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MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA**

FACULTY OF LETTERS AND FOREIGN LANGUAGES

DEPARTMENT OF ENGLISH

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DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LITERATURE & CIVILIZATION

**Red Skin, White Masks: Culture and Identity in
Leslie Marmon Silko's *Ceremony***

**Dissertation Submitted to the Department of English in Partial fulfillment
of the Requirements for the Degree of Master**

By:

Miss. Salima BENABIDA

and

Miss. Amal BOUADJILA

2016 /2017

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DEDICATION

I would like to dedicate this work to *my parents*; the reason of what I become today. Thanks for your endless support and motivation. To my *sisters* and *brothers* especially the youngest one *Khawla* whose prayers gave me encouragement and strength. This work is dedicated also to *all my friends* without exception and to my childhood friend, my uncle *Ilyes*.

Additionally, I dedicate it to *all my teachers*, my source of inspiration, namely *Mr. Zitouni, Mr. Oskar, Mr. Gouffi, Mr. Laoubi, Mr. Chibani, Dr. Baghdadi, Mrs. Abadou, Miss. Bechekour, Mrs. Saadi*, and to the one whom I am indebted to, my teacher and supervisor *Mr. Senoussi*, thank you for your support, confidence and motivation.

Finally, yet importantly, it is my pleasure to dedicate this work to *Tayo*, the protagonist of the selected studied novel.

Salima

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First and Foremost, I thank Allah Almighty for letting me live to see this moment.

I dedicate this work to all my family. A special feeling of gratitude to my loving parents, thanks for being always by my side. Without forgetting my grandpa who was always there for me. This dissertation is dedicated to all my friends, namely *Sarah, Amina, Wahiba, Saida, and Yasmine*.

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ABSTRACT

This study addresses the relationship between literature and the Amerindian cultural identity in Leslie Marmon Silko's *Ceremony* (1977). The selected novel questions the Native Americans sense of belonging during the mid of the twentieth century. It gives a truthful description of the homecoming war veteran from the Second World War. Tayo, a native soldier, who was deeply affected by his experience in this war, developed a sense of loss due to his fragmented identity as a half-breed. In this multidisciplinary endeavor, we are interested in exhibiting the evils of the white world and the syndromes of hybridity that plagued and troubled the Natives' life. The dissertation examines Silko's *Ceremony* from both stylistic and the thematic angles. The first chapter deals with the socio-historical context of the novel. It inspects the status-quo of the Native Americans and the events that surrounded the process of writing this literary text. Besides, the second chapter, attempts at illustrating Silko's usage of the Indian Oral traditions as a main structuring element. It tries also to explain Silko's politics of language in using the power of the written word; i.e. this part aims at inspecting and clarifying Silko's stylistic strategies. The third chapter examines the psychology of the oppressed Native Americans, namely the war veterans who were forced to wear the White mask. As well as, it illustrates the power of the acknowledgment of the past in healing the future through exhibiting the impetus of the Amerindian culture and its paramountcy in the modern world.

Keywords

Culture, Identity, Cultural Criticism, Psychoanalysis, Amerindians, Oral Traditions.

TABLE OF CONTENTS

INTRODUCTION	1
CHAPTER ONE: SOCIO-HISTORICAL CONTEXT.....	14
1. Native Americans, Indians, or Indios?.....	14
2. Laguna Pueblo Metamorphosis.....	17
3. Colonizing the Mind.....	20
4. Native American Soldiers: Cheaper than Bullets.....	24
5. Tribal Sovereignty and Governance.....	27
CHAPTER TWO: NATION AND NARRATION: THE INDIANS WRITE BACK.....	30
1. The Allegorical Function of the Titles.....	31
1.1. The Symbolism of <i>Ceremony</i>	31
1.2. The <i>Sunrise</i> Trope.....	34
2. Narrating Indianness: Language as a Cultural Marker.....	35
2.1. Silko's Politics of Language	37
3. Native <i>Modus Operandi</i> and the Didactic Style.....	44
3.1. Orality: The Use of Folktales.....	45
3.1.1. The Myth of Creation.....	50
3.1.2. Witchery and Magic Rituals.....	52
CHAPTER THREE: THE QUEST FOR THE SELF AND THE NEED TO BELONG...56	
1. Trauma, Shock and Awe in the War Aftermath.....	56
1.1. The Ongoing Criminalization and Oppression.....	56
1.2. The Lost Generation's Wounded Souls.....	59
2. Longing for Admission and Recognition.....	66
3. The Syndromes of Hybridity in the Laguna Tribe.....	69

4. The Healing Cathartic Powers of the Word.....	73
4.1. The Therapeutic <i>Ceremony</i>.....	75
5. The Spirituality of the Land.....	79
CONCLUSION.....	84
SELECTED BIBLIOGRAPHY.....	89

INTRODUCTION

Fiction is history, human history, or it is nothing. But it is also more than that; it stands on firmer ground, being based on the reality of forms and the observation of social phenomena, whereas history is based on documents... Thus, fiction is nearer truth...A historian may be an artist too, and a novelist is a historian, the preserver, the keeper, the expounder, of human experience.

Joseph Conrad, *Notes on Life and Letters* (Cambridge: Cambridge University Press, 2004), p. 19.

Throughout history, the Indians whether as a whole community or individuals resisted the white men's attempts to assimilate, induce, deceive, dispossess and subjugate them. They were embroiled in many battles through successive generations to decolonize both their lands and their minds from the white man's destructive influence.

Indeed, in the early times, there was no written Native American literature. By the opening years of the 1960's, a new movement of literary criticism paved the way for the Native American writers to originate and construct numerous literary writings.¹ Simon Ortiz, the Acoma Pueblo writer, states that alternating the Amerindians' oral traditions into a written narration in English will never affect the content since the eminent spirit of these writings is purely indigenous.²

Likewise, the Indian oral traditions have influenced the contemporary Literature in both, content and style. Myths, folklore, stories, and songs were the postulate basis upon which contemporary Amerindian literature came into existence. Contemporary Native American literature might be defined as the indigenous' literature within the context of the post-

¹Ammar Rezaei, "Post-Modernism features in English Literature," *International Journal of English Language and Literature*, Vol. 2, Issue. 1, pp.16-20; p.16.

² Quoted in : Jo-ann Archibald, *Indigenous Storywork Educating the Heart, Mind, Body, and Spirit*, Vancouver : UBC Press, (2008), pp.25-6.

colonialism. Thus, it encompasses the Native American themes and history, which are written in English in a Western genre, the novel.

Besides, the renaissance period brought a renewed pride to the Indian communities; it was a time of hope and renewal. This provoked and motivated the renaissance writers to write about their spirituality, their ties to their motherland, mythological beliefs, and actual status-quo. They attempted to shed light on their ancestral heritage narrating their old history to prove and illustrate that the Amerindian essence is as old as America itself.

Moreover, the Native Americans were and still considered as the “Other”, the antithesis of civilization. Even more, they were regarded synonymous with savagery and barbarity. Their land is the land of superstitions, darkness and riddles. Thus, the Native American novelists consciousness arises; they started questioning marginalization, annihilation and Otherness. They focused, also, on writing about assimilation into the mainstream American society along the process of acculturation.

Furthermore, as a resistance to the white’s subjugation the Amerindian intellectuals write back to oppose the colonizer, to assert their identity along with reconstructing their culture. The renaissance writers used their literary texts to perpetuate their culture and to defend and cure their Nativism and Indianness. They relied on the oppressor’s language to decolonize their writings and the people’s minds from the aftereffects of colonization.

In order to provide a basis for our study, we need to shed light on the numerous attempts by psychologists, sociologists and chroniclers to define the extensible, contested concepts of culture and identity. They sought to determine each of which as a single segment as they aimed to demonstrate the interconnection between the two terms. The concept of identity is often affiliated with gender, race, and ethnicity. The question whether culture and identity are complementary controversies raises debates amidst scholars.

Culture, in its straightforward connotation, is related to members of a certain group who unlikely share some identical sets of features and customs, but that may not fundamentally distinguish one cultural group from another. Homi Bhabha believes that the colonizer's culture has an outstanding impact on a particular colonized society. He assumes also that the oppressor proves his culture's power and existence through the opponents'. As well as, he believes that the differences between the colonizer and the colonized cultures is referred to as hybridity³ arguing that all cultural specificity is belated, different unto itself. He states, "... cultures come to be represented by virtue of the processes of iteration and translation through which their meanings are very vicariously addressed to - through - an Other."⁴

In the light of Bhabha's exemplification, Fanon incisively delineates the aftermaths of the evolution conducted towards the colonized's culture:

A continued agony rather than a total disappearance of the preexisting culture. The culture once living and open to the future becomes closed, fixed in the colonial status, caught in the yolk of oppression. Both present and mummified, it testifies against its members ... The cultural mummification leads to a mummification of individual thinking ... As though it were possible for a man to evolve otherwise than within the framework of a culture ... that recognizes him and that he decides to assume.⁵

Furthermore, one may say that identity is an elastic and interdisciplinary term. Through time identity has been, and is still a debatable issue, the crisis of identity is seen as part of a wider process of change with dislocating the central structures and processes of modern

³ Hybridity refers to the way in which people mix two cultures or languages. Hybridity is defined as "cultural mixing." See: Amardeep Singh, "Mimicry and Hybridity in Plain English." <http://www.lehigh.edu/~amsp/2009/05/mimicry-and-hybridity-in-plain-english.htmlFriday>, May 08, 2009. Accessed on 22.12.2016.

⁴ Homi K. Bhabha, *The Location of Culture* (London: Routledg, 1994), p.58.

⁵ Ibid., p.78

societies and underpinning the frameworks which gave individuals stable anchorage in the social world.”⁶ As Amin Maalouf, asserts,

Identity is one of [the] false friends. We all think we know what the word means and go on trusting it, even when it [is] slyly starting to say the opposite.⁷

According to the sociologist Stuart Hall, identity is defined in its post-modernist sense as a ““moveable feast”: formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us.”⁸ Hence, there are different circumstances in which individuals are restrained by to represent their distinctive, sometimes, shared features within the same society.⁹

Thus, culture is compatible with congregation identity. Culture is interchangeable with traditions, or customary ways of life. The association, attachment, and inclusion of the individual within a given community determine so forth, tribal or ethnic identity. This might be referred to as *Cultural Identity*.

Therefore, the most significant way to get into the spirit of the Native Amerindians’ culture and identity is to read the literary texts that are written by some Native American authors such as N Scott Momaday and Leslie Marmon Silko. As a novelist, Silko exhibited the challenges and confrontations that the Native American people experienced during their lives in the reservations, she focused on the quest for the self in the modern world and the way indigenous people could integrate into the new society.

Besides, Silko and some other Native American authors tried to create their own literature authentically stemmed from their communities’ oral traditions. She tried to shed light on the

⁶ Stuart Hall et al, *Modernity: An Introduction to Modern Societies* (Cambridge: Wiley-Blackwell, 1995), p.596.

⁷ Amin Maalouf, In *the Name of Identity: Violence And The Need to Belong*, Translated by Barbara Bray (New York: Penguin Group, 2000), p. 9.

⁸ Stuart Hall et al, *op. cit.*, p. 598.

⁹ Amin Maalouf, *op.cit.*, p.10.

Natives' history and culture through inspecting and delineating the psychological conflicts of the Amerindians, their journey of self-discovery as well as their need for belonging. Silko's *Ceremony* is most likely the narrative that introduced the Native American culture and civilization to the Euro-American readers. This latter is probably the most discussed and taught Native American novel.¹⁰

Leslie Marmon Silko is a Laguna Pueblo author. She grew up on the Laguna reservation west of Albuquerque. She is a half-breed woman; she is partly White Mexican and partly Native American, like her protagonist Tayo. Silko is interested in storytelling and the oral traditions, which renewed the Native American store of mythical tales. Most of her writings such as *Almanac of the Dead* (1991), *Ceremony* (1977) and her autobiography, *Storyteller* (1981), discuss the Amerindian culture and the Native American Identity.

Likewise, what provoked us to think about such topic is the fact that we, Muslims, are one of the marginalized and othered people among the world. Time and again, the audacity of the Anglos makes most of us think about debunking and elucidating their poker face. The white colonizer has stolen the ancestors' land depending on the dogmatic dynamism, sometimes through fake treaties and other times by taking the lands using force.

To shed light on the cultural holocaust, Leslie Marmon Silko's *Ceremony* is chosen as a case study. This novel tells the story of a Second World War veteran, Tayo, who returns to his homeland from the war. Tayo is challenged and confronted by the Pacific war's aftermaths. The combat conflict had an overwhelming repercussion on the war veterans. It affected their psyche and mental stability along with their physical health and well-being. Just like many Native War Veterans, Tayo was caught between the borders of two cultures. Tayo is lost

¹⁰ Barbara Brommer, *Representing Native American Trauma through Literature: Leslie Marmon Silko's Ceremony and Almanac of the Dead as Postmodern Narratives of Mediation* (MA Thesis) (Utrecht: Utrecht University, 2013), p.5.

between the two worlds. His mixed-blood ancestry makes him unable to identify himself with the members of society.

Therefore, this study aims at demonstrating the author's attempt to give voice to this voiceless minority. This dissertation will focus on the aftermaths of the Second World War on the war veterans and their quest for their belonging and identity. The work will exhibit the necessity of acknowledging the past to heal the future. Moreover, it will also shed light on the compelling effectual posture of culture in shaping one's identity and determining his belonging. The work will focus on the Native American traditions and beliefs such as storytelling and myths, which mirror and reflect their origins, culture, and strong tribal affiliations.

Furthermore, this study will appraise and inspect the relationship between culture and identity together with its significance in shaping the cultural identity. It will point out the writer's didactic style and her purpose behind amalgamating the two cultures along with writing about the indigenous' culture using the colonizer's language.

In addition, the examination and the analysis of the different events, which occurred throughout the story, will indicate the way the Native Americans' retrieved and safeguarded their culture and identity. In addition, it will demonstrate how the Amerindians' faith and beliefs survived and coped with the contemporary issues despite all the white's attempts to assimilate them within their culture.

This dissertation will be structured as follows: Chapter One: Socio-Historical Context, Chapter Two: Nation and Narration: The Indians Write Back. Chapter Three: The Quest for the Self and the Need to Belong.

Chapter One. The Socio-Historical Context

Literature is the mirror of society, they, both, reflect each other. The social upheavals and calamities provoke the writers to portray people's struggle and sufferance. Thus, Leslie Marmon Silko writes her novel, *Ceremony*, to exhibit and demonstrate the Natives' strive to have a voice in the American society. She writes about the clash of the two cultures, the dominant white civilization and the marginalized Native American Culture.

This chapter will discuss the socio-historical context of *Ceremony* as a Post Modernist literary work. It is divided into five main sections.

The first section is entitled **Native Americans, Indians, or Indios?** This section will shed light on the history of the Natives as the early inhabitants of America, their strife and struggle to take their lands back. The second section, **Laguna Pueblo Metamorphosis**, will give a glance on the history of the Pueblo tribe and the changes that occurred throughout its history. The third section, which is about **Colonizing the Mind** will exhibit the whites' attempts to colonize the Natives' minds depending on numerous implicit and explicit scenarios such as the boarding schools and the different acts and governmental laws to kill the Native soul and save the man who will be their object. In the fourth section entitled, **Native American Soldiers: Cheaper than Bullets**, the study will demonstrate the aftermaths of these imperial artifices' results through shedding light on the Natives' participation in the Second World War. Some of the Native Americans were provoked by the sense of the national pride, hence they fought on behalf of the American Army; whereas, others participated in the war because they had been assimilated into the mainstream American society. The last section, **Tribal Sovereignty and Governance**, will delineate the Natives desire for self-government and tribal sovereignty. They reacted against the American government's laws and acts calling for the right to govern themselves by themselves.

Chapter Two: Nation and Narration: The Indians Write Back

Numerous post-colonial theorists such as Ngugi Wa Thiong'o and Frantz Fanon believe that the literary texts are dynamic weapons; they are more powerful than the imperialistic dogmatic ascendancy mainly when they are written in the colonizer's language. Silko's *Ceremony* is considered as a resistant literary text. It bestows the evil side of the white and perpetuates the Amerindian culture depending on the oppressor's mother language. Thus, this chapter is devoted for the stylistic study of the novel.

