorialization. These three different types of reterritorialization help to understand how the natives claim a space and self for themselves in a world of mixed heritage. Hogan through her novels states that place and self are not two different entities. They are connected. Her novels show the interconnectedness between geographical space and life of the natives. Hogan has stated that her novels are based on real stories with fictional characters. She succeeded in showing a connection between the world of fiction and the real world in a meaningful way. She creates “a

sense of empathy between the narrator and the landscape and between the narrator and the reader” (Castor 159). All these novels show how the identity of characters are related to the space they occupy. The four novels analysed for the study, present the life of natives who belonged to four different tribal communities. The A'atsika tribe in *People of the Whale*, the Osage tribe in *Mean Spirit*, the Taiga tribe in *Power* and the Creek and the Chickasaw tribes in *Solar Storms*. All these novels present the life of native characters in their allotments or tribal lands and the conflicts that they encounter because of the White intervention in their lives. The characters struggle due to identity crisis, a common phenomenon that can be witnessed in the colonial nations. Some characters try to assimilate into the dominant culture, some other characters stick on to their native traditions and a few others possess a hybrid identity of both native and Western consciousness. Hogan, a writer of mixed blood origin and woman of double consciousness tries to bring out the conflicts and struggles of the native people. But what she intends is something more than this. She creates a consciousness which is beyond that of the native or the western and that is a consciousness which is essential to embrace the non-human world. She makes use of the native knowledge and the western epistemology and tries to create a new consciousness among her readers to take the role of stewardship of earth, preventing its destruction. Hogan writes about the richness of the old traditions and beliefs and she also correlates this with contemporary life. Hogan's novels are a plea to the contemporary world to understand the significance of non-human life and to stop injustices towards nature and its beings. Instead of alienating nature from human beings, her quest is to find the spiritual existence of nature and its elements. This quest for spiritual relationship is present in her novels and she gives spiritual

dimensions to the relationship between human beings and nature. Her characters are those who believe in the spiritual dimensions of the non-human world.

Hogan's novels belong to the categories of "narratives of removal" and also "narratives of return", the critical terms used by Teuton to denote Native American Literature. The setting of Hogan's novels has a threefold structure, which can be labelled according to the terms introduced by Teuton as "Symbolic Centre", "Symbolic City" and the two mediated by a third space called "Symbolic Reservation". The indigenous novels present the indigenous experiences of the characters who interact within these three domains. The characters in Hogan's novels with their tribal experiences belong to the 'Symbolic Centre'. These are the literal places and psychic spaces. As literal places, they define the places of origin and history of the native people. In psychic terms, it is the space in which the people self-define themselves through culturally specific patterns of thought. There are myths, stories and rituals associated with the places which form the patterns of cultural identity. Tradition plays its role in connecting the past and present in the Symbolic Centre. Hogan explains the word tradition in her interview with Harrison. Tradition "has to do with respect for the world, and giving back, and living in a certain way where you do the least damage"(168). So, by the word "tradition" Hogan meant living without doing any damage to the environment. The laws of life in the community are defined in the Symbolic Centre. But at the same time, the cultural traditions account for change and growth. It is not always static. The experiences of day today life and patterns of individual and cultural development get meaning in the Symbolic Centre. As Teuton defines, "The Symbolic Centre is a matrix of cultural processes which collectively describe a tribal critical tradition that may account for

the growth, change, continuity of a community within specific environments and places” (48). Hogan succeeded in creating the native spaces in her novels and making them the ‘Symbolic Centre’ of the native experiences. The Hill Reservation in the novel *Mean Spirit*, Kili Swamp, the world of traditional people in the novel *Power*, the place of elders in white houses in *People of the Whale* and Fat Eaters land in *Solar Storms* are the ‘Symbolic Centres’ created by Hogan in her novels. The native characters attain self-knowledge and healing from the Symbolic Centre. In the novel *Mean Spirit*, characters like Michael Horse, the fire keeper and Stacey Redhawk, the investigating officer, retrieve themselves to the world of Hill Indians. They remain in the Sorrow Cave. It is from here; they learn and experience nature. Horse completes his diary, in which he adds the new chapters about man-nature relationship. In the same way in the novel *Power* from the world of traditional people like Janie Soto and Annie Hide, Omishto learns more about the Taiga way of life. In *People of the Whale*, Ruth meets the elders, who live in the white houses, away from the Dark River at the time of crisis. The novel *Solar Storms* takes the readers along with the women characters to the world of ancient people, where they learn about how the old people lived, their native knowledge and medicines of healing. Thus, Hogan creates the world which can be called the ‘Symbolic Centre’, the centre of native traditions and knowledge. The characters develop a feeling of topophilia in the ‘Symbolic Centre’.