The first section, **The Allegorical Function of the Titles** will analyze the two titles Silko uses for her novel as a whole, *Ceremony*, and the title of the story, *Sunrise*. **The Symbolism of Ceremony** will explain the esoteric meaning of this word as a title for the novel along with its spiritual allusion and denotation in the Native American culture. Whereas, **The Sunrise Trope** will demonstrate the cryptic connotation of the word *Sunrise* that is used as a title for the whole story as it is used as the last word in the story. The use of this word illustrates the new beginning of the Natives' life in the modern world. The second section, **Narrating Indianness: Language as a Cultural Marker** will shed light on the use of the hybrid language and literary techniques Silko uses to write *Ceremony*. Besides, the last subsection of the chapter, **Silko's Politics of Language**, will manifest Silko's use of English to write about the Amerindian culture. It will highlight the amalgamation of the indigenous culture such as the use of the exospheric references such as some Native American names along with some Spanish words. The third section, **Native Modus Operandi and the Didactic Style**, is devoted to speak about Silko's intention and constancy behind writing *Ceremony* such as opposing the colonizer, healing the Natives' wounded souls and universalizing the Amerindian culture and its importance in the modern world. The first subsection of this part, **The Myth of Creation**, will demonstrate the creation story of the world according to the

Laguna Pueblo mythology and beliefs. However, the last subsection entitled **Witchery and Magic Rituals** is dedicated to speak about witchery, magic and the tremendous impacts these actions have on the whole world.

Chapter Three: The Quest for the Self and the Need to Belong

This Chapter is devoted for *Ceremony's* thematic analysis. It will shed light on Tayo's journey and quest for the self after his homecoming from the Second World War until the end of the ceremony. As well as it will speak about some other psychological issues which result from oppression and assimilation.

The first section, **Trauma, Shock and Awe in the War Aftermath**, will exhibit the war aftermaths and the sufferance of the Amerindians from a sundry psychological and physical dilemma due to the colonizer's oppression. In the first subsection entitled, **The Ongoing Criminalization and Oppression**, the work will spotlight on the colonizers' endured oppression and subjugation using several strategies to assimilate the Natives into the white world and erase their indigenous culture. However, the second subsection, **The Lost Generation's Wounded Souls** is devoted to speak about the Second World War's tremendous effects on the Native American war veterans who were physically and psychologically injured. In the second section, **Longing for Admission and Recognition**, the study will focus on those who have developed defensive psychological issue because of their low self-esteem and the feeling of *inferiority complex*. It will study the psychology of the assimilated people such as Tayo's mother, Laura, and their thirst for being recognized by the Whites. The third section, **The Syndromes of Hybridity in the Laguna Tribe**, will show the corollaries of assimilation and annihilation such the fragmented identity. Being a mixed-blood person like Tayo causes loss and fragmentation. The half-breed person finds himself caught between two cultures. The fourth section, **The Healing Cathartic Powers of the Word** is

going to demonstrate the power of the word in healing memories and souls. It will focus on the performative effect of the Natives' oral traditions, rituals and spiritual beliefs. In its first subsection, **The Therapeutic Ceremony**, the study will exhibit the religious and socio-cultural importance and significance of the ceremony for the Natives. As well as it will illustrate its healing power. The last subsection, **The Spirituality of the Land**, will shed light on the denotation of the Native American landscape and the spotted cattle as spiritual impetus, as parts of Tayo's ceremony as well as their paramountcy in healing him.

As we choose to work on a topic that has an "**Interdisciplinary Nature**", we shall give a close critical reading of Silko's novel, *Ceremony*, using a variety of literary approaches that have roots in psychological, sociological, historical and cultural studies. Further, this critical study contemplates the novel stylistically and thematically.

Through *Ceremony*, Tayo struggles with the Post-War experience's problems. These problems are tightly related to his inability to identify himself with the members of society. He was lost between two cultures struggling with his injured memory, wounded soul, alcohol, and his lack of self-confidence. Thus, we shall shed light on the psychological issues of the protagonist and some other characters such as his mother, Laura. In order to expose how Silko depicted these challenges and disputes. This study is based on **The Theory of Historical Trauma, Albert Memmi's Theory of The Colonizer and the Colonized, Frantz Fanon's Theory of Inferiority Complex, Ngugi Wa Thiong'o Theory of Decolonizing the Mind, along with Homi Bhabha's Theory of Hybridity.**

Throughout history, numerous illustrations and testimonies confirm that the minority people are always marginalized, dehumanized and oppressed. This annihilation sows the seeds of anxiety, neurosis, phobia, and other psychological problems.

One of the psychological problems that are developed by Silko's characters such as Tayo who symbolizes the war veterans is the Historical Trauma. The war veterans returned to their tribes traumatized; they come home physically and psychologically injured. They suffer from hallucination and the dreams that haunt their lives. Those people struggle with their memories and their fragmented identity. Hence, we shall use **the Theory of Historical Trauma** to elucidate and throw light on the cataclysmic upheavals of the Second World War. This theory purports that some Native Americans are experiencing historical loss symptoms (e.g. depression, substance dependence, diabetes, dysfunctional parenting and unemployment) because of the cross-generational transmission of trauma from historical losses (e.g. loss of population, land and culture).

Yet, some Amerindians developed another psychological issue, the feeling of inferiority, which results from their low self-esteem. Those people such as Laura, Tayo's mother, feel that their culture and their beliefs are inferior to the colonizer's ones. Even, they feel they are worthless and their colonizer is always superior to them. Thus, **Fanon's theories of Inferiority Complex** will be used to testify and exhibit the Natives' sense of inferiority.

Moreover, the study will shed light on some characters' belief in the supremacy of the whites' culture. This theory focuses on the psychology of the colonized people to explain the feelings of dependency the Natives experience in the white world. It states that the person who has lost his Native culture is the subject of the predominant culture. This loss creates the *inferiority complex* in the Natives' minds. Hence the colonized will try to imitate the colonizer and mimic his way of life by adopting his culture.

Besides, the Native American people were wretched. They undergo a multifarious archetypal oppression. Thus, we shall use Albert Memmi's **theory of The Colonizer and The Colonized**, to explain the effects of colonialism and the dominance of the colonizer on the Colonized. This theory spots light on the relationship between the oppressor and the

oppressed. It epitomizes the process of dehumanization and subjugation through the description of the mindset of both the oppressor and the oppressed. Albert Memmi criticizes the posture of the colonizer as a poisonous authenticity for both, those who accept and those who refuse its dogmatic dynamism. The evil of the whites' autocracy, coercion and abusiveness cripples the Natives' psyche and injures their souls. It shatters their identity and their tribal ties since some were integrated into the white society.

Similarly, Albert Memmi is coetaneous to Frantz Fanon, he examines and analyses the psychological and social corollaries of the colonial relationship on both the colonizer and the colonized. However, he focuses mainly on describing the psychologies of those who are living under the colonial regime and their trials to liberate themselves. Overall, Memmi exhibits the oppressor's psychological aftereffects of oppression on the oppressed.

Likewise, Many Native writers such as Chinua Achebe and Ngugi Wa Thiong'o have been in an exhaustively contention about the usage of English and other national languages when writing about the Native culture. Achebe estimates that the Natives' literature such as the African one is a circuitous reciprocal interplay between national and international cultural elements. Achebe opens doors for the Native writers and paves the way for them to write about themselves, culture, customs, religion, beliefs, and country as sovereign autonomous individuals.

Besides, another enthralling cogency is the abiding endured altercation about using English as a communication vehicle for the Native literature. Ngugi thoroughly arraigned and charged Achebe of betrayal and duplicity because he uses English when writing about his culture. As well as, he uses the literary genre of the colonizer, the novel, instead of oral tradition. Hence, Ngugi Wa Thiong'o emphasizes the celebration of the national language, history, culture, and identity. He advocates the linguistic cultural decolonization through his *magnum opus* **Decolonizing the Mind**.

Nonetheless, Achebe advocates the use of English; he believes in the power of the oppressor's language to preserve and perpetuate the Natives' cultural heritage. However, Ngugi fiercely attacks the usage of English when writing about the Native literature. Ngugi believes that language carries a nation's culture, history, traditions, and ideals. He views language and literature as playing a central role in his struggle.

Although he celebrates the national language, history, culture, and identity, Ngugi himself translates to English whatever he writes in Gkuyu and immediately having a wider audience.

through using both Achebe's beliefs and Ngugi's claims, we shall demonstrate Silko's attempt to decolonize the Amerindian mind's from the white's poisonous colonialism along with her protest and opposition towards the colonizer's civilization and imperialism.

Leslie Marmon Silko reciprocates to Achebe's call in her novel *Ceremony*. She uses the colonizer's language, English, to write about the Native American struggles and calamities in the modern world. She makes use of the language of the colonizer, the oppressor, the white man, to tell them that she is not white. As Caliban puts it in Shakespeare's *the Tempest*: "You taught me language, and my profit on't / Is, I know how to curse. The red plague rid you/ For learning me your language!"¹¹ Silko uses language as a vehicle to celebrate the Indian nativism, uniqueness, culture and identity.

Hence, on the light of being hybrid, writing about her cultural heritage in English, part of this study will be built upon **Homi Bhabha's theories of Hybridity, Ambivalence and Mimicry**. We shall see how the author used mimicry and hybridity as subversive tools whereby the colonized people might challenge various forms of oppression. Silko inserts in *Ceremony* many cultural, linguistic and historical references that are related to her culture and

¹¹ William Shakespeare, *The Complete Works of William Shakespeare: The Tempest* (London: Wordsworth Library Collection, 2007), p. 1140.

identity; i.e. Silko celebrates the pride of being Native without rejecting the white culture through her writings using the oppressor's language.

CHAPTER ONE: SOCIO-HISTORICAL CONTEXT

Through successive generations, the Amerindians persisted the white oppressors' traumatic encroachments and offensive aggressions. The European colonizers' after-effects are extremely cataclysmic on communities, families, and individuals as well. These incursions encompass violent removal, annihilation, ethnic prejudice, and the extirpation of the Natives' customs, beliefs and culture. The sanction of the slaughtering Acts oppressed the Amerindians and compelled them to assimilate into the mainstream American society.

This chapter provides a broader context to better understand the socio-historical context of Leslie Marmon Silko's Novel of War *Ceremony*. It sheds light on the history of the Natives as a whole then on the Pueblo tribe specifically. As well as, it highlights the different endeavors of the white oppression to extirpate the indigenous people's culture. Likewise, it delineates the tribal repulsion from the predominant civilization.

1. Native Americans, Indians, or Indios?

The term "Native American" is used interchangeably with "Indian, Amerindian or American Indian" pertains to people of indigenous origin in what is known today as the United States. Coming across a new land, Christopher Columbus coincided with the inhabitants of that land. He called its inhabitants indigenous people of the pacific western hemisphere, they were named "Indios."¹² "Indians," then, is a discernment created by the European colonizers to refer to the Native Americans.

The pre-Columbian people are said to be the original, real Americans even before the discovery of America. According to Jacques Galinier, a historical scholar, "The original Americans" themselves, the Natives, the Indigenous Peoples, the "First of this Land,"[are] the

¹² Jacques Galinier and Antoinette Molinié, *The Neo-Indians A Religion for the Third Millennium* (Boulder: University Press of Colorado, 2013), p.4.

most Indian of Indians.”¹³ There were numerous attempts by historiographers to corroborate the origin of the Natives. They affirm, “The Indians are the descendants of the lost tribes of Israel, or the Vikings, or the Welsh, or the Irish, or of the Egyptians, Polynesians, or Phoenicians.”¹⁴ Moreover, some historians asserted that the indigenous people are of an Asian Origin. They crossed the ice bridge following the buffalo.

By the year of 985, the first wave of European immigrants settled in the new continent establishing the first European settlement in America.¹⁵ Innumerable groups of immigrants from different countries stepped towards what is now the United States of America. At its infant stage, the relationship between the Indians and the new comers was inconceivable. The Natives helped the European settlers by teaching them the different techniques of cultivating land.

The coming years bestow the evil of the greedy Anglos. They started fighting the Natives, taking off their ancestors’ lands, sometimes by force and other times under what they called treaties. This ‘holocaust’ process of removing the Natives towards the west under the name of westward expansion has changed the fate of the Indians.

Although there were some Europeans who sympathized with the Amerindian, estimating that they contemplate to civilize, ‘Christianize’ and assimilate them within the American society. Still, there were those who oppressed, tyrannized, screw and trampled them physically and psychologically. The Natives were considered as savages, barbarians, and animals in human beings’ bodies. They were labeled the red skin people. Furthermore, they were delineated as “... more brutish than the beasts they hunt.”¹⁶ The Anglos along within the denouement of the American society exhausted the process of prejudice in its inception.

¹³ Anthony David, “Tyeeme Clark. Breaking Iron Bonds, Elucidating Fluid Boundaries: "Indians" in American Studies,” *American Quarterly*, Vol. 53, No. 1 (Mar. 2001), pp. 156-164; p.157.

¹⁴ Berry Brewton, “The Myth of the Vanishing Indian,” *Phylon* Vol. 21, No. 1 (1st Qtr. 1960), pp. 51-57; p.51.

¹⁵ George Clack, *Outline of U.S History* (Ohio: Ohio University,2011), p.9

¹⁶ Berry Brewton, *op, cit.*, p.51.

The Natives were subdued and removed from their homelands. About two decades after the Trail of Tears, Chief John Ross¹⁷ announced assuredly that the indigenous people have a land, not a new one; rather, it is their ancestors' land. He insisted that "[they] have a country."¹⁸ The Indian Territory did not exist before. It was just an idea, then politicians, missionaries, bureaucrats and combined explorers imagined that reservation, and then created it by drawing the geographical boundaries.¹⁹ By the years of the 1820s, the Mississippi reservation became the homeland of the removed Indians.²⁰

Those missionaries, politicians, and governors have certain notions in common. These are related to the telltales of race, geography, 'national sovereignty' and 'cultural identity'. The entire antecedent prognostic assumptions were the cause of removing the Indians and the establishments of the new Indian province. Thomas Jefferson had a hand in building the Indians new homeland. He aimed at making the Indians assimilated with the whites, so that they get rid of the old traditions adopting a new way of life. He considered the Indians as the children of nature who would be part of the new world.²¹

At the beginning, the boundaries were lines drawn to separate races. Then, by the coming of president James Monroe, they were meant to separate, both, races and nations.²² Monroe's secretary of state, John C. Calhoun, asserts that the Indigenous people are no more considered as one of the USA's fractions. He declares that the Natives' political and racial independence from the American nation.²³

¹⁷ Principal Chief John Ross surveyed the Cherokee Nation and conference. See: James. P Ronda, "'We Have a Country': Race, Geography, and the Invention of Indian Territory," *Journal of the Early Republic*, Vol. 19, No. 4, (winter, 1999), pp. 739-755; p.739.

¹⁸ James. P Ronda, *op cit.*, p.739.

¹⁹ *Ibid.*, p.740.

²⁰ Sweet Timothy, "Native Americans and American Identities in the Early Republic." *American Literary History*, Vol. 13, No. 3 (Autumn, 2001), pp. 592-602; p.594.

²¹ James. P Ronda, *op cit.*, pp.739-40.

²² *Ibid.*, p.742.

²³ *Ibid.*

Although the enacted boundaries have dichotomized the Natives from the American nation and from each other, they were the pillars upon which the Natives' 'national identity was set.²⁴ The whites had innumerable sincere attempts to extirpate the Natives' culture and deputize it by their civilization. However, being beyond the horizon of the whites endowed the Native Americans with an extravagant contingency to intensify their tribal allegiances. The forced dismissals had a deleterious outgrowth. Nevertheless, the fear of disassociation emboldened them to accentuate the consanguine ties to their homeland along with each other.

Moreover, Monroe postulated that the Natives might be civilized but outlying from the whites.²⁵ Other governors used the word 'outside' to refer to the Native homelands; they used it to say that they were separated from the American nation and inferior to the white society. However, Isaak McCoy²⁶ used this word to state that it is true that the Natives are separate but they are equal to the whites.²⁷ John Ross called for ceasing the Natives' territories and assimilating them with the mainstream American society, of course under the rule of the whites.²⁸

2. Laguna Pueblo Metamorphosis

The Native American societies are delineated as being conjoined by culture and traditions. Those people who live in territories and reservations have strong ties with their homeland as well as with each other. Some are getting together under one clan. The Laguna Pueblo's culture is one of the eloquent cultures that developed in United States.

However, to some extent it is still a mystery, the most current evidence indicates that there existed multiple origin stories of the Pueblo tribes. Historians, theorists as well as archaeologists did not agree on a common story or a definite date about the origin of the

²⁴ Susan Bernardin, "The Insistence of the Indian: Race and Nationalism in Nineteenth Century American Culture," *Western American Literature*, Vol. 35, No. 4 (Winter 2001), pp. 431-432; p.432.

²⁵ James. P Ronda, "'We Have a Country': Race, Geography, and the Invention of Indian Territory," p.743

²⁶ American politician, Baptist preacher, government teacher and explorer.

²⁷ James. P Ronda *op. cit.*, p.747.

²⁸ *Ibid.*, p.751.

Laguna Pueblo tribe. Above all, some of them have proclaimed that its roots are dated back to the 1699, when San José de la Laguna Church was set up.²⁹

Moreover, the most overwhelming event in the Native's history is the endowment of the Pueblo coterie. This clan became one of the most fascinating spheres where most European nations implanted their civilizations.³⁰

Besides, theorists asserted that drought bulldozed the people of the Hopi and Mesa Verde out of their San Juan and Black Mesa settlements mingled and mixed with the settlers from Santa Ana and Acoma, all together formed Laguna in the thirteenth century. Furthermore, another claim asserts that the origin of this community is a lost group of the Shipapa'u Indians who were looking for a homeland. They passed by the Acoma reservation, but they recognized they were mistaken. Thus, a group departed Acoma and dwelled further north.³¹

Laguna's people held different ritual practices and traditional beliefs. The most eloquent and sententious ones were in the New Year, Christmas and when praying for rain. Their feast is on the Harvest Dance when all Pueblos gather and stated to celebrate. As Per Seyersted, a Native American scholar, observes:

The tradition of religious beliefs permeates every aspect of the people's life; it determines man's relation with the natural world and with his fellow man. Its basic concern is continuity of a harmonious relationship with the world in which man lives.³²

These later, shaped their culture and authenticated their consanguinity and their amicable affiliation with each other, along with their land. Through time, life amid the Laguna's suburb

²⁹ Marjorie Baer and Ann. Baggerman Frej, *Pueblo of Laguna: a Project Report* (Washington, D.C: U.S. Department of the Interior, 1983), p. 2.

³⁰ Erik K. Reed, "Transition to History in the Pueblo Southwest," *The American Anthropologist*, Vol.56, No.4, 1954, pp.592-597; p.592.

³¹ Marjorie Baer and Ann. Baggerman Frej, *op. cit.*, p. 2.

³² Per Seyersted, *Leslie Marmon Silko* (Boise: Boise State UP, 1980), p.8.

has been on the scene of change. Still, the whole tribe lives in harmony, as if the tribe is the body and Pueblos are the parts of this body. They care about each other's problems.³³

The Laguna Pueblo tribe's fate was similar to the other tribes' destination. Its people were also subjugated and their lands were taken off from them. The first trespassers were the Hispanic people, supervised by the Anglos external and internal colonization.³⁴ The Latino along with the white Anglo-American predominance, have their enduring relic on the Laguna Pueblo architectonics via the nineteenth and the twentieth centuries. The Pueblos amalgamated chosen angles from the colonizers' culture with their ancestral ones. The Amerindians inherited the traditional way of life from the pre-Spanish inhabitants.³⁵ However, the adjustment of the outsider colonizer's culture and way of life exhibits the Natives' acculturation.

Nonetheless, despite all the metamorphosis in the Pueblo architecture, the Natives restrained on building what they called "Plazas."³⁶ These domiciles are prerequisite for ceremonial commemorations and ritual practices. Likewise, there existed some churches. The concurrence of the two religious edifices denotes the amalgamation of the two religions crystallizing Laguna's peculiar religion. Mingled with customs, mythos, conventions, and the diverse solemnities, this religion is regarded as the cornerstone of Pueblo's culture.³⁷ Laguna's people speak the ostensible "Keresan language"³⁸ which reflects in way the tribal culture.

The Native American Pueblo tribe has endorsed a persistent reputation of amelioration. This breakthrough has ascertained the uniqueness of this tribe from the other ancestral, accustomed, and immemorial adjacent Pueblos.³⁹ Albeit Laguna's inhabitants lived under the

³³ Per Seyersted, *Leslie Marmon Silko*, pp.12-13.

³⁴ Marjorie Baer and Ann. Baggerman Frej, *Pueblo of Laguna: a Project Report*, p.3.

³⁵ Erik K. Reed, "Transition to History in the Pueblo Southwest," p. 597.

³⁶ Buildings where the Native American Rituals and Ceremonies take place. See: Marjorie Baer and Ann. Baggerman Frej, *op. cit.*, p.6.

³⁷ Marjorie Baer and Ann. Baggerman Frej, *op.cit.*, p.6.

³⁸ Per Seyersted, *op. cit.*, p.9.

³⁹ *Ibid.*, p.11.

dominance of the Hispanic Catholic colonization, they were selective in what to take from their culture.⁴⁰ Catholicism was promulgated by force, thus, it became part of the Pueblo's culture and the native religion became covert but it did not die.⁴¹ Indeed, perpetuating Pueblo's ancestral theistic has endorsed them to shield their identity as Native Americans.

The Marmon brothers, Robert and Walter, were the first Anglo American officers who set up home in the Laguna reservation. Walter was appointed by the United States in 1871 to rule the Navajo reservation. Few years later, his brother Robert has enrolled him. The two men became eminent representatives in the territory, espousing from the Laguna clan. The Marmons were the initiators of the schools in the tribe⁴² to consociate the two worlds together bringing them into contact. The Marmon's desideratum was to civilize the Pueblo people and ingest them within the mainstream American society.

3. Colonizing the Mind

The European colonizer takes the burden of civilizing the Native Americans and coerces them to assimilate into the Euro-American civilization.⁴³ After the treaty of 1868,⁴⁴ the Navajo tribe agreed that learning to read and write is necessary for their children as part of their assimilation. By the following two years, president Ulysses S. Grant promulgated his 'Peace Policy', which depended on the apprenticeship and Christianization rather than annihilating and deciphering the American Indians' problems.

⁴⁰ Erik K. Reed, "Transition to History in the Pueblo Southwest," p. 597.

⁴¹ Marjorie Baer and Ann. Baggerman Frej, *Pueblo of Laguna :a Project Report*, p p.11.

⁴² Ibid.

⁴³ Kathleen Brown-Rice, "Examining the theory of Historical Trauma Among Native Americans," *University of South Dakota*, Vol 3. Issue.3, (2013), pp.117-130 ; p. 119.

⁴⁴ The Navajo Treaty of 1868, the last treaty the Navajos signed with the U.S., not only freed Navajos from captivity but returned them to the homeland they were forced to leave rather than have them relocated to Oklahoma or Florida, as the federal government did with other tribes. In the Treaty of 1849, Navajos agreed to be peaceful people. However, by 1852, the federal government was already planning to move the Navajos off their homeland anyway.

The reservation's schools failed after a short time. Therefore, the Federal Government passed the Compulsory Indian Education Law of 1887, which authorized the off-reservation boarding schools.⁴⁵

The so-called boarding schools commenced with Colonel Henry Pratt, prominent assimilationist and leader of the Carlisle Industrial School. On the advantages of reservation day schools, Pratt elucidates that he doubted the vision that the Amerindian people can be assimilated into the predominant society and adopt its lifestyle. Unfortunately, these institutions had a profound collision on the Natives' lives.⁴⁶

By the closing years of the nineteenth century, the National government maintained a new policy opposing the Natives. The so-called boarding schools desideratum was directed towards children.⁴⁷ Education in such schools was compulsory. The Native American children were compelled to enlist in these schools. The predetermined purpose behind this policy was to integrate the Native American children gradually within the Western civilization to devastate their cultural identity. In its early beginning, the Federal Government operated the Assimilation policy as a tool of separation between the Native American people and their homelands. These schools encouraged the course of 'Acculturation' and 'Christianization' of the Native American children⁴⁸ along with banning any contact between the Amerindian children and their families.⁴⁹

In the boarding schools, the Native American pupils were vetoed from using their native language or any other denomination to express their belonging or their culture. Per Seyersted states, "...from her grandmother [Leslie Marmon Silko] also learned some 'Keresan' but at

⁴⁵ Michael Skomba, "What History Tells us About The Diné Code Talkers," *TCNJ Journal of Student Scholarship*, Vol. xiii, (APRIL, 2011), pp.1-4; p. 2

⁴⁶ *Ibid.*, p.3.

⁴⁷ Marjorie Baer and Ann. Baggerman Frej, *Pueblo of Laguna: a Project Report*, p.3.

⁴⁸ Lisa Magarrell et al, "Reparations and American Indian Boarding Schools": A Critical Appraisal by The Boarding School Healing Project International Center for Transitional Justice, (2008), pp.1-33 ; p.2 <http://www.ahf.ca/publications/research->, Accessed on 28.01.2017.

⁴⁹ Kathleen Brown-Rice, "Examining the theory of Historical Trauma among Native Americans," p.119.

the local BIA school she was punished if she used it.”⁵⁰ The Native Americans were dispossessed of their indigenous languages and coerced under threat and abuse to use English in their communication.

Through these institutions, the federal agents, extremists, and schoolteachers propagated the psychological, cultural and intellectual counterinsurgency among the Amerindians as a strategy for absorption into the predominant nation.⁵¹ The schools’ instructors aimed at elevating the Native children’s sense of American patriotic citizenship along with annihilating the tribal traditions, languages, and culture.⁵²

The Boarding Schools function as an expedient of cultural constancy as they serve as a contrivance of assimilation and cultural loss. The Natives’ strife in the boarding schools is perceived as cultural contention.⁵³ These schools are regarded as a form of Imperialism. Their superintended intent was brainwashing and reshaping the Native children’s minds. The raucous treatment in these schools impressed the Amerindian children’s psyche. This procreated serious mental disorder, physical sickness and psychological dilemmas.⁵⁴

Although many Native American students were accustomed with the course of cultural adjustment, some were absorbed within the new civilization while others such as Zitkala-Sa (Gertrude Bonnin), were selective in choosing what conforms their customs.⁵⁵ The emanations of these schools were overwhelmingly cataclysmic because they lead to cultural depletion, homesickness, and boundless regimentation.⁵⁶

These schools contributed largely to the ‘pan-Indian identity’ and the collaboration of the native students together for cultural and political self-determinism in the twentieth

⁵⁰ Per Seyersted, *Leslie Marmon Silko*, p.14.

⁵¹ Julie Davis, “American Indian Boarding School Experiences: Recent Studies from Native Perspectives,” *Organization of American Historians*. Vol. 15, No. 2, (2001), pp. 20-22; p. 20.

⁵² *Ibid.*, p. 20.

⁵³ *Ibid.*

⁵⁴ Frantz Fanon, *Black Skin, White Masks*. Translated by Charles Lam Markmann (London: Pluto Press, 1986), p.111.

⁵⁵ Julie Davis, *op. cit.*, p.20.

⁵⁶ *Ibid.*, p.21.

century.⁵⁷ As Julie Davis⁵⁸ argues, “The government boarding school has become part of our collective, pan-Indian identity ... for better or worse, the schools became part of our histories.”⁵⁹

Several Native American writers expressed their anger towards boarding schools through narrating their own experience in these schools. Some wrote about the way they could preserve their own culture and how they benefited from the American’s one. In her autobiography *American Indian Stories* (1921), Zitkala-Sa, described the abominable conditions and the maltreatment that the native pupils were exposed to in the boarding schools. Even though, these schools educated the Natives putting them in a situation in which they acquired the white worlds’ language, it destroyed the native language and culture of some pupils.⁶⁰

Nevertheless, the Amerindians’ lives changed drastically after their graduation from the Boarding Schools. They were traumatized due to violence, punishments, and the holocaust experience there. They could not even harmonize with their old atmosphere. Therefore, they were socially and psychologically detached.⁶¹

Yet, this eventful period of the Native American history left an overwhelming change in the use of language. The Native American languages were gradually replaced by English as a vehicle for literature. This loss had strongly affected the community’s people way of thinking and ideologies by reshaping their minds.⁶² Thus, some forgot about their ancestral community and felt the sense of belonging to the white world.

⁵⁷ Julie Davis, “American Indian Boarding School Experiences: Recent Studies from Native Perspectives,” p.21.

⁵⁸ Julie Davis is a PhD candidate in the Department of History at Arizona State University.

⁵⁹ Ibid., p.22.

⁶⁰ Joseph L. Colombe, *Reading Native American Literature* (New York: Routledge, 2011), pp.28-9.

⁶¹ Ibid.

⁶² Ibid.

4. Native American Soldiers: Cheaper than Bullets

By the early 1930s, the Native Americans started to enlist themselves in the American army to fight with the white Americans in the Second World War. They were among the minorities that participated in the war with the white American soldiers on behalf of the American army. Professor Donald. L Parman states that “[the] Indians adjusted to the changed regional environment by leaving their reservations in large numbers ... to enter the military.”⁶³ The enlisted Natives in the war outnumbered the other minorities’ subscribers who ever served in the American Army.⁶⁴

The entanglement of the Natives in the American military services brought about an outstanding contact between them and the other white soldiers.⁶⁵ Harper .M Marilyn states, “more than twenty-five thousand Native Americans served in the armed forces during the war, fully integrated with whites.”⁶⁶ Most of the Amerindians, men, women, and even whole families, have volunteered and participated in the war while others joined the army for economic reasons; they “left the reservation to help construct military depots and training camps, and to work in defense industries, mainly on the West Coast.”⁶⁷

However, the need for money induced some of the Natives to participate in the war; some were propelled by their strong sense of patriotism. They fought for their land and people. They had to fight to protect America with a high sense of patriotism.⁶⁸

Moreover, the participation of the Native Americans in the Second World War was considered as a ‘sacred duty’. Their vision to the war proves that they probably care for the

⁶³ Donald. L Parman, *Indians and the American West in the Twentieth Century* (Indiana: Indiana University Press, Bloomington and Indianapolis, 1994), p.107.

⁶⁴ Alison. R Bernstein, *American Indians and WWII: Toward a New Era in Indian Affairs* (Norman: University of Oklahoma Press, 1991), pp.39-40.

⁶⁵ *Ibid.*, p.45.

⁶⁶ Marilyn M Harper et al, *World War II and the American Home Front: A National Historic Landmarks Theme Study* (Washington D.C: *National Historic Landmarks Program*, October 2007), p.124.

⁶⁷ *Ibid.*

⁶⁸ *Ibid.*

‘tribal sovereignty’ in accordance to see the war as a the Natives’ war fought for defending their land. Thus, the main reason behind the Native Americans’ contribution in this war was their ancestral culture of being warriors.

Furthermore, part of the Native American young men’s contribution in the war, was the aftereffect of assimilation within the imperial predominant society along with the process of boarding schools’ brain washing. Juri Abe, a historian, argues that “Being a member of [the mainstream American society] was a great honor that young warriors dreamed of achieving.”⁶⁹ They felt a great pleasure participating in the World War II, to revitalize the old fighters’ traditions that are related to the Native ceremonies.

During the war, the Native American war veterans were paid for their efforts in the war. The need for money arises their eagerness and desire to be part of the white world. However, the Natives’ lives changed by the year of 1939. By this time most of the inhabitants needed work, they left their reservations to work in the industrial companies and agricultural fields.⁷⁰ Parman points out that “Most Pueblos took local jobs, but some worked at the Clearfield Naval Depot in Utah during the off-season of forming.”⁷¹ The Natives willfully left their reservations looking for jobs and money so that they will be accepted, recognized and appreciated by the authoritative community.

Furthermore, in 1940, the Navajo tribe’s people were conscripted to bolster the war exertion. Most of them joined the Marine Corps as many natives did.⁷² The Navajo’s prominent contribution in the war is the genius invention of “the Code Talker.”⁷³ Their sense

⁶⁹ Juri Abe, “Fighting a White Man’s War : Participation and Representation of the Native American During WWII.” *Rekkyo American Studies*, No.33, (March 2011), pp.129-145; p.132.

⁷⁰ Donald. L Parman, *Indians and the American West in the Twentieth Century*, p.107.

⁷¹ *Ibid.*, p.108.

⁷² Michael Skomba, “What History Tells us About The Diné Code Talkers,” p.4.

⁷³ During the Second World War, the United States Marine Corps (USMC) recruited men from the Navajo Tribe to create a highly confidential combat code using their indigenous language. See: Michael Skomba, *op. cit.*, p.1.

of patriotism stimulated them to use the tribal score to fund the war and purchase its bonds along with allowing the use and exploitation of their natural resources for the benefit of the American homeland.⁷⁴

Besides, most of the Indians, mainly war veterans affronted their identity and favored the American one over theirs. Whereas, some Native war veterans adhered their traditions and habituated them during their military service. Even when they were in service wearing the official military uniforms, they practice and celebrate their ancestral ceremonies.⁷⁵

Likewise, during the war, the Native Americans were no longer seen as ‘Noble Savages;’ rather, they were considered as ‘drunken losers’ and ‘bloodthirsty savages’, who would sacrifice themselves to save their white fellows. Still, in the battlefield, the Native American veterans were stereotyped; they were called chiefs.⁷⁶ The white soldiers claimed that the given names are utilized to express the Native soldiers’ expertise in militaristic perplexities.

Yet, the end of the Second World War brought tremendous changes and calamities. It had prevailing aftermaths on the Native American people mainly between 1945 and 1961.⁷⁷ After the end of war, those who returned home were suffering from the war disastrous aftermaths. They went back to their homeland with inconceivable retentiveness and miscellaneous commotions. They carried the horrors of war, as they did with pride, repletion, honor, and the euphoria of having bolstered people in need for their help. The emancipated Natives were awarded medals by the U.S. Governments.⁷⁸ The whole communities appreciated their efforts and courage for preserving and perpetuating the Native American customs.