Myths, oral stories and rituals are associated with the life of people in the Symbolic Centre, which give meaning to their life through different cultural patterns. The analysis of myths and oral stories in the novels show how these are connected with the identity of the natives. Hogan succeeded in retrieving the tribal identity

through the recreation of myth and oral stories in her novels. They also serve the purpose of resistance and survival against the dominant culture. Through this Hogan redefines the identity of the native characters lost as the result of colonial oppression.

The second central location of symbolic geography of indigenous literature according to Teuton is the 'Symbolic City', which is the literal/figurative cosmopolitan space in which the dominant values of Western colonial culture are manifested and privileged. They are structured around large historical patterns. As a product of modernity, the symbolic city embraces a progressive notion of history as discontinuous with the past. It is dominated by scientific thought. The investigating officers who come from Washington DC like Stacey Redhawk and Lionell Tall represent the Symbolic City who compares and contrasts their experiences with the city and the reservation. The warfront in Vietnam serves as the Symbolic City in *People of the Whale*. Omishto's life with her mother and stepfather in New York represents the Symbolic City in *Power*. The Symbolic City is represented whenever the characters engage with colonialism and its modern values. As Teuton says, the Symbolic City is not limited to the actual urban space. "It is transportable through characters and institutions and manifests wherever the values of Symbolic City take root"(49). Thomas Witka in *People of the Whale* is in a state of conflict in the warfront, because of the collision of native values and the western capitalist views. The war itself is presented as a manifestation of the greed of colonial powers. Omishto in *Power* is another character who faces this collision of values when she lives with her biological mother in the city. While living with Ama Eaton in the reservation, she thinks about the difference in worldviews. The characters like Nola Blanket in *Mean Spirit*, Angela in *Solar Storms* and Omishto in *Power* are the young

characters in the novels who face this conflict due to the collision of values which they experience in their schools and boarding places that represent the Symbolic City. The native characters come back from the Symbolic City to the Symbolic Centre in search of their individual and communal identity. They escape from the feeling of topophobia that they develop in the Symbolic City when they return to their native place. Angela in *Solar Storms*, Stacey Redhawk in *Mean Spirit*, Omishto in *Power* and Thomas Witka in *People of the Whale* are characters who come back from the city to live in their native land and they complete the cyclical pattern of Hogan's novels.

The third of the central symbolic locations, the Symbolic Reservation is "an indigenous crossroads space in which the historical relationships between the drive of Western colonialism and the assertions of indigenous cultural sovereignty play out in the everyday experiences and lives of its community members"(Teuton 49). It is a site where there is a contest of indigenous and western cultural values, in an indigenous communal context. The communities of the 'Symbolic Reservation' negotiate a tension between living according to the values of 'Symbolic Centre' and dealing with the 'Symbolic City' in order to survive. The 'Symbolic Reservation' is, thus, not a "pure" indigenous cultural or political space, but one in which "characters feel simultaneously their sense of indigeneity most supported by community and attacked by colonialism and internalized colonial pressures" (Teuton 50). The reservation of Adam's Rib in *Solar Storms*, Taiga reservation in *Power*, Dark River in *People of the Whale* and Watona reservation in *Mean Spirit* are the "Symbolic Reservations" in Hogan's novels. The characters in the Symbolic Reservation are in a struggle against political and cultural oppression. According to Teuton, on the Symbolic Reservation,

"the tensions between indigenous traditional values and modernity are often figured in paradoxes" (50). Teuton observes that oral traditions are valued on the Symbolic Reservation, but at the same time, the space is subject to Western Colonial rules. The paradoxes are part of the lived experiences in the Symbolic Reservation. In the novel *Mean Spirit* the natives live according to the rules set by the White authorities. They don't even have the right to protest against the denial of oil royalty given in the name of their lands. They live according to the designs of the dominant white authorities. At the same time, the characters like Michael Horse and Ona Neck give hope to the natives through the ceremonial rituals conducted in the reservation. The dialectic between the Symbolic Centre and Symbolic City is mediated within the Symbolic Reservation, wherein dominant narratives of colonialism and modernity originating from the Symbolic City are countered, subverted, and re-figured by the worldviews of the Symbolic Centre (Teuton 51).