Besides, the most tragic war-aftermath was the deleterious influence on the war-veterans psyche. After their homecoming, they felt inferior since both communities have expelled

⁷⁴ Michael Skomba, “What History Tells us About The Diné Code Talkers,” p.4.

⁷⁵ Marilyn M Harper et al, *World War II and the American Home Front: A National Historic Landmarks Theme Study*, pp.56-57.

⁷⁶ Ibid., p.57.

⁷⁷ Donald. L Parman, *Indians and the American West in the Twentieth Century*, p.123.

⁷⁸ Marilyn M Harper et al, *op. cit.*, p.55

them. Thus, they turned to be alcoholics.⁷⁹ They became no longer accepted by the white mainstream society which articulated that those soldiers proved that they are ‘savages’ and ‘drunken losers.’ The veterans were shocked, they expressed their discontent towards what has been said about their attitudes. Parman, states that “the veterans complained of the constant gossiping about their behavior, and resented those awarded deferments.”⁸⁰

Furthermore, the post war years imprinted dilemma in the Native Americans’ psychological and sociological status. The loss of their tribal unification and their communal affiliation condemn them to be between the borders of two worlds. Thus, this had conferred in intensifying their consciousness towards their fragmented identity.

5. Tribal Sovereignty and Governance

Seeking the preservation of their tribal identity, the Native American leaders convened on contentions related to land property, sovereignty, community adherence, and prejudice. By the opening months of 1934, The Indian Recognition Act was passed to ensure the end of the discredited policy of Allotment. The Federal government started to restore the lands to their native owners. Furthermore, it helped the tribes to reconstitute their government, along with the shift in power from Washington, D.C to the native tribes over the boarding schools.⁸¹

The treatment of the indigenous peoples has been so severe that it has been referred to as “genocide”⁸² and as a “holocaust.”⁸³ Although there were legislations as a cover for the Anglos tyranny, the Natives were unable to cope with the abominable treatment. As a result, they reacted through the Civil Rights Movement of the 1950’s and the 1960s.⁸⁴ This revulsion

⁷⁹ Donald. L Parman, *Indians and the American West in the Twentieth Century* p.125

⁸⁰ Ibid.

⁸¹ Joseph L. Colombe, *Reading Native American Literature*, p.31.

⁸² Catherine J Iorns, “Indigenous Peoples and Self Determination: Challenging State Sovereignty Western Reserve,” *Journal of International Law*, Vol, 24. No. 199, Issue 2/3, (1992), pp.199-348; p.200.

⁸³ Ibid.

⁸⁴ Joseph L. Colombe, *op. cit.*, p.34.

had stimulated the American government to respond by passing the “Termination Policy.”⁸⁵ This latter articulated the recognized tribes that should be terminated. In 1953, the Native American reservations’ people were enforced to adhere the mainstream American society.⁸⁶ This policy foreshadowed the whites’ endeavor to assimilate the Natives into the predominant society.

However, as reciprocation, the indigenous people claimed for their right to create the ‘National Indian Conscience’, which became what is known as ‘Self-Determination.’⁸⁷ It is argued that “‘Self-Determination’⁸⁸ is an inherent right of peoples (including the indigenous peoples); this right entails inherent sovereignty that cannot be denied.”⁸⁹

Yet, part of the indigenous’ demand was accredited, like perpetuating, fostering and preserving their culture.⁹⁰ However, the state projected the indigenous’ claim for self-sovereignty pretending that they are protecting the Natives’ language, religion, culture and identity.⁹¹ According to the International Law, “The right to self-determination was only applicable to colonial situations or foreign occupation.”⁹² Thus, the Native Americans have no right for “Self-governance”⁹³ and they ought to be under the Federal Government’s authority.

⁸⁵ Termination policy: sought to dismantle Indian reservations, divide or sell the land, distribute the proceeds to tribal members, and incorporate Indians as full citizens in the United States. Congress passed acts to introduce termination policy in the early 1950s. See: Bruce. E Jabansen and Barry M. Pritzker, *Encyclopedia of American Indian History*, Volume1 (Oxford: ABC-CLIO, 2008), p.66.

⁸⁶ Thomas. W Cowger, *The National Congress of American Indians: The Founding Years* (Lincoln: University Nebraska Press, 1999), p.110.

⁸⁷ *Ibid.*, p.146.

⁸⁸ The principle of self-determination is essential to the enjoyment of all human rights by indigenous peoples. Self-determination includes, inter alia, the right and power of indigenous peoples to negotiate with States on an equal basis the standards and mechanisms that will govern relationships between them. By virtue of this right, they may freely determine their political status and freely pursue their economic, social, religious and cultural development. See: Catherine J Iorns,, “Indigenous Peoples and Self Determination: Challenging State Sovereignty Western Reserve,”p. 216.

⁸⁹ Thomas. W Cowger *op. cit.*, pp. 209-10.

⁹⁰ *Ibid.*, 202.

⁹¹ Bruce. E Jabansen and Barry M. Pritzker, *op. cit.*,p.67.

⁹² Thomas. W Cowger, *op. cit.*, p. 212.

⁹³ Deborah L. Madson, *Beyond the Borders: American Literature and Post-Colonial theory* (London: Pluto Press, 2003), p. 38.

It has been asserted that “sovereignty is a natural tribal right, not a benefaction or grant from proud flesh patricians, the heirs are sovereign and the court hears our stories.”⁹⁴ But the Natives were confiscated this inherited right. The National government exonerates its reaction depending on what has been stated in the International Law.

Nevertheless, the Amerindians continued to claim for ‘Tribal Sovereignty’ arguing that they, too, have been exposed to internal and external colonization.⁹⁵ They claimed, “‘Sovereignty’ referred to the absolute power of nation to determine its own course of action with respect to the other nations.”⁹⁶

Still, the western colonial nation has utilized sovereignty to reign and subjugate the Natives as well as to restrain their ascendancy and self-determination.⁹⁷ This Imperial process aimed at assimilating the Indians, washing their brains of the indigenous’ culture and vanishing all what is related to it.

The Colonial Imperialism compelled the native villages’ people to become a part of their culture, political system, and even part of the society. Thus, the Native American tribes necessitated the right of self-government. They were in need for recognition along with the renovation of the whole community as dependent, sovereign, magisterial nations in their contemporary geographical atmosphere.⁹⁸

⁹⁴ Quoted in: Deborah L. Madson, *Beyond the Borders: American Literature and Post-Colonial theory*, p.38.

⁹⁵ Catherine J Iorns, “Indigenous Peoples and Self Determination: Challenging State Sovereignty Western Reserve,” p. 297.

⁹⁶ David J. Carlson, *Imagining Sovereignty: Self-Determination in American Indian Law and Literature* (Norman: University of Oklahoma Press, 2016), p.17.

⁹⁷ *Ibid.*, p.23.

⁹⁸ David J. Carlson, *op.cit.*, p.23.

CHAPTER TWO: NATION AND NARRATION:⁹⁹ THE INDIANS WRITE BACK

Through the natives' strange questions it is possible to see, with historical hindsight, what they resisted in questioning the presence of the English—as religious mediation and as cultural and linguistic medium.... To the extent to which discourse is a form of defensive warfare, then mimicry marks those moments of civil disobedience within the discipline of civility: signs of spectacular resistance. When the words of the master become the site of hybridity—the warlike sig of the native—then we may not only read between the lines, but even seek to change the often coercive reality that they so lucidly contain.

Quoted in: Bill Achcroft et al, *The Post-Colonial Studies Reader* (New York: Routledge, 2003), p.42.

Living between the borders of two worlds sustaining the survival of the ancestral culture, becomes somber pensive disputes and challenges to people who do not fit in the society where they are required to live. Unfortunately, these circumstances silence their voices and the culture which are supposed to be passed down through generations in the oral tradition form. The Native American culture endured and sustained through the oral sacred history and its heritage.

Moreover, storytellers and authors are powerhouses because they are able to reveal and disclose the Natives' sacred history through which the individuals construct their cultural identity and form the basis for selfhood. Leslie Marmon Silko shows how the transformation of the traditional myths, stories and ethnic traditions dispenses the protagonist with assistance to admit and accept his biculturalism.

Besides, The Amerindian biographers and novelists tend to write to erase the stereotyping descriptions towards them. They belong to different tribes as they have different traditions

⁹⁹This title is borrowed from: Homi K. Bhabha, *Nation and Narration* (London: Routledge, 1990).

and cultures. However, what unites them is their sense of being Native Americans tied together by their ancestral land and culture. They aimed at protecting their identity along with the historical and cultural constituent through literature.

This chapter discusses Silko's politics of language along with the use of new literary didactic techniques. Silko intertwines between the modern literary genre, the novel, and the predominant language, English, along with the use of the Native American themes and diction as socio-cultural and socio-historical markers. She aims at challenging the post-colonial dogmatic orientations to decolonize the minds from cultural and linguistic oppression.

1. The Allegorical Function of the Titles

Silko uses symbolism to name her novel. She chooses the word *Ceremony* for the novel while the word 'Sunrise' is chosen as a name for the whole story as the story is not divided into chapters.

1.1. The Symbolism of *Ceremony*

Leslie Marmon Silko believes that Laguna narratives pertain to instruct and apprise about the individual anguish as part of the clan's abiding continuous narratives which is affiliated with loss and failure; i.e. the stories which tell people who are they.¹⁰⁰ Silko states;

The people shared a single clan name and they told each other who they were; they recounted the actions and words each of their clan had taken, and would take; from before they were born and long after they died, the people shared the same consciousness.¹⁰¹

The Natives pass their history along with their origin and their belonging from one generation to another through stories. These stories inform each individual about the sacred history of the clan to raise his consciousness, awareness, implement the sense of collectivism, and strengthen the communal ties between the tribe's inhabitants.

¹⁰⁰ Daniel Morris. "The Word Gets Around": Leslie Marmon Silko's Theory of Narrative Survival in the Delicacy and Strength of Lace". *Western American literature*, vol.34, No.1, (1999), pp 48-67; p.48.

¹⁰¹ *Ceremony*, p.64.

Thus, Silko chooses the word *Ceremony* as a title for her first novel. The protagonist is caught between two worlds, two cultures; he is lost between the borders of the two worlds, the mainstream American society and his consanguine clan.

According to what it has been narrated in the novel, *Ceremony* functions as a third space between the two worlds along with their cultures. The apparent space incorporates both, the Native readers as well as the whites who start to be aware of the cultural differences and begin to cope with it.¹⁰² Homi Bhabha points out,

The third space is a mode of articulation, a way of describing a productive, and not merely reflective, space that engenders new possibility. It is an 'interruptive, interrogative, and enunciative space of new forms of cultural meaning.'¹⁰³

Moreover, the title adduces the consanguine ties of the Laguna tribe and the healing journey Tayo experiences. This is highly clear from reading and understanding the text itself.¹⁰⁴ This novel is a type of resistance literature from which the readers grasp that it means life, change and growth in opposition to evil which is referred to in the novel by witchery, which estimates the world as a dead commodity.¹⁰⁵ Professor Karen Piper states that "*Ceremony* becomes a race between two different cultures, one toward destruction and the other towards the cure."¹⁰⁶ It was a chosen path to accept the change which was brought by the white without rejecting the original Native culture. Via *Ceremony*, Silko enunciates

¹⁰² Dennis Cutchins, "'So That the Nations May Become Genuine Indian': Nativism and Leslie Marmon Silko's *Ceremony*," *Journal of American Culture*, Vol.22, Issue.4, (winter 1999), pp.77-89; p.77.

¹⁰³ Quoted in: Paul Meredith, "Hybridity in the Third Space; Rethinking Bi-cultural Politics in Aotearoa/New Zealand," *Maori Research and Development conference*, (7-9 July 1998); pp 1-7; p.3.

¹⁰⁴ Dafer Yousif Sarairah, "Leslie Marmon Silko's *Ceremony* as a Viable Path of Resistance and Agency," *Scientific Journal of King Faisal University (Humanities and Management Sciences)*, Vol.4.No.2 (2003), pp. 155-168; p. 155.

¹⁰⁵ Daina Miniotaite, "Native American Literature: History Revisited in Leslie Marmon Silko's *Ceremony*," *kalbotyra, žmogus ir žodis*, No.III, (2008), pp.46-51; pp.50-1.

¹⁰⁶ Karen Piper, "Police Zones: Territory and Identity in Leslie Marmon Silko's *Ceremony*," *American Indian Quarterly*, Vol. 21, No. 3 (Summer, 1997), pp. 483-497. p.494.

accurately the affinity between the contemporary neoteric life and the fossil geriatric ceremonies.¹⁰⁷

The symbolism of the novel's title can be grasped from reading between the lines of what has been narrated by Silko. In fact, from Tayo's journey, a ceremony is a ritual episode that is performed on a special occasion. It is part of the socio-cultural and religious inheritance. *Ceremony* reflects the honor of historical and social conventions and beliefs and consanguineous affinity. Silko's *Ceremony* celebrates the honor of belonging to the Amerindian society.

Yet, the ceremony that Tayo experiences and participates in performing it has a cultural and religious significance. It is filled with rituals, traditions and indigenous religious beliefs with some changes. This ritual performance takes place in numerous places; it starts in the Laguna tribe with the old man Ku'oosh to be carried on at the mountains of Gallup. Tayo's ceremony ends in the modern uranium mine.

Besides, each ceremony has its pillars and constituents such as songs and stories that affect the performers of such rituals. These portions overwhelm one's psyche, subconscious, emotions, and feelings. Hence, the ceremony provokes and stimulates one's feelings and emotions and evokes memories. Via ceremony, Tayo's old memories about his uncle's lost cattle were induced. Thus, ceremony serves as a cure for the injured memories and the wounded souls.

Likewise, the ceremony shows people that they are united since it cannot be performed without the help and interference of wise people and other partakers. It authenticates their unity and the fact that they, all, belong to one society whatever challenges and differences they may face. Thus, the use of *Ceremony*, one word, as a title symbolizes the unity of the

¹⁰⁷ Lorelei Cederstrom, "Myth and Ceremony in Contemporary North American Native Fiction," *The Canadian Journal of Native studies II*, Vol. 2, (1982), pp. 285-301;p.293.

people's clan by their traditions, rituals and beliefs along with the unity of the two worlds despite all the differences and alterations between them.

Moreover, a ceremony allows people to acknowledge a transition or a rite of the hereditary beliefs, a new beginning or sometimes the end of a life or a certain calamities. Silko entitled her novel *Ceremony* to emphasize the acceptance and necessity of change along with manifesting the maintained balance between the two worlds. Although there are some adjustments in the Natives' ceremonies, they are still part of their culture and they are still effective. *Ceremony* emphasizes a new beginning for the Amerindian people in the modern world and the end of evil by the death of witchery. As Silko states in her novel:

Whirling darkness
started its journey
with its witchery
and
its witchery
has returned upon it.
Its witchery
has returned
into its belly.
Its own witchery
has returned
all around it.
Whirling darkness
has come back on itself.
It keeps all its witchery
to itself.
It doesn't open its eyes
with its witchery.
It has stiffened
with the effects of its own witchery.
It is dead for now.
It is dead for now.
It is dead for now.
It is dead for now.¹⁰⁸

¹⁰⁸ *Ceremony*, p.206.

1.2. The *Sunrise* Trope

Tayo's Journey along with all the calamities of the whole story procures one pendulous title, "*Sunrise*."¹⁰⁹ Silko's use of this word at the beginning of the story illustrates that the story is full of hope regardless to the challenges Tayo is facing in his search for belonging. Joseph Coulombe argues that Silko formulates her novel as a prayer in a form of cathartic elocution with distinctly spiritual performance that involves the reader in the ceremony. This makes the work sound like a framed narrative.¹¹⁰

Besides, the word 'Sunrise' as its literary meaning suggests the dawn of a new day. Tayo's return to the Laguna tribe epitomizes a new inception of the protagonist's life as well as his clan after dark years of loss and quest for light is analogous with the sunrise of each new day dawning exhibition. Identity and belonging are the light Tayo ascertains through his circuit. Just like the sun rises and shines each morning after long hours of darkness, Tayo's journey is full of hope that he will find his way and fulfill his desire.

Furthermore, Silko starts and ends the story by the same word, 'Sunrise.' This shows that not everything is lost. Rather, the cultural heritage is rescued and saved through the performative power of the word along with the faith Tayo and all the natives have in their ancestral traditions. This proves that there are no boundaries between the two worlds, but there is a change. On the light of the idea of change, Silko writes:

[Witchery] is dead for now.
It is dead for now.
It is dead for now.
It is dead for now.
Sunrise,
accept this offering,
Sunrise.¹¹¹

¹⁰⁹ *Ceremony*, p.20.

¹¹⁰ Joseph L Coulombe, *Reading Native American Literature* (New York: Routledge, 2011), p.62.

¹¹¹ *Ceremony*, p.206.