As Stuart Hall posits in "Cultural Identity and Diaspora", identity is ever-changing, a dynamic process unable to return to a pure prior state. A return to cultural purity also becomes impossible because of assimilation. In such a context, as a postcolonial resistance writer, Hogan symbolically retrieves and relocates history, myth and stories in her novels to redefine the space and self of the native people.

The study also analysed how identity is determined by space and how the characters attain self-knowledge and self realisation. The novels analysed by applying William Bevis' "homing in" concept, reveals how the protagonists attain self realisation and identity after returning to their homeland. Thomas Witka, the protagonist of *People of Whale* heals himself from the trauma of war and sense of guilt after reconnecting with his tribal community. Omishto learns about land and

feels relieved of her pressures of living in the white world after coming to the Taiga land. Angela is healed of her trauma of living in foster homes after coming back to her ancestral land. All these characters regain their lost identity after joining the tribal community.

Hogan also succeeded in reterritorializing the lost land by creating sensory landscapes in her fictional works. The analysis of sensory landscapes applying the polysensorial approach of Bertrand Westphal shows how effectively Hogan creates the sensory landscapes through which she reterritorializes the lost lands in the life of native Americans. The places that she recreated in her novels appeal to the multiple senses of her readers. Hogan describes the places by juxtaposing the past history before colonisation and the present condition of the places after the colonial exploitation. She makes use of the individual as well as tribal memory of the characters to describe the places before they were exploited by the westerners. Dora Rouge's memory of land in *Solar Storms* tells the readers about the beauty and purity of lands which were untouched by colonization. Such beautiful descriptions are contrasted with the condition of tribal lands exploited by the westerners in the name of development. It is only after reaching these places that the characters understand the devastating changes happening to the places.

A spatial analysis of the novels using the spatial concepts put forward by Gaston Bachelard, Michael Foucault, Henri Lefebvre, Yi Fu Tuan and Edward Soja revealed the spatial dimensions in the novels of Hogan. Bachelard's concept of 'felicitous space' explains the attachment the characters feel towards their homeland. Yi Fu Tuan's concepts of 'Topophilia' and 'Topophobia' are analysed in the character's relationship with the land. Hogan's novels are the "representational

spaces" as defined by Lefebvre, the author of "The Production of Space". The 'dominated' and 'dominant spaces' in Hogan's novels are analysed. Foucault's 'Other Spaces' or 'the counter-hegemonic spaces' are analysed in the novels of Hogan. All these spatial concepts reveal that space is not an abstract void, but a product shaped by different relations.

Another objective of the study is to find out the relationship between memory and history. While analysing the novels it is revealed that history is there in the collective as well as individual memory of characters. Hogan makes use of both communal and individual memory to bring out the history of subjugation as well as the protests of the native people. The study also revealed the role of memory and history in determining the identity of the characters. The history of removal of the native people from their lands and livelihoods are there in the individual as well as the collective memory of the tribal people. The reference to the Ghost dance, which is a recurrent one in her novels, shows that the natives are not mere 'invisible people', but as people who lived with the hope of survival.

The study also analysed the feminist spaces in the novels through the lens of ecofeminism. Gretchen T Legler's emancipatory strategies are applied in the study of the novels. The study reveals that all the strategies mentioned by Legler can be seen in the novels of Hogan. The analysis focused on all the emancipatory strategies and how Hogan's novels reflect the ideas of Gretchen T Legler. Hogan's novels present land and its people as "bodied, speaking subjects". They also convey the ethic of care and love toward nature. The characters in Hogan's novels love the land and the non-human beings. They treat animals and birds with respect and care. They realise the spiritual significance of their lives. The protagonists in her novels raise their voices

to protest against the injustices done to animals. The pain of the characters like Ama who kills the wounded panther, Agnes who kills the wounded bear, Thomas who mistakenly kills the whale and Belle who protects the bats, bees and bears share Hogan's feeling of love and care for the non-human world. She believes in the need for such an ethic of care which is essential for the survival of the planet. Hogan has reinterpreted the human-nature relationship and she has succeeded in breaking the human/nature dichotomy. The human/ non-human identities are sometimes blurred or erased in her novels and sometimes they overlap each other. The world Hogan creates in her novels is a "multispecies world". There is a feeling of brotherhood among human beings, animals and birds. The bears, whales, panthers and snakes are considered as grandmothers, sisters and brothers. Hogan believes in a "give and take" relationship between human beings and nature. This kind of reciprocal relationship is essential to maintain the balance in the ecosystem. If there is a break in this relationship, it will affect the entire system.