2. Narrating Indianness: Language as a Cultural Marker

Those who do write in English suffer from different kinds of discrimination. Even when born into the English language they are seen as being at a disadvantage: they write well for foreigners.

Homi K. Bhabha, *Nation and Narration* (London: Routledge, 1990), p.113.

Just like any colonized alienated and oppressed person who seeks to liberate him/herself as well as his country from the colonizer's oppression, Leslie Marmon Silko aims at decolonizing the minds of the oppressed Amerindians along with opposing the white attempts of annihilation and discrimination. Thus, she uses her endowment as a hybrid writer to exhibit all what is related to the Natives even their sacred history and culture. In other words, she uses English language, the language of the colonizer, as a weapon to tell the White man that she is not white.

Theorists like Homi Bhabha and Frantz Fanon agree that the writers who inaugurate the advantageous creative revolutionary cultural reciprocity are internuncio people. They endure a hybrid identity. Hence, they depend on the national text of their culture to construct their cultural identity. Those writers translate the text from its aboriginal origin into a modern western form that illustrates all the aspects of the contemporary modern life in a sense of traditional indigenous seeds.¹¹² Typically, this is what Silko does while writing *Ceremony* undergoing a metamorphosis of the meaning of colonial legacy into a form of a manumitter sign of freedom.

Yet, Homi Bhabha has developed the idea of cultural hybridity to spotlight the newly born culture and linguistic ideologies inward colonial contentions, hostility and antagonism.¹¹³

¹¹² Bill Ashcroft et al, *Key Concepts*, 3rd Edition (New York: Routledge, 2013), p.71.

¹¹³ Paul Meredith, "Hybridity in the third Space; rethinking Bi-cultural Politics in Aotearoa/New Zealand," *Maori Research and Development conference*, (7-9 July 1998); pp 1-7; p.2.

Likewise, Silko, just like other Amerindian writers such as N. Scott Momaday and Zitkala - Sa, mimics the colonizer using his national language as a tool of cultural continuance and endurance.¹¹⁴ The writers' combination of the two languages in one text gives birth to a hybrid language and a hybrid literary text. As Bhabha states "... hybridity ... [is] the most common and effective form of subversive opposition since it displays the 'necessary deformation and displacement of all sites of discrimination and domination.'"¹¹⁵

Besides, the oppositional discourse as Fanon believes, emerges from a political endeavor, and at the dawning of petitioning and soliciting the past in a demurral versus the colonizer's calumny and deprecation of the aboriginal customs as well as repelling colonialism's frame of knowledge reference.¹¹⁶ The post-colonial writings such as Silko's *Ceremony* focus on the arm of a hybridized nature of post-colonial culture as a backbone of the strength of the Natives' cultural identity.¹¹⁷ In *Ceremony*, the two antithetical languages, Native and Anglos, are affiliated in *Ceremony* by the apocalyptic astuteness vision of the atomic combat conflict. The warfare coerces people to speak one language.¹¹⁸

2.1. Silko's Politics of Language

Language as culture is the collective memory bank of a people's experience in history. Culture is almost indistinguishable from the language that makes possible its genesis, growth, banking, articulation and indeed its transmission from one generation to the next.

Ngugi Wa Thiong'o. "*The Language of African Literature*." Bill Achcroft et al. *The Post-Colonial Studies Reader*. London : Routledge, 1995. p. 289.

Language and culture are the confections of each other. Culture carries the thought expressed using language. Meanwhile, the process of communication creates the cultural

¹¹⁴ Karen Piper, "Police Zones: Territory and Identity in Leslie Marmon Silko's "Ceremony",," p.490.

¹¹⁵ Quoted in: Bill Achcroft et al, *The Post-Colonial Studies Reader* (New York Routledge, 2003), p.9.

¹¹⁶ Ibid., p.44.

¹¹⁷ Ibid., p.183.

¹¹⁸ Karen Piper, *op, cit.*, p.494.

heritage. Thus, the outright body of the two osmosis aspects conceives the literary text through which one can perceive his belonging and place in the universe.¹¹⁹

Likewise, language is the foremost expedient of the worldviews along with its consciousness and conceptions inward society or outward it.¹²⁰ Silko did not use only English to write her novel *Ceremony*; rather she uses some exospheric references;¹²¹ namely, Spanish and Amerindian words. The use of the Spanish words such as “Cañoncito,”¹²² “piñons,”¹²³ along with the names of some places in Spanish such as “Sedillo Grant,”¹²⁴ “Sonora,”¹²⁵ “El Paso,”¹²⁶ “Rio Puerco,”¹²⁷ the “Rio Grande,”¹²⁸ “Dixie Tavern, San Fidel, and Cerritos,”¹²⁹ delineates the significance of Laguna’s old history and origins. Though the Spanish inhabitants disappeared since thousands of years ago, their culture is still reflected in the Amerindian lives. They are still using these Spanish words and names of places until now.

Moreover, the San Francisco Peaks have distinct Hopi’s and Diné’s names. This authenticates how history, language, ceremony, and place are entwined with the Amerindian Cultural experience.¹³⁰ Through referring to this place by several names, Silko makes reference to the different stories and historical calamities that exhibits the tribe’s cultural background to the reader of the novel.¹³¹

¹¹⁹ Bill Achcroft et al, *The Post-Colonial Studies Reader*, p.290.

¹²⁰ Billy J Stratton and Frances Washburn, “The People-hood Matrix: Anew Theory for American Indian Literature,” *WicazoSa Review*, Vol. 23, No.1, (Spring, 2008), pp. 51-72; p.60.

¹²¹ Words and/or expressions that need a glossary to be understood. Most of them come from African, Indian, Caribbean, Muslim and Arab cultures. See: Mohammed Senoussi, *Terrorism in Yamina Khadra’s Novels: The Sirens of Baghdad and Wolf Dreams* (Magister Dissertation) (Constantine: ENSC, 2015), p .54.

¹²² *Ceremony*, p.73.

¹²³ *Ibid.*, p.109.

¹²⁴ *Ibid.*, p.72.

¹²⁵ *Ibid.*, p.80.

¹²⁶ *Ibid.*, p.124.

¹²⁷ *Ibid.*, p.148.

¹²⁸ *Ibid.*

¹²⁹ *Ibid.*, p.173.

¹³⁰ Billy J Stratton and Frances Washburn, *op. cit.*, p.56.

¹³¹ *Ibid.*

Furthermore, English is an assimilative language, it takes words from other languages and they do sound accurately in the text according to their convenient context.¹³² On the whole, Silko uses names as they are used in the tribe; however she sometimes signals the reader by stating the name in the story as purely Native American name at the first stage then she translates it into English. In *Ceremony*, Laguna names appear in the first section of the novel, Names of places and of people. The first name after the title, *Ceremony*, is “Ts’ its’ tsi’ nako” which is immediately translated into English “Thought Woman”.

Besides, a few lines later, she explains the “Spider Woman.” This illustrates two important things; above all, her implied purpose is to perpetuate her culture through using western diction to speak about Native themes. Hence, this means that the novel is not directed only to the Native American readers, but to the Americans as well. As Joseph L. Coulombe states, “*Ceremony* was written for a largely non- Laguna audience.”¹³³

Although the original language of the novel is English, it is written to reflect the Natives’ culture through western lances. This novel is deeply allotted in the American Southwest context; meanwhile, it is intensely rooted in the American Indian culture and customs.¹³⁴ Thus, it is somewhat difficult to grasp its meaning or appreciate its connotation without knowing about the Native American civilization. Through the amalgamation of the two cultures, the writer creates a hybrid traditions and customs. The Hybrid culture is tradition in transition, minority culture that can only be named as an Amerindian civilization.¹³⁵

¹³² Bill Achcroft et al, *The Post-Colonial Studies Reader*, p.303.

¹³³ Joseph L Coulombe, *Reading Native American Literature*.p.64.

¹³⁴ Toni Flores, “Claiming and Making : Ethnicity, Gender, and the Common Sense in Leslie Marmon Silko's "*Ceremony*" and Zora Neale Hurston's "Their Eyes Were Watching God",” *Frontiers : A Journal of Women Studies*, Vol. 10, No. 3, (1989), pp. 52-58 ; p.53.

¹³⁵ Ngugi Wa Thiong’o, *Decolonizing the Mind: The Politics of Language in African Literature* (Harare: Zimbabwe Publishing House, 1981), p.26.

By virtue of colonization and its aftermaths such as assimilation and acculturation, most of the creatures have two names, an Indian name and a European one.¹³⁶ Silko states in *Ceremony*, “all of creation suddenly had two names: an Indian name and a white name.”¹³⁷ That is to say, before the coming of the white each entity in the Natives’ world has only one name. However, things changed by the coming of the whites and their attempts to dominate the whole American lands. They named things according to their culture and predominant language.

Nevertheless, Silko uses both, the authoritative language along with her Native American language, creating a multi-vocal text to eliminate and eradicate the boundaries between the two cultures. She amalgamates the two languages to avoid the problem of authority, i.e. English is authoritative and it could erase the Native’s language to the point that even indigenous people write in English though the used themes are related to the Amerindian culture.¹³⁸ She portrays her Native characters as speakers of their colonizer’s language, in the novel she sets:

[Ku’oosh] spoke softly, using the old dialect full of sentences that were involuted with explanations of their own origins, as if nothing the old man said were his own but all had been said before and he was only there to repeat it. Tayo had to strain to catch the meaning, dense with place names he had never heard. His language was childish, interspersed with English words.¹³⁹

Likewise, when the Laguna’s old medicine man comes to heal Tayo he uses his pure Native language which was difficult for the traumatized war veterans to understand. However, the medicine man explains the origin of each single word or story he utters, Tayo could understand nothing from what the old man was saying. He could not even speak with the old

¹³⁶ Joseph L Coulombe, *Reading Native American Literature*, p.70.

¹³⁷ *Ceremony*, p.64.

¹³⁸ Dennis Cutchins, ““So That the Nations May Become Genuine Indian”: Nativism and Leslie Marmon Silko’s *Ceremony*,” p.85.

¹³⁹ *Ceremony*, p.41.

man. He utters some words in English, which is unfamiliar for the old man. Nonetheless, he tries to speak using the Native American language but he could remember nothing more than some childish words.

However, some other characters are said to be just like her, gifted persons who speak and understand both languages. This is highly clear when the priest who painted the She-elk saying “A’ moo’ ooh! A’ moo’ ooh! You are so beautiful! You carry all that life! A’ moo’ ooh! With you, the cliff comes alive.”¹⁴⁰ The Poet Claire Keyes suggests that “the reference to A’ moo’ ooh recalls an earlier incident in the novel and brings us to the full significance of storytelling, memory and tradition.”¹⁴¹ Here, the two languages are used together create a new language. This language is the corollary of an outright cultural episodes, this hybrid language has been always there.¹⁴²

Furthermore, as Bill Ashcroft believes, this new language is like a ‘Standard English.’ This latter is subverted by nation language, which ‘is like a howl, or a shout or a machinegun or the wind or a wave. It is also like the blues’. He adds,

Nation language is first of all based on an oral tradition;
the language is based as much on sound as it is on song,
the noise it makes being part of the meaning.¹⁴³

Silko uses miscellaneous shouting sounds in *Ceremony*. These sounds are embedded within the English language. In the Novel, Betonie tells Tayo that he will face difficulties throughout his journey in the mountains saying:

en-e-e-ya-a-a-a-a! en-e-e-ya-a-a-a-a! en-e-e-ya-a-aa-
a! en-e-e-ya-a-a-a-a!
In dangerous places you traveled in danger you
traveled to a dangerous place you traveled in danger
e-hey-ya-ah-na!¹⁴⁴

¹⁴⁰ *Ceremony*, p.183.

¹⁴¹ Claire Keyes, “Tradition and Narrative Form in Leslie Marmon Silko's *Ceremony*,” *Journal of Literary Studies*, Vol.15, No.1-2, (1999), pp.119-131; p.128.

¹⁴² Bill Ashcroft et al, *Key Concepts*, pp.165-6.

¹⁴³ *Ibid.*, p.166.

Leslie Marmon Silko uses the language of the colonizer to speak about the rich culture of the Native Americans.¹⁴⁵ She has translated some of the Native American names and words into English and inserted them in the novel. However she kept some words such as “Heheya,”¹⁴⁶ and names of magicians like “Ck’o’yo, Kaup’a’ta, ck’o’yoKaup’a’ta,”¹⁴⁷ and names of places like mountains for instance “the Zuni Mountain”¹⁴⁸ where Tayo has continued the *Ceremony*. These words are purely indigenous though everything in the tribe has two names an Indian name and an American name. Thus, Silko acts like a mediator between the two worlds.¹⁴⁹ She writes about the Native American cultural heritage using the oppressor’s language naming people and places in accordance to her Indian origin. She uses the Native American traditions and proverbs also to illustrate the strength of the Amerindian culture.

Meanwhile, Silko uses Indian names of places as well as for the characters of the novel. Approximately all the places Tayo passes by throughout his journey have an Amerindian name. These include “Paraje,”¹⁵⁰ when he runs out of the gas near the Paraje. She mentions also his visit to Gallup saying:

The traveling made [Tayo] tired. But [he] remember[s] when [they] drove through Gallup. [He] saw Navajos in torn old jackets, standing outside the bars. There were Zunis and Hopis there too, even a few Lagunas.¹⁵¹

Even the human beings Tayo has seen in his way to Gallup were of a Native American origin. They were from the Zuni and the Hopi tribes. Silko names also the mountains where

¹⁴⁴ *Ceremony*, p.117.

¹⁴⁵ Simon J. Ortiz, “Towards a National Indian Literature: Cultural Authenticity in Nationalism,” *MELUS*, Vol.8, No. 2, (Summer, 1981), pp.7-12; p.10.

¹⁴⁶ *Ceremony*, p.140.

¹⁴⁷ *Ibid.*

¹⁴⁸ *Ibid.*

¹⁴⁹ Dennis Cutchins, ““So That the Nations May Become Genuine Indian”: Nativism and Leslie Marmon Silko’s *Ceremony*,” p.86.

¹⁵⁰ *Ceremony*, p.49.

¹⁵¹ *Ibid.*, p.93.

the ceremony takes place. They, also hold an Indian name such as the ‘Chuska’¹⁵² Mountains, and the ‘Jemez’¹⁵³ Mountains.

Furthermore, Silko has presented the Laguna clan’s culture through a mythic voice of the godlike character.¹⁵⁴ Andrew Wiget believes that Silko has never outstrips herself from the attentive aesthetic constraints of the Native beliefs, affection and attentiveness in which the Anglo discourse of Indianness with its history and stories about the indigenous people implication.¹⁵⁵ Her hybridity endowed her with the power of accurately perpetuating the Natives’ culture and asserting their cultural identity.

Over and above, the assimilation of the two cultures and the two languages gave birth to a third culture, a hybrid culture. As Mikhail Bakhtin claims:

Hybridization is a mixture of two social languages within limits of a single utterance... separated by social differentiation or by some other factors.¹⁵⁶

Silko attempts to dispense a solution by reconciling and reshaping the language so that both, the English and the Amerindian words, will have place in what Homi Bhabha calls “the third space.”¹⁵⁷ The Harmony of the two cultures in this hybrid space delineates the process of change and remodeling not extermination and elimination of any of the two cultures. Old Betonie says, “There are balances and harmonies always shifting, always necessary to

¹⁵²*Ceremony*, p.115.

¹⁵³*Ibid.*, p.193.

¹⁵⁴ Dennis Cutchins, ““So That the Nations May Become Genuine Indian”: Nativism and Leslie Marmon Silko’s *Ceremony*,” p.86.

¹⁵⁵ Andrew Wiget, “Identity, Voice, and Authority: Artist-Audience Relations in Native American Literature,” *World Literature Today*, vol. 66, no. 2, (1992), pp.258-263; p.261.

¹⁵⁶ Mikhail Mikhailovich Bakhtin, *The Dialogic Imagination* Translated. Caryl Emerson and Michael Holquist, (Austin: University of Texas Press, 1981), p.358.

¹⁵⁷ Bhabha posits hybridity as such a form of liminal or in-between space, where the ‘cutting edge of translation and negotiation’ occurs and which he terms the third space. This is a space intrinsically critical of essentialist positions of identity and a conceptualisation of ‘original or originary culture’. See: Paul Meredith, “Hybridity in the third Space: Rethinking Bi-cultural Politics in Aotearoa/New Zealand,” pp.2-3.

maintain.”¹⁵⁸ Betonie believes in change, he assumes that what matters is the acceptance of change with the belief in the pillars of the ancestral consanguine ties and traditions.