Hogan has also stressed the importance of bio-regions. As an activist and participant in the movements against environmental injustices, she uses her literary skills to protest against the exploitations done to the natives as well as the ecosystem. She protests in her novels of the ways the native lands are treated. The maps used by the colonial powers resulted in breaking the ecosystem. The borders are drawn without considering the lives of natives, animals and birds. The dams are constructed without taking into consideration the flow of the rivers and the ecosystem, which resulted in floods in one part and droughts in other parts. She also protests against seeing the native land as a place to dump wastes and polluting the land and water sources. She protests against the use of chemicals which pollute the land and water in

the native land. Hogan through her characters brings out the native knowledge and native ways of life. Instead of objectifying nature and exploiting it, the natives see nature as an active participant in their life to which they show their respect and reverence. They believe that human-nature alienation is the reason for the environmental crisis.

Hogan brings the images of past and present in her novels. The past is always presented as a beautiful, happy period where human beings lived in harmony with the world of nature, whereas present witnesses the injustices done by man to nature which resulted in the loss of beauty and harmony. The colonial interventions devastated the spirit of both people and the land. The stories of the past are conveyed by the old characters to the younger generation of the present, with a hope that they will be the connecting link between the past and the present. The grandmother characters like Lila Blanket and Belle Graycloud in *Mean Spirit*, Ama Eaton, Janie Soto and Annie Hide in *Power*, Agnes, Bush and Dora Rouge in *Solar Storms*, the mother of Ruth and the old people in white houses are the connecting link between the old and the new generation. The indigenous knowledge is transferred to the younger generation through these characters. They believe in the role of the younger generation in continuance and survival of the tribal traditions. The young characters learn from them the history of natives which are the stories of their removal from land and exploitation of their tribal rights and culture. Hogan creates a matrilineal world in her novels with powerful female characters.

Hogan succeeded in integrating the past with the present in her novels. She merges the historical/mythical sense of identity with the contemporary sense of identity. The mythical characters in her novels resemble the mythical figures in the

modern world. The story of the Rain priest in Hogan's *People of the Whale* parallels the story of Moses in The Bible. Hogan writes, "there was once a man called the Rain Priest who could take away curses or change the waters and call down the rain" (PW 130). Thomas towards the end of the novel is also compared to Jonah, the prophet in The Bible, who remained in the belly of a huge fish for three days and who escaped after God's forgiveness. Hogan writes, "like Jonah in the book written by many men who heard the voices of their own gods, he washed up out of the belly of the Great Mysterious that held him"(PW 189). Like Jonah, Thomas is forgiven for his past sins. In the same way, Ama in the novel *Power* is comparable to Jesus Christ, the saviour of mankind. After the storm, Hogan pictures Ama in her house. "She is against the house. She is nailed there, crucified" (Power 37). Ama, who sacrifices herself to save the panther from the crimes of human beings, parallels the saviour of mankind in the christian tradition. Thus, she tries to connect the tribal mythology with the modern myths to address her nonnative readers.

The mythical space and time Hogan created in her novels are based on real stories in the present world. The James Bay Project, damming of the Blue River, the protest of Makah elders against whale hunting, oil murders during the Oklahoma Oil boom are the real events that happened on which she structured her fictional stories, places and characters. Thus, through the creation of mythical space and time Hogan makes her readers aware of the important conflicts and issues in the present world.

While analysing the socio-political agenda of the writer behind writing, it is concluded that Hogan's approach is a mediational one. Her views mediate between the Indian and non-Indian world views. Hogan's narratives are delivered from "an artistic and conceptual stand point, constantly flexible, which uses the

epistemological frameworks of Native American and Western cultural traditions to illuminate and enrich each other"(Ruppert 3). While analysing the novels of Hogan, it is seen that her novels "create a dynamic that brings differing cultural codes into confluence to reinforce and recreate the structures of human life: the self, community, spirit, and the world we perceive"(Ruppert 3). As a writer belonging to two different cultures, the Indian and the Western, she makes use of both the epistemologies and sees things in ways new to both cultures.