Furthermore, *Ceremony* is full of historical markers that confirm the originality of the story as well as the context. In addition to what it has been mentioned above, there are other names of people such as K’yo’s, ¹⁵⁹ Ma’see’wi and Ou’yu’ye’wi ... “A Ck’o’yo ... Pa’caya’nyi,¹⁶⁰ “Ma’see’wi ... Ou’yu’ye’wi ... Ck’o’yo ... Nau’ts’ity’I ... Ma’see’wi.”¹⁶¹ All these and others are Native American names found in Silko’s *Ceremony*. These names are cultural elements. Each of which has its paramountcy and its significance in the novel and reference in the Natives’ culture. As professor, Dennis Cutchins states, “Cultural elements are given a symbolic value to represent the whole culture.”¹⁶²

3. Native *Modus Operandi* and the Didactic Style

Ceremony is one of most important contemporary literary works in the Native American literature. It serves as an enlightening literary text for the Native American people specifically and as an illustration of the richness and originality of the Amerindian culture for the non-Native readers.

Leslie Marmon Silko stands out as an eminent defender of the Native American culture and literature. She stands as the foremost contemporary Native American ethnographer. Depending on her half-breed origin, she gets an advantage from her talent as a gifted writer using art to disseminate her cultural heritage. Silko amalgamates the indigenous culture with the modern literary genres such as novels, poems and short stories to perpetuate the Natives’ culture along with opposing the colonizer. The paramount Native heritage Silko uses in her

¹⁵⁸*Ceremony*, p. 130.

¹⁵⁹*Ibid.*, p. 49.

¹⁶⁰*Ibid.*

¹⁶¹*Ibid.*, p. 50.

¹⁶²Dennis Cutchins, ““So That the Nations May Become Genuine Indian”: Nativism and Leslie Marmon Silko’s *Ceremony*,” p.80.

works is the oral traditions such as myths, and storytelling. Her works demonstrate her awareness about contending her cultural identity as an Amerindian and narrating Indianness along with Nativism. Silko's literary texts reflect the discursive enigmatic nature of the Native American cultural identity crystallization.¹⁶³

In *Ceremony*, Silko uses the ancestral traditions through telling their stories and myths. She renovates this cultural heritage to cure the Amerindians from the syndromes of the white annihilation and encourage them to celebrate their cultural identity. *Ceremony* delineates the power of the word in the Native American culture.

3.1. Orality: The Use of Folktales

Ceremony is a novel whose unsettling story has lost none of its force in the nearly three decades since it was published. It is a book so original and so richly textured that [we wonder] whether it ought to be called a novel at all. Perhaps... it should just be called a "telling."¹⁶⁴

Telling stories from the Euro-American perspective is the adopted strategy the Americans rely on to resist the aboriginal culture. Hence, the Native American writers strive to develop new strategies to confront the deeply rooted dogmatic beliefs of the predominant culture.¹⁶⁵

Besides, the anti-colonialist writers like Silko, Jokey and contend to give rise to their clans' voices. They make creative use of the word of society combined with the colonizers' word and form of the literary text.¹⁶⁶ Silko makes use of the sacred history of the Laguna tribe and its oral traditions to create a formal text in the hybrid world. She uses the Natives' myths, legends, lexicon, and sounds to assert the originality of the text and the survival of her language and traditions. Poet, Wilson Harris, claims that "Only a dialogue with the past can

¹⁶³Beena Yadav, "The Survival of Native American Identity in the Writings of Leslie Marmon Silko," *Research Scholar*, Vol.3, No. 3, (Jul.-Sept., 2015), pp. 9-16; P.9.

¹⁶⁴ *Ceremony*, p.17.

¹⁶⁵ Cynthia Carsten, "Storyteller: Leslie Marmon silko's Reappropriation of Native American History and Identity," *Wicazo Sa Review*, Vol.21, N.2, (2006), pp.105-126; p. 105-7.

¹⁶⁶ Bill Achcroft et al, *The Post-Colonial Studies Reader*, p.304.

produce originality.”¹⁶⁷The adopted structural and mythical orders enhance the meaning of the novel.¹⁶⁸ On the light of this idea, Bhabha believes that “... maintaining that an anti-colonialist discourse ‘requires an alternative set of questions, techniques and strategies in order to construct it.’”¹⁶⁹

Nonetheless, Leslie Marmon Silko fuels her novel with an adequate bundle of cultural heritage.¹⁷⁰ She bestows the old traditions of Laguna pueblo to empower her writings. In her work, She focuses on the communal tie and value rather than the on the individual.¹⁷¹ Silko puts the Native readers in a state of recalling the ancestral stories of the oral traditions; such as the ‘Creation Stories’ through mentioning them in a form of poems.¹⁷²

Yet, in her novel, Silko entwines Tayo’s journey into a narrative story based on the bygone myths of the Pueblo and Navajo tribes, their rituals, customs, traditions, and ceremonies.¹⁷³ Silko’s protagonist knows nothing about the Laguna traditions and language. All what he has in mind about life there is alienation and harmful memories. She deliberately chooses to give him this personality to show the power of stories upon people’s mind state mainly the injured native souls and to illustrate that it is preserved and passed from one generation to another with its preserved strong effect. Tayo lived in the modern society for a while; he attends the boarding schools then he fights on behalf of the American Army. He is of mixed-blood heritage as well as his culture and language.

Thus, Tayo symbolizes the readers of *Ceremony* who ought to learn about the Amerindian culture through these stories and traditions. These stories help to elicit the fossil ancestral

¹⁶⁷ Quoted in: Bill Achcroft et al, *The Post-Colonial Studies Reader*, p.185.

¹⁶⁸ Ibid., p.304.

¹⁶⁹ Ibid., p.43.

¹⁷⁰ Andrew Wiget, “Identity, Voice, and Authority: Artist-Audience Relations in Native American Literature,” p.262.

¹⁷¹ Daniel Morris, ““The Word Gets Around”: Leslie Marmon Silko's Theory of Narrative Survival in "The Delicacy and Strength of Lace",” p.48.

¹⁷² Claire Keyes, “Tradition and Narrative Form in Leslie Marmon Silko's *Ceremony*,” p.119.

¹⁷³ Nancy Gilderhus, “The Art of storytelling in Leslie Silko's "Ceremony",” *The English Journal*, Vol.83, No.2, (1994), pp.70-2; p. 71.

conventions and customs along with making them pertinent in the modern life. As Professor Jo-ann Archibald¹⁷⁴ claims, “[stories are] ways to help people think, feel, and “be”...”¹⁷⁵ Hence, only wise people have the right to tell these stories. Sweet Wong argues, “To tell a story is a great responsibility because words carry power. To receive a story is also a profound responsibility ... These stories are survival stories, reckonings with the brutal history of colonization...”¹⁷⁶ Storytelling facilitates people’s lives if it is well understood and grasped.¹⁷⁷ Paul H. Lorenz¹⁷⁸ believes that: “storytelling is one of the actions which facilitates the life of the group. It recognizes power of words to instigate action, to actually formulate the world.”He states that people achieve the intended purpose which is acting in harmony with the whole world and its components, and when these stories’ power help in creating this harmony and balance, there occur the dawn of a new day which brings change to the world.¹⁷⁹

In *Ceremony* Silko emphatically eulogizes the art of storytelling. In *Ceremony*, she has revived what has been subdued, muted and about to be forgotten. This writer actualizes a new way to understand and identify one's mythology, as it is understood by the ancestors and portray it as it is stored in their memories.¹⁸⁰ In *Ceremony*, Silko, herself, demonstrates the significance of stories in one’s life saying:

There were stories ... Everywhere he looked, he saw
a world made of stories ... immemorial stories ... It

¹⁷⁴ Jo-ann Archibald is an indigenous scholar, author, and pioneer in the advancement of indigenous education. He is also known as (Q’umQ’umXiim). He is associated Dean for the Indigenous education in the Faculty of Education at the University of British Columbia.

¹⁷⁵ Jo-ann Archibald, *Indigenous Storywork Educating the Heart, Mind, Body, and Spirit*, (Vancouver: UBC Press, 2008), p.ix.

¹⁷⁶ Hertha D. Sweet Wong, et al, *Reckonings Contemporary Short Fiction by Native American Women* (New York: Oxford University Press, 2008), p. xiv.

¹⁷⁷ Paul H. Lorenz, “The Other Story of Leslie Marmon Silko's "Storyteller",” *South Central Review*, Vol. 8, No. 4, (Winter, 1991), pp. 59-75 ; p.63.

¹⁷⁸ A professor in University of Arkansas at Pine Bluff.

¹⁷⁹ Paul H. Lorenz, *op, cit.*, p.73.

¹⁸⁰ Denis K. Cummings, “"Setting" History: Understanding Leslie Marmon Silko's *Ceremony*, Storyteller, Almanac of the Dead, and Gardens in the Dunes,” p74.

was a world alive, always changing and moving; and
if you knew where to look, you could see it.¹⁸¹

All these stories are about saving and preserving an authentic endured culture that existed since long ago.¹⁸² The spoken word has a profound power upon people's lives. Still, storytelling can portray the ancestral beliefs to a wider range of people. In the same way, telling a story is performing the words and showing the different images that reflect reality.¹⁸³ Silko proves that the oral practices continue to exist alongside the forms of the postcolonial written culture.

Moreover, Silko's endowment of the use of the storytelling as a literary strategy in her writings accredited her with the ability to manage the process of continuity and change of the oral mode of narration and the written form of expression. This empowers her to decolonize her writing as well as her culture from the Eurocentric infections.¹⁸⁴ Achcroft believes that "hybridity commonly refers to the creation of new trans-cultural forms within the contact zone produced by colonization."¹⁸⁵ Thus, the cultural discourse of decolonization is a resistance literature. It is the intellectual's protest through his writings about his history using the colonizer's language with some words of his language.

Furthermore, Silko's position on the edge of the two worlds, two cultures, effectively places her in the contact zone of hybridity. Silko repeats and allocates the ancestral traditional myths, legends and stories within day-to-day contact hybrid horizon to proclaim what has been lost due to colonization. Through narrating the old stories of the Native American survival, she refers to the survival of the Amerindian culture. Thus, she is opposing the

¹⁸¹ *Ceremony*, p.84.

¹⁸² Gloria Bird, "Towards a Decolonization of the Mind and Text 1: Leslie Marmon Silko's "Ceremony"." *Wicazo Sa Review*, Vol. 9, No. 2 (Autumn, 1993), pp. 1-8; p.3.

¹⁸³ Laura Coltelli, "Leslie Marmon Silko's Sacred Water," *Studies in American Indian Literatures*, Series 2, Vol. 8, No. 4, (Winter 1996), pp. 21-29 ; p.24.

¹⁸⁴ Beena Yadav, "The Survival of Native American Identity in the Writings of Leslie Marmon Silko," p.12.

¹⁸⁵ Bill Achcroft et al, *The Empire Writes Back. Theory and Practice in Post-colonial Literature*, p.135.

dogmatic domination of the whites.¹⁸⁶ She writes in a mimic way to mock the colonizer. Bhabha believes that “it is the indeterminate spaces in-between subject-positions that are lauded as the locale of the disruption and displacement of hegemonic colonial narratives of cultural structures and practices.”¹⁸⁷

Besides, in her works Silko demonstrates and asserts the relevance of her culture and the vitality of her traditions in the contemporary modern world. She stresses the idea that the traditional ceremonies and the Natives’ myths are of a great significance in the modern life. Paula Gunn Allen has asserted the psychological and spiritual significance of the bygone stories saying that:

The tribes seek, through song, ceremony, legend, sacred stories, (myths), and tales to embody, articulate, and share reality, to verbalize the sense of the majesty and reverent mystery of all things, and to actualize, in language those truths of being and experience that give to humanity its greatest significance and dignity.¹⁸⁸

Moreover, Edith Swan adds, “Clan stories furnish a rich inventory of symbolism as well as the familiar mythic backbone of historical precedent, augmenting the poetic scope and sweep of Silko's literary repertoire.”¹⁸⁹ According to the Native American beliefs, stories are part of the author’s community. Silko also believes in the power of stories. In *Ceremony*, She states, “... a world made of stories.”¹⁹⁰ Thus, their lives are believed to be a story which encompasses innumerable stories within it. James Ruppert, a Native American author, states that the process of reading the literary text such novels, empowers the reader and the write and gives him/ her strength to oppose the genocides as well as it endows them with the power

¹⁸⁶Beena Yadav, “The Survival of Native American Identity in the Writings of Leslie Marmon Silko,” p.14.

¹⁸⁷Paul Meredith, “Hybridity in the third Space; Rethinking Bi-cultural Politics in Aotearoa/New Zealand,” p.2.

¹⁸⁸Lorelei Cederstrom, “Myth and Ceremony in Contemporary North American Native Fiction,” p. 290.

¹⁸⁹Edith Swan, “Feminine Perspectives at Laguna Pueblo: Silko's *Ceremony*,” *Tulsa studies in Women's Literature*, Vol. 11, No. 2,(1992), pp. 309-28; pp. 314-5.

¹⁹⁰*Ceremony*, p.84.

to be extrovert.¹⁹¹ Silko puts the reader in a state which enables him to live the story. The narrative text mirrors the nation's upheavals. Bhabha claims, "The address to nation as narration stresses the insistence of political power and cultural authority in what Derrida describes as the 'irreducible excess of the syntactic over the semantic'."¹⁹²

3.1.1. The Myth of Creation

Ceremony opens with a story-poem of the creation of the Laguna Pueblo clan. The Thought-Woman and her sister are said to be the creators of the cosmos.¹⁹³ Silko makes use of the original myth of creation by citing the Thought Woman's sisters, Nau'ts'ity'I and I'tets'ity'I, who create the world with her through imagining and naming things that come into existence after being imagined.¹⁹⁴ According to the Amerindian beliefs, the old myths and creation stories are believed to be original, true and trustworthy. Thus, the Native Americans strongly believe in the power of the word to create or even to destroy the world. They believe that the universe comes into existence through the imagination of the mythological supernatural creator of the elements of the created cosmos. In the novel, Silko claims:

Ts'its'tsi'nako, Thought-Woman, is sitting in her room
and whatever she thinks about appears.
She thought of her sisters, Nau'ts'ity'i and I'tets'ity'i,
and together they created the Universe this world and
the four worlds below.
Thought Woman, the spider, named things and as
she named them they appeared.
She is sitting in her room thinking of a story now
I'm telling you the story she is thinking
Ceremony.¹⁹⁵

¹⁹¹ Quoted in: Karen Piper, "Police Zones: Territory and Identity in Leslie Marmon Silko's "Ceremony"," p.486.

¹⁹² Homi K. Bhabha, *Nation and Narration*, p.4.

¹⁹³ Daina Miniotaité, "Native American Literature: History Revisited in Leslie Marmon Silko's "Ceremony"," p.50.

¹⁹⁴ Edith Swan, "Healing Via the Sunwise Cycle in Silko's "Ceremony"," *American Indian Quarterly*, Vol.12, No. 4, (1988), pp. 313-328; p.314.

¹⁹⁵ *Ceremony*, p.19.

The story of the creation of the Pueblo world is definitely different from the other spiritual mythological creation stories. It begins when the Thought Woman and her sisters start to think of things and then they name them. Suddenly, these things emerge and take place in the horizon.¹⁹⁶ The myth of the Thought Woman is the source of creating everything in the Pueblo Indian perspective and belief.¹⁹⁷ Folklorist Carol Mitchell believes that Silko creates the power of time and creation depending on the use of the Laguna creation myth at the opening pages of the novel. He points out, “Silko recreates the power and time of creation. The cosmic creation is the exemplary model of all life.”

In addition to the historical denotation and importance of this narrative, it is also highly conspicuous to note the performative function of language in this story from Laguna oral tradition. As Thought- Woman thinks or names things, they come into sight. This determines and authenticates the effective power of word to create worlds, people, and things. According to Robert C. Bell¹⁹⁸ “Silko replicates the mythical patterns of oral traditions. She believes that telling myths orally and narrating them in a written form do not function the same way though they are reciprocal.”¹⁹⁹ For Momaday, myth, legend, and ceremony are part of the entire imaginative construct of life, not separate from, but as basic to the integrated totality of being as the physical landscape or the historical records of a people.²⁰⁰

Moreover, Leslie Marmon Silko’s exploitative inorganic use of myths, legends and oral traditions along with the use of the organic performers of the ceremonies demonstrates the tenacious relevance of the traditional enduring ways of life to modern life.²⁰¹ Laura Coltelli²⁰² states that Silko’s writing encompasses peoples’ daily life and challenges through narrating

¹⁹⁶Leslie Marmon Silko, “Language and literature from a Pueblo Indian Perspective,” Upper Saddle River, NJ, *Prentice Hall*, (2001), pp159.65; p.159.

¹⁹⁷ Edith Swan, “Feminine Perspectives at Laguna Pueblo: Silko's Ceremony,” p.317.

¹⁹⁸ A Native American writer and a professor in University of New Mexico.

¹⁹⁹ Robert C. Bell, “Circular Design in “Ceremony”,” *American Indian Quarterly*, Vol. 5, No. 1, A Special Symposium Issue on Leslie Marmon Silko's "Ceremony" (Feb., 1979), pp. 47-62 ; p.48.

²⁰⁰ Lorelei Cederstrom, “Myth and Ceremony in Contemporary North American Native Fiction,” p.292.

²⁰¹ *Ibid.*, 285.

²⁰² Laura Coltelli is a Native American writer.

their journeys in the world and giving voice to the amalgamated culture. She demonstrates the maintained harmony and balance between the two worlds.²⁰³ Mitchell also believes that the use of this myth is a “spiritual means by which the novelist is inspired in her creative work.”²⁰⁴ Ceremonies are the ritual enactment of the myths, that is, the actual telling of the stories by the shaman or storyteller.²⁰⁵

3.1.2. Witchery and Magic Rituals

Other stories from oral tradition are implemented within the body of Silko’s text, such as the story of the magician Pa’caya’nyi, who encourages the people of some clans and villages to get rid of their own ceremonial spiritual practices using magic. Due to this act of spiritual rejection the people’s careful defensive spiritual being, Nau’ts’ity’i, takes the rain clouds from them and the land is beset by drought. Silko writes:

One time Old Woman K’yo’s son came in from
Reedleaf town up north. His name was Pa’caya’nyi
and he didn’t know who his father was.
He asked the people “You people want to learn some
magic?” and the people said “Yes, we can always use
some.”
Ma’see’wi and Ou’yu’ye’wi the twin brothers were
caring for the mother corn altar, but they got interested
in this magic too.
“What kind of medicine man are you, anyway?” they
asked him. “A Ck’o’yo medicine man,” he said.
“Tonight we’ll see if you really have magical power,”
they told him.
So that night Pa’caya’nyi came with his mountain lion.
He undressed he painted his body the whorls of flesh
the soles of his feet the palms of his hands the top of
his head. He wore feathers on each side of his head.
He made an altar with cactus spines and purple
locoweed flowers. He lighted four cactus torches at
each corner. He made the mountain lion lie down in
front and then he was ready for his magic.

²⁰³ Laura Coltelli, “Leslie Marmon Silko’s Sacred Water,” *Studies in American Indian Literatures*, Series 2, Vol. 8, No. 4, (Winter 1996), pp. 21-29 ; p.26.

²⁰⁴ Nancy Gilderhus, “The Art of storytelling in Leslie Silko’s “Ceremony”,” p.71.

²⁰⁵ Ibid.

He struck the middle of the north wall He took a piece
of flint and he struck the middle of the north wall.
Water poured out of the wall and flowed down toward
the south.

He said "What does that look like? Is that magic
power?" He struck the middle of the west wall and
from the east wall a bear came out. "What do you call
this?" he said again.

"Yes, it looks like magic all right," Ma'see'wi said. So
it was finished and Ma'see'wi and Ou'yu'ye'wi and all
the people were fooled by that Ck'o'yo medicine man,
Pa'caya'nyi.

From that time on they were so busy playing around
with that Ck'o'yo magic they neglected the mother
corn altar.

They thought they didn't have to worry about anything
They thought this magic could give life to plants and
animals. They didn't know it was all just a trick.
Our mother Nau'ts'ity'i was very angry over this over
the way all of them even Ma'see'wi and Ou'yu'ye'wi
fooled around with this magic.

"I've had enough of that," she said, "If they like that
magic so much let them live off it."

So she took the plants and grass from them. No baby
animals were born. She took the rainclouds with her.²⁰⁶

What is more is that the story which is expanded throughout the rest of the novel draws attention to the complicated process of allocating and assigning the spiritual being and bringing back the equilibrium and harmony to bring the drought into end. The story epitomizes and reflects Tayo's endeavor and strive to end his quest for belonging and search for identity. In *Ceremony*, Silko reveals another side of the oral traditions of her tribe, which is Witchery.²⁰⁷ Actually, drought comes into being due to the magical deeds and witchery. Betonie shows Tayo the evil of witchery and to what extent they bring destruction to their lands. Silko mentions in the novel,

We won't survive. That's what the witchery is counting
on: that we will cling to the ceremonies the way they

²⁰⁶*Ceremony*, pp.49-50.

²⁰⁷Toni Flores, "Claiming and Making: Ethnicity, Gender, and the Common Sense in Leslie Marmon Silko's "Ceremony" and Zora Neale Hurston's "Their Eyes Were Watching God"," p.54.

were, and then their power will triumph, and the people will be no more.²⁰⁸

Likewise, *Ceremony* is part of the Natives' culture and spiritual beliefs. In the Novel Silko refers to the whites' threat of the Indian culture's destruction and eradication by witchery, which is the source of evil and destruction in the novel. Thus, Silko uses one of the elements of her culture to symbolize and mock the colonizer. She deliberately uses this symbol because the Natives are aware of the evil of witchery. Hence, their consciousness and awareness towards the whites rise.

Furthermore, the story of Pa'caya'nyi is an original representation of one of the varieties of the Native American sacred oral traditional history. The story, just like other myths and stories has a didactic intention and mission about the appropriate competent behavioral contrivance. Its unarticulated constructive instruction is that people ought to be aware and conscious about their cultural inheritance. They should be proud of their traditions, customs, beliefs, and ceremonies as well. Along with being proud of their consanguine communal ties, people need to have the honor of owning such a sacred history so that they can maintain balance between the two worlds. The above-mentioned stories from the Amerindian oral tradition in *Ceremony* are interwoven and interconnected to the main plot structure of the novel as they are told in a parallel form.²⁰⁹

Yet, *Ceremony's* central theme is the power of the mythological word with the rejection of the witchcraft and the restoration of the traditional Amerindian culture.²¹⁰ Silko mentions the old stories and the traditional myths Native Americans believe in their significance and importance in their lives. She tries to link them to what it is happening in the modern time. She emphasizes the denial and rejection of the coexistence of witchery though it is part of the

²⁰⁸ *Ceremony*, p.108.

²⁰⁹ Billy J Stratton and Frances Washburn, "The Peoplehood Matrix: Anew Theory for American Indian Literature," p.63.

²¹⁰ Dennis Cutchins, "'So That the Nations May Become Genuine Indian': Nativism and Leslie Marmon Silko's *Ceremony*," p.81.

Native American culture. According to Silko, it was necessary to reject and refuse its existence and power upon the world so that balance and harmony could be maintained.

In the next chapter, we shall see that during the Cold War period, when other literary works portrayed and mirrored the status-quo of the nuclear fear, nuclear anxiety, and nuclear apocalypse, Silko disputed and imposed the colonial nuclear discourse in the American Southwest. In *Ceremony*, Silko exposes the threats of the World War II to the present. She believes that the war aftermaths foreshadowing to the Pueblos, is more subtle than the early Spanish conquests. They are even more troubling and hazardous, and must be fought if the Pueblo culture is to resist and continue to endure. Tayo's psychological and physical detachment from his clan, Laguna, gives an account of the images of death, annihilation, and destruction delineated and portrayed in the witchery narrative. In the next chapter, we shall investigate how does Silko portray Tayo's struggle and strive for identity and belonging after being traumatized.

CHAPTER THREE: THE QUEST FOR THE SELF AND THE NEED TO BELONG

Ceremony delineates the curative, restorative quest for the self and belonging of its protagonist, Tayo, a Native American veteran of the Second World War, who is at the beginning of the story wracked by nightmares and incapacitated by nausea. Throughout the novel, Tayo struggles with his childhood soul's wounds along with the war trauma. He sought for healing depending on what is called "ceremony." The healing journey begins in Laguna with the old therapist Ku'oosh, and ends by the help of Navajo man Betonie.

We shall thus in this chapter see how Tayo as a case study of the oppressed Natives experienced multiple psychological problems such as war trauma and inferiority complex, which engendered problems of identity and self-identification.

1. Trauma, Shock and Awe in the War Aftermath

Throughout their long history, the Native Americans witnessed annihilation, marginalization, oppression, horror and terror caused by the White man. This latter exposed them to perdition and white syndromes such as depression, trauma, and awe.

1.1. The Ongoing Criminalization and Oppression

The foremost collision of the European colonization on the Aboriginal population is tightly related to the annihilation caused by diseases along with the violent policies of cultural oppression.²¹¹ The assimilation policy was referred to as "Psycho-social" ascendancy as Atkinson, a sociologist, states, "[the] Aboriginal people would call this the greatest violence,

²¹¹ Laurence J. Kirmayer et al, "Rethinking Historical Trauma. Transcultural Psychiatry," *Quebec*. Vol. 51. N.3, Issue 299-319, (2014), pp.229-319; p.300.

the violence that brings the loss of spirit, the destruction of self, of the soul.”²¹² Leslie Marmon Silko mentions sarcastically in her novel, *Ceremony*, “[the] holy missionary white people ... wanted only good for the Indians, white people ... dedicated their lives to helping the Indians...”²¹³ Under the name of civilization and the so-called “the white man burden,” the missionaries aimed at colonizing the Natives’ minds and souls.

Moreover, the Indigenous people experienced multiple types of genocide, violence, and exploitation.²¹⁴ The enormous effects of colonization and oppression on the Natives are deleterious upon their psyches. The psychic alienation results from exercising a harsh domination on one’s mind so that this mind will be colonized. Thus, the oppressed will feel a low self-esteem as she/ he feels him/herself inferior to the colonizer.²¹⁵

Meanwhile, the weighed down people themselves indulge oppression “willy-nilly.”²¹⁶ The oppression’s process subjugates the Native American people and desecrates their destination through stressing and reinforcing the evils of psychological issues in their souls. The evil of oppression and imperialism was maintained by force as well as through the issued acts.²¹⁷

In the colonizer’s eyes, the oppressed people deserve all what is happening to them. The oppressor identifies his predominance and dehumanization frequently by pertaining colonialism’s paraphernalia. They vindicated their terror, brutalization and continued exploitation by their authority, property and ownership of the land.²¹⁸ Emo, one of the Second World War survived veteran and *Ceremony’s* Characters, says, “They took our land, they took

²¹² Rebecca Wirihana and Cheryl Smith, “Historical Trauma, Healing and Well-being MÄORI Communities,” *Mai Journal*, Vol.3, Issue. 3, (2014), pp.197-210; p.199.

²¹³ Leslie Marmon Silko, *Ceremony* (New York: Penguin, 2006), p.64.

²¹⁴ Albert Memmi, *The Colonizer and the Colonized*, Translated by Howard Greenfeld (London: Souvenir Press, 1974), p. 20.

²¹⁵ Sandra Lee Bartky, *Femininity and Domination: Studies in the Phenomenology of Oppression* (New York: Routledge, 1990), pp. 1-2.

²¹⁶ Albert Memmi, *op. cit.*, p.132.

²¹⁷ *Ibid.*, pp.22-3.

²¹⁸ *Ibid.*

everything!”²¹⁹ He acknowledges that the colonizer has stolen their ancestors’ land, exploited its people and its resources.

The exercised violence is mainly cultural rather than downright destruction.²²⁰ The imperialist oppressor maintained several ways of cultural and historical oppression. They stressed violent actions of dislocation, onslaught, and cultural overriding and elimination to control the Indians’ minds and coerce them to integrate them into the authoritative society.

The absolute repression of the Native’s culture and the mass extermination towards it threatens the American Indian identity as well as their mental and psychological state. The unequivocal violation on the indigenous’ culture, languages, customs and traditions silenced the paramountcy of their civilization.²²¹ Nicolas and McIntosh, sociologists, advocate that aforementioned bygone times are identical to the infected laceration. They assert that the wounded souls of the individuals and the families as well endure indecisive faltering trauma. Proportionately, they became addicted to drugs, alcoholism, and even suicides.²²² Silko asserts in the novel that “...many of [the war veterans] were survivors of the Battan Death March, cousins and relatives of mine who returned from the war and stayed drunk the rest of their lives.”²²³ Those survivals were alcoholics during the war since they believe that belonging to the U.S is drinking liquor and befriending the blonde women. Thus, trauma coerces them to become addicted to such drugs in order to forget about their grievous memories.

²¹⁹ *Ceremony*, p. 55

²²⁰ Laurence J. Kirmayer et al, “Rethinking Historical Trauma. Transcultural Psychiatry,” p.305

²²¹ *Ibid.*

²²² B. Hundall Stamm et al, “Considering a Theory of Cultural Trauma and Loss,” *Journal of Loss and Trauma*, vol.9, No.1, (January-March, 2004), pp. 89-111; p.94

²²³ *Ceremony*, p.14.

The notion of ‘Historical Trauma’²²⁴ is used to delineate the cultural obliteration, the historical impression and oppression of the colonizer.²²⁵ As Joanne Lipson Freed,²²⁶ indicates that Silko denotes in *Ceremony* the germ of truth related to Tayo’s traumatic hallucination and visions. This pathogen avows the oppressor’s marginalization inflicted on the non-American population.²²⁷ This notion along with the calamity, and grievance exerted people’s attention to the everlasting aftereffects of the colonizer, annihilation, genocides and cultural repression on the Natives’ social and psychological states.²²⁸

1.2. The Lost Generation’s Wounded Souls

The struggle against power is the struggle of memory
against forgetting.

Quoted in Mieke Bal et al, *Acts of Memory* (London:
University Press of New England, 1999), p.49.

After the end of the Second World War, an innumerable number of war veterans uphold several mental confusion and symptoms as a reciprocation to the warfare.²²⁹ The experienced mental disorder is called ‘Trauma,’²³⁰ this latter is referred to as the ‘wounds of consciousness’ and ‘a wounded mind.’²³¹ These psychological and mental problems are the

²²⁴ Historical Trauma (HT) is cumulative emotional and psychological wounding over the lifespan and across generations, emanating from massive group trauma experiences; the historical trauma response (HTR) is the constellation of features in reaction to this trauma. See: Rebecca Wirihana & Cheryl Smith, “Historical Trauma, Healing and Well-being MÄORI Communities,” p.198.

²²⁵ Laurence J. Kirmayer et al, “Rethinking Historical Trauma. Transcultural Psychiatry,” p.229.

²²⁶ Joanne Lipson Freed is an assistant Professor Ph.D. University of Michigan. His areas of study are related to Contemporary American Literature, Ethnic Literature and Translation .

²²⁷ Joanne Lipson Freed, “The Ethics of Identification: The Global Circulation of Traumatic Narrative in Silko's *Ceremony* and Roy's *The God of Small Things*,” *Comparative Literature Studies*, Vol. 48, No. 2 (2011), pp. 219-40; p.223.

²²⁸ Laurence J. Kirmayer et al, *op. cit.*, p.313.

²²⁹ Johanna B. Folk and Todd B. Kashdan, “A historical review of trauma-related diagnoses to reconsider the heterogeneity of PTSD,” *Journal of Anxiety*, Vol.28, No.8, (2014), pp. 774–86; p.778.

²³⁰ The word is derived from the Greek word meaning wound. First used in English in the 17th century in medicine, it referred to a bodily injury caused by an external agent. In the late 19th century, the term started to refer to the drift of trauma from the physical to the mental realm. The predominant popular connotations of trauma now circle around metaphors of psychic scars and mental wounds. See: Luchhurst Roger, *The Trauma Question* (New York: Routledge, 2008), p.3.

²³¹ Johanna B. Folk and Todd B. Kashdan, *op. cit.*, p.778.

result of the unresolved grief, genocides and holocausts enacted by the oppressor.²³² Hence, death and loss are associated with Historical Trauma, which is passed from one generation to another through biological, psychological, and social means.²³³

Yet, countless survived troupers from the Vietnam War exhibit analogous norms of the post-traumatic symptoms such as feeling guilty, exhaustion, irascibility, waking during night, having nightmares, dilemma, and many other physical nausea,²³⁴ eluding from warfare-affiliated exertions.²³⁵ Silko indicates in the novel that “[these symptoms are called] battle fatigue, and [the experienced psychological problems such as] hallucinations were common with malarial fever.”²³⁶ The combat survivals demonstrate several symptoms after the end of the war. For instance, they authenticate symptoms-flashbacks and hallucinations, compulsive behavior, amnesia, and emotional numbing.²³⁷

Furthermore, Tayo struggles to confront with his psychological and physical sickness and mental disorder after witnessing the death of his cousin Rocky during the war. Moreover, by his coming home he was shocked by the death of his uncle Josiah.²³⁸ Thus, starts to exhibit different defensive issues, as it has been stated in the novel, “[Tayo] cried, trying to release the great pressure that was swelling inside his chest, but he got no relief from crying anymore.”²³⁹ He tries to sort out the grief, sadness, pain, and affliction through crying and vomiting from time to time but unfortunately, his attempts were in vain.

²³² Kathleen Brown-Rice, “Examining the theory of Historical Trauma Among Native Americans,” p.117.

²³³ Ibid.

²³⁴ Johanna B. Folk and Todd B. Kashdan, “A Historical Review of Trauma-Related Diagnoses to Reconsider the Heterogeneity of PTSD,” p. 778.