The literary works of Hogan dismantles the European American stereotypes, criticises the dominant culture, reveals the past of the crimes, but as Ruppert argues, the mediational goals of the native American writers give more importance to the native concerns like "nurturing survival, continuance, and continual reemergence of cultural identity "(4). But at the same time the native American literature "confirm to many western expectations and present characters who can be understood in terms of Western psychology and sociology "(4). Hogan's novels aim at how the native goals and tribal discourse can co-exist with the Western goals and thus to address both the native and non-native readers. The mediational quality of her novels helps her to address the multiple readers. Paula Gunn Allen gives her opinion about the mediational quality of native American literature. They represent both tribal and urban life. "Though their narrative plotting is western they are essentially ritualistic in approach,structure, theme, symbol and significance"(Ruppert 5). James Rupert explains what he meant by the mediational quality of contemporary native American literature. The writers try to bring the oral tradition into the written form. They strive to give form to the Native American vision by taking it into the Western thinking.

The writers give spirits and visions, a modern identity. They try to fit the idea of community to the idea of society. They interpret myth as modern imagination.

Though the native American writers protest vehemently the Euro- American society, their concern is deeper than that. They are concerned more about how to reach both the native and non-native readers. For this they make use of forms of cultural expression to include both the readers. They try to “satisfy the epistemological expectations of both audiences” (Ruppert 7). These writers are not limited to the self-praise of old traditions and old ways of life.

Both the native ceremonial rituals and visions along with the modern literary stream of consciousness are used by the writer to address her “implied reader”. In the novel *People of the Whale* Hogan makes use of both western tradition of stream of consciousness technique along with the native tradition of ceremonial rituals. Thomas’s life in the warfront is shared to the readers through the stream of consciousness technique which is a familiar tradition to the non-native readers. At the same time the story of Ruth, her son Marco and the whale hunt progresses in a linear mode. Though Hogan makes use of real and magic in her novels to challenge the western concept of narration, she also makes use of certain techniques of narration familiar for her non-native readers. As a participant in two literary and cultural traditions, Western and Native, the contemporary Native American is free to use the epistemological structures of one to penetrate to the other. Mediation is expressed by the native American writers through their artistic choices and is vital to the continuance of identity.

The mediational texts re-educate the readers so that they can understand two codes, two traditions of discourse. In short texts aspire to change the readers. “The

more complete the fusion between the implied reader and the real reader, the more complete the change” (Ruppert 11). Hogan looks for the fusion between the implied reader and the real reader in her novels. Hogan succeeded in changing the attitude of readers and to develop an all-inclusive ideology in connection to nature and its elements. She persuaded her readers to show empathy towards the non-human life and it is her “politicized strategy of influencing her reader’s attitude and understanding the ways of the natives in which indigenous people’s rights are connected to the survival of the planet” (Castor 159).

What generates the mediation of the text is not only the native writer's bicultural heritage, but also the existence of multiple readers. “Native American writers write for multiple audiences, a local one, a pan-tribal one, and a non-native contemporary American one. The attempt to satisfy those audiences generates the peculiar constructs of the Native writer's art” (Ruppert 15). Native Americans writers express a double consciousness due to their mixed heritage.

The “Symbolic Reservation” mentioned by Teuton resonates with the third space or the hybrid space mentioned by Edward Soja and Homi K Bhabha. According to Edward Soja “Third Space” is “a place of critical exchange where the geographical imagination can be expanded to encompass a multiplicity of perspectives. It is a space where issues of race, class and gender can be addressed simultaneously without privileging one over the other” (5). According to the postcolonial theorist Homi K Bhabha, "third space" is an intermediate mixed state between two different kinds of cultures which collide in the same space. The third space is a convergent point, a meeting place, where characters transcend the boundaries of existence. Hogan creates a "third space" in her novels, which can be