²³⁵ Ibid.

²³⁶ *Ceremony*, p.22.

²³⁷ James Berger, “Trauma Without Disability, Disability Without Trauma: A Disciplinary Divide,” *JAC: A Quarterly Journal for the Interdisciplinary Study of Rhetoric, Writing, Multiple Literacies, and Politics*, Vol24. N.3, (2004), pp. 563-585; p.564.

²³⁸ Katelyn Remp, “Using the Land to Heal: A Warrior’s Journey in Leslie Marmon Silko’s Novel *Ceremony*,” *Ecospirit*, Vol.6, No. 4, (Fall 2012), pp.1-5 ;p.1.

²³⁹ *Ceremony*, p.44.

Throughout the novel, Tayo struggles the post-war dilemma associated with alcohol, memory and his impotence to determine and identify himself with the members of the society. These experiences of historical and cultural trauma are referred to as “spirit wounds.”²⁴⁰

Furthermore, the experience of the overwhelming terror in the war diminishes Tayo’s health. “The fever made him shiver, and the sweat was stinging his eyes and he couldn’t see clearly.”²⁴¹ Because of trauma, Tayo has also physical symptoms, he vomits all the time especially when he remembers something and starts to cry.²⁴² Tayo exhibits several emotional, physical, and mental disorders; Silko asserts that “... the fever made [Tayo] shiver, and the sweat was stinging his eyes and he couldn’t see clearly.”²⁴³ This sickness may lead to disappearance if it is not healed. In the Novel grandma says, “[Tayo] needs a medicine man. Otherwise, he will have to go away. Look at him...”²⁴⁴

Tayo’s intrusive memories, which envision his concurrence and experience in the Vietnam War and bittersweet flashbacks of his childhood, demonstrate antecedent sorts of trauma. He grows up as an orphan in his aunt’s home with her son Rocky. He feels lonesome, sequestered and detached from his family.²⁴⁵ “[Tayo] was four years old the night his mother left him there.”²⁴⁶ The feeling of alienation provokes his sense of personal trauma. This trauma mirrors the native’s situation as a deep down colonized oppressed minority, with the white’s depreciation and extermination of the Amerindian culture.²⁴⁷

Time and again, the dilemma emanates ulterior by means of consciousness and memorization of the ensued calamities that transpired under austere affliction, anxiety and

²⁴⁰ *Ceremony*, p.21.

²⁴¹ *Ibid.*

²⁴² *Ibid.*, p.27

²⁴³ *Ibid.*

²⁴⁴ *Ibid.*, p.40

²⁴⁵ Joanne Lipson Freed, “The Ethics of Identification: The Global Circulation of Traumatic Narrative in Silko's *Ceremony* and Roy's *The God of Small Things*,” p.224.

²⁴⁶ *Ceremony*, p.62.

²⁴⁷ Joanne Lipson Freed, *op. cit.*, p.224

terror. The occurring events are unspeakable. Like so, the oppressed commemorates the event and do relive it later on. As Sandra L. Bloom, a sociologist, denotes, “the memories remain [frozen for long time in a form of images], body sensations like smells, touches, tastes, and even pain, and strong emotions.”²⁴⁸ In *Ceremony*, Tayo relives his past and his childhood’s days in his dreams “... and in the dream he smelled Josiah’s smell—horses, wood smoke, and sweat—the smell he had forgotten until the dream.”²⁴⁹ These intrusive flashbacks spotlight the shattered non-enunciated memories.

After being traumatized, people go back to their memories and live them again. Bloom states, “When someone experiences a flashback, they do not remember the experience, they relive it.”²⁵⁰ The traumatic event become encrypted and cracked extemporaneously inside one’s consciousness as flashbacks when the traumatized person is awake and as nightmares when she/he is awake.²⁵¹ Leslie Marmon Silko describes Tayo’s state of mind saying that “the dreams did not wait any more for night; they came out anytime.”²⁵² Thus, the traumatized person becomes haunted by dreams not only while he is sleeping, but when he is awake too.

Moreover, one is exposed to multiple psychological problems after perceiving a disaster, a war or even the death of a cherished close one.²⁵³ Tayo strives to discard the dreams that habituate his soul and his unconscious; Silko argues:

[Tayo] was tired of fighting off the dreams and the voices;
he was tired of guarding himself against places and things
which evoked the memories.²⁵⁴

²⁴⁸ Sandra L. Bloom, M.D, “Trauma theory Abbreviated,” *From the Final Action Plan: A Coordinated Response to Family Violence Philadelphia*, (1999), pp.1-17; p.6 www.sanctuaryweb.com, Accessed on 18. 03.2017.

²⁴⁹ *Ceremony*, p.39.

²⁵⁰ Sandra L. Bloom, M.D, *op. cit.*, p.6.

²⁵¹ Theodore J. Gaensbauer and Leslie Jordan, “Psychoanalytic Perspectives On Early Trauma: Interviews with Thirty Analysts who Treated an Adult Victim of a Circumscribed Trauma in Early Childhood,” *Journal of the American Psychoanalytic Association*, Vol. 4, No. 57,(2009), pp.947-977; pp. 948-9.

²⁵² *Ceremony*, p.56.

²⁵³ Cynthia C. Wesley-Esquimaux and Magdalena Smolewski, *Historic Trauma and Aboriginal Healing* (Ottawa: Aboriginal Healing Foundation, 2004), pp.48-9.

Meanwhile, everything reminds Tayo of the holocaust events. He hears different voices, sometimes it seems as if they are from the Laguna Pueblo clan but they are not. Silko says, “He could hear ...the voices would become Laguna voices, and he could hear Uncle Josiah calling to him.”²⁵⁵ Though his uncle, Josiah, passes away, Tayo is still hearing his voice. This validates his inability to admit his uncle’s death. As Professor Cathy Caruth argues “In the dreams of the returning veterans, however, encounter with death and horror cannot be assimilated to the fulfillment of desire.”²⁵⁶ The newly returning veterans deny death chiefly the death of a cherished one, they feel the existence of the dead people thinking that they are alive.

Besides, when trauma takes place in one’s consciousness and infects his psyche, any extrinsic menace such as sounds, faces or even smells that awaken the memories of the witnessed event will compel the body to act and react towards the grasped threat.²⁵⁷ In *Ceremony*, some war veterans get sick whenever they smell blood. Silko argues, “Some men got sick when they smelled the blood.”²⁵⁸ Though they did not kill any one during the war, the smell of the blood infected their injured souls. They have the revulsion of death and blood. They blame themselves and feel guilty though they are not guilty. These feelings make them feel sick and hospitalized. One might be traumatized after being on the scene of extermination, annihilation, and demise. As Tayo believes, “I’m sick...but I never killed any enemy. I never even touched them...”²⁵⁹ Silko explains that he was shivering whenever he

²⁵⁴ *Ceremony*, p.35.

²⁵⁵ *Ibid.*, p.20.

²⁵⁶ Cathy Caruth, “Parting Words: Trauma, Silence, and Survival. Intervalla: Platform for Intellectual Exchange Trauma; Abstraction, and creativity.” *Cultural Values*, Vol.5, Issue.1, (2001), pp.21-33; p.21.

²⁵⁷ Kathleen Brown-Rice, “Examining the theory of Historical Trauma Among Native Americans,” p.121.

²⁵⁸ *Ceremony*, p.59.

²⁵⁹ *Ibid.*, p. 43.

remembers the wartime or awake after seeing the Japanese in his dreams. She argues, “[Tayo] was shivering and sweating when he sat up.”²⁶⁰

Nevertheless, the traumatized person feels sinfulness, blameworthiness, due to the inability to rescue and extricate oneself or the others.²⁶¹ Tayo felt the same when he could not save his cousin, Rocky:

Tayo’s voice was shaking; he could feel the tears pushing into his eyes. Suddenly the feeling was there, as strong as it had been that day in the jungle. , He loved me. He loved me, and I didn’t do anything to save him.²⁶²

Tayo commemorates the old experience when Rocky passes away and he blames himself because he could not rescue his cousin. He condemns the rain also thinking that it was the stimulation by which his auntie’s son has died. Silko sets up “All the time [Tayo] could hear his own voice praying against the rain.”²⁶³

In addition to that, the traumatic memory is cultural memory since all the experienced events occur in the cultural context and others hold them beneath the determined descriptions. Mieke Bal, a cultural theorist, asserts that:

All representation is based on memory but rather than leading us to some authentic origin or giving us verifiable access to the real, memory, even and especially in its belatedness, is itself based on representation. The past is not simply there in memory, but it must be articulated to become memory.²⁶⁴

The destruction of the traumatized self-implicate is an extremist disorder of memory, consistently the ineptitude to conceive the future. Thus, telling stories was an action essentially done by memory.²⁶⁵ Silko admits that the traumatized person is like a memory

²⁶⁰ Ceremony, p.43.

²⁶¹ Cynthia C. Wesley-Esquimaux and Magdalena Smolewski, *Historic Trauma and Aboriginal Healing*, pp.48-9.

²⁶² Ceremony, p.106.

²⁶³ Ibid., p.25.

²⁶⁴ Mieke Bal et al, *Acts of Memory Cultural Recall in the Present* (London: University Press of New England, 1999), p. 42

²⁶⁵ Ibid., p.39.

which recalls all the past experienced events. In *Ceremony*, Silko argues, “[the] memory of people endured long after all other traces of, domestication were gone.”²⁶⁶ The traumatized memory remembers the past events and relives them as if they had never happened before.

Likewise, the anamnesis of past events cause trauma when the survivor fails to control the intrusive memories and flashbacks. As Mieke Bal believes, “Our Memory is our coherence, our reason, our feeling, even our action, without it, we are nothing.”²⁶⁷ The memories of the past haunted the traumatized person “visions and memories of the past did not penetrate there.”²⁶⁸ Tayo does not feel it or live it at the moment when it happen, rather it passes to the unconscious so that it will be relived later whenever there is an animated calamity that awaken and stimulate his memories.

It is worth noting also that the Amerindian people are the uppermost consumers of alcohol among all the ethnic aggregations. “[The] Native American adults reported that in the last 30 days, 44% used alcohol, 31% engaged in binge drinking, and 11% used an illicit drug.”²⁶⁹ Wine craving and intensity were the foremost idiosyncrasy of the war violence’s withstanders. This behavior was portrayed in the novel as follows:

Reports note that since the Second World War a pattern of drinking and violence, not previously seen before, is emerging among Indian veterans.²⁷⁰

Moreover, the wounded souls of combat habitually turn to substances, such as drugs and alcohol.²⁷¹ The World War II’s veterans are portrayed as dunkers “the veterans—drunk all the time.”²⁷² Silko argues that the veterans become alcohol addicts after the war. Liquor becomes their cherished friend and their cure for their injured souls and stimulated painful memories.

²⁶⁶ *Ceremony*, p.158

²⁶⁷ MiekeBal et al, *Acts of Memory Cultural Recall in the Present*, p.39.

²⁶⁸ *Ceremony*, p.26.

²⁶⁹ Kathleen Brown-Rice, “Examining the theory of Historical Trauma Among Native Americans,” p.120.

²⁷⁰ *Ceremony*, p.54.

²⁷¹ Sandra L. Bloom, M.D, “Trauma theory Abbreviated,” p.4.

²⁷² *Ceremony*, p.45.

Besides, the combat survivals accompany alcohol as paraphernalia to relinquish and call off the hallucinations of the warfare. "... [Tayo] was getting tense. He needed more beer to keep him loose inside and to make his stomach feel better."²⁷³ This new habit makes them feel better and forget the grief of the past.

Furthermore, the delinquency of liquor by the American Indian people might be associated with their psychological state mainly to low self-esteem. Besides, the fragmented identity, the loss of cultural pillars such as language and religion enhance their alcohol addiction.²⁷⁴ In *Ceremony*, the author claims that Native American soldiers felt the sense of belonging to the mainstream American society by drinking wine, and being eminent amid the white blond women drinking and dancing with them. Silko confirms their feeling by saying, "... belonging was drinking and laughing with the platoon, dancing with blond women, buying drinks for buddies born in Cleveland, Ohio."²⁷⁵

Indeed, Tayo's illness might be seen as contiguous aftermath of the Second World War, but its roots can be drawn backward to his childhood as well as to his origin. He develops a low self-esteem and some other psychological issues when he was in his Auntie's home where he was marginalized and oppressed.

2. Longing for Admission and Recognition

Every colonized people—in other words, every people in whose soul *an inferiority complex* has been created by the death and burial of its local cultural originality—finds itself face to face with ... the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards.

Frantz Fanon, *Black Skin White Masks*. Translated by Charles Lam Markmann. (London: Pluto Press, 1963), p.9.

²⁷³ *Ceremony*, p.60.

²⁷⁴ Kathleen Brown-Rice, "Examining the theory of Historical Trauma Among Native Americans," p.120.

²⁷⁵ *Ceremony*, p.52.

The white colonizer exerts demolition and annihilation over the colonized subjects. Thus, the oppressed communities started to drill the seeds of “*inferiority complex*”²⁷⁶ into themselves. They feel that the white skin people are superior to them.²⁷⁷ Those people favor to reject their culture and adopt their masters’ civilization. As it is highlighted in the novel:

[Tayo’s mother] looked at her own reflection in windows of houses she passed; her dress, her lipstick, her hair—it was all done perfectly, the way the home-ec teacher taught them, exactly like the white girls.²⁷⁸

Tayo’s mother felt shame about her Native identity, her ancestors’ culture and their way of life. Hence, she runs away from her community with the whites adopting their style of life. She changes her idiosyncrasy aiming at acceptance and recognition amid them. As the theorist, Albert Memmi states:

This psychological trauma was so intense that they tend to run away from their own individuality by imbibing the traits of their own masters, in order to be equal or to be accepted by the white community.²⁷⁹

Meanwhile, Frantz Fanon believes that the oppressed people develop a sense of dismissal of the homeland culture, self-loathing, and denial along with their feeling of embracement of their culture, which they believe to be inferior to their authoritative master.²⁸⁰ Aimé Césaire says, “I am talking of millions of men who have been skillfully injected with fear, inferiority complexes, trepidation, servility, despair and abasement.”²⁸¹ The Native American people wear the masks of the colonizer’s civilization and alienate themselves from their culture. Rocky feels he is part of the mainstream American society. He was thirsty for acceptance. Thus, he prefers the white’s civilization rather than his own native culture. He joined the

²⁷⁶ A psychological problem which makes the oppressed person feels that he along with his culture are inferior to his master’s civilization. Albert Memmi, *The Colonizer and the Colonized*, p.166.

²⁷⁷ Albert Memmi, *The Colonizer and the colonized*, p.166.

²⁷⁸ *Ceremony*, p. 64.

²⁷⁹ Albert Memmi, *op. cit.*, p.166.

²⁸⁰ Sam Antony, “Identity Crisis in Frantz Fanon's Black Skin White Masks,” *The Criterion An International Journal in English*, Vol. 4, Issue IV, (2013),pp.1-7; p.2

²⁸¹ Quoted in: Frantz Fanon, *Black Skin White Masks*. Translated by Charles Lam Markmann, (London: Pluto Press, 1963), p.1.

boarding schools then becomes one of the prominent members of the American football team.

Silko writes:

[Rocky] was an A-student and all-state in football and track. He had to win; he said he was always going to win. So he listened to his teachers, and he listened to the coach. They were proud of him. They told him, "Nothing can stop you now except one thing: don't let the people at home hold you back." Rocky understood what he had to do to win in the white outside world. After their first year at boarding school in Albuquerque, Tayo saw how Rocky deliberately avoided the old-time ways.²⁸²

Rocky felt that his culture is inferior to the colonizer's culture and way of life. Thus, he responds to the pioneers of civilization who tend to dispatch his indigenous culture and identity through motivating him and pushing him towards success. The teachers in the boarding schools convince him that he will achieve better result only if he celebrates their culture and ignores the Natives' critics towards their civilization. The ambition for admission of the Native selves as human beings constructed the loss of their identity and self.²⁸³

Furthermore, Silko describes Tayo's mother, Laura, attitude towards her tribe and culture saying:

[She is] shamed by what they taught her in school about the deplorable ways of the Indian people; holy missionary white people who wanted only good for the Indians, white people who dedicated their lives to helping the Indians, these people urged her to break away from her home.²⁸⁴

She was ashamed of her origins and culture and she was inspired by white people to leave her old life and her tribe to live in the predominant white's society. Afterward, she hated herself and hated the white society after living among them. She finds herself attached to the white cosmos only as a sexualized object:

²⁸² *Ceremony*, p.52.

²⁸³ Albert Memmi, *The Colonizer and the Colonized*. p.166.

²⁸⁴ *Ceremony*, p.68.

But after she had been with them, she could feel the truth in their fists and in their greedy feeble lovemaking; but it was a truth which she had no English words for.²⁸⁵

Thus, her shame of being an Amerindian was coupled by regret of what she has done. Hence, she