called a convergent point. She writes about the importance of the values of tradition and she criticizes the break of values in modern culture and what she really intends is a new ethic of living which blends both the traditional values and modern values to protect the world from impending environmental disasters. Through her novels, she speaks about the larger truths of cultural and ecological survival. Hogan is not a writer lost between two worlds, she is a writer who makes use of the rich traditions of both the native and western cultures to make a new way of life which according to Hogan should give importance to the care and stewardship of the environment. The liminal characters and in-between characters in the novels help to create a new world connecting the old with the modern world. As in the novel *Power*, Hogan writes, "Ama said the old ways are not enough to get us through this time and she was called to something else. To live half way between the modern world and ancient" (23). According to Edward Soja, 'third space' is the "directly lived" (67) space, which is inhabited by those who aim to "actively transform the worlds we live in" (167). It is a terrain for the generation of "counter spaces" (68). Hogan in her novels creates a new world, a 'third space'. This is also a space of reimagination and recreation, where the characters interact with the world of nature and through such interactions, she hopes the planet will survive as a living conscious organism. Hogan is a "mediator-creator" (Ruppert 20) and through a mediational approach, she gives new dynamics of space and self in her novels.

To sum up the findings and conclusions made out of the study:

- (1) The fictional works of Hogan succeeded in creating a space and self for the indigenous people.

- (2) The study revealed the interconnectedness between geographical space and the life of the Native American people and the role of geographical spaces in the creation of their identity.
- (3) The spatial analysis of the novels using the spatial literary concepts revealed that the spaces recreated by Hogan in her novels are based on different relations.
- (4) The effective use of myths, stories and rituals to create an identity for the natives and tribal experiences.
- (5) Hogan has also succeeded in bringing a change in the attitude of her readers to the world of environment and developing a consciousness of love, care and respect to the non-human world, which is essential during the period when man is in search for a solution to the environmental crisis.
- (6) The mediational approach in the novels succeeded in addressing not only the native readers, but also non-native readers to understand the tribal ways of life and the principles followed to maintain the balance of the ecosystem. She has created the 'third space' in her novels, an in-between space, which brings together contradictory cultures and knowledge systems.
- (7) The analysis gives emphasis to the indigenous knowledge system which according to Hogan is not an old belief, but a new, present and only viable way out of our environmental chaos and loss.
- (8) As a woman writer of mixed heritage, her novels also give an identity for native women and their native experiences and knowledge.

- (9) As an ecofeminist writer, Hogan has used the emancipatory strategies effectively to redefine the human-nature relationship.

Chapter 6

Recommendations

The contribution of Linda Hogan as an activist and as a writer is significant in contemporary American literature. Her novels are an exploration of the Native American traditions and beliefs which are contrasted with the values of the dominant western culture. Like any other issues of gender and race, the environmental crisis is also an issue to be addressed. Hogan as a writer using her literary skill makes people aware of the need to protect the environment for future generations. The Native American writers and their works are significant because of this. Apart from being a novelist, Hogan is also an essayist, poet and writer of nonfiction. The present work only analysed the novels written by Hogan. There is further scope in analysing the nonfiction works by Hogan and her concerns in them.

There is further scope in the comparative study of the writers of native American Renaissance period to find out how they have dealt with the issues of colonisation and also their efforts to retrieve the identity and self of the natives belonging to different tribal and cultural traditions.

As the lives of the natives are related to the geographical space they occupy, there is further scope in exploring both real and fictional spaces in the works

of native American writers by applying different methods of analysis discussed in the emerging branch of Geocriticism.

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Appendix

List of Published Articles

| Sl No | Author and Title | Journal Name, Volume, Issue, Year | International / National | ISSN/ISBN |
|-------|--|--|----------------------------------|------------------|
| 1 | Rose Mary K. R. & Dr. Nila N. "Terrestrial Intelligence: Reverence for and Reciprocity to the World of Nature in Linda Hogan's <i>Mean Spirit</i> | <i>Pursuits</i> Vol.XVI, 2018 | National (Peer-reviewed) | ISSN :0974-7400) |
| 2 | Rose Mary K. R. & Dr. Nila N. "Environmental Reterritorialization in Linda Hogan's novel <i>Power</i> " | <i>Pursuits</i> Vol.XVII, 2019 | National (Peer-reviewed) | ISSN :0974-7400 |
| 3 | Rose Mary K. R. "Reterritorialization in Hogan's <i>People of the Whale</i> : A Polysensorial Approach | The Criterion: An International Journal in English Vol.13, Issue 3 June 2022 | International (Peer-reviewed) | ISSN: 0976-8165 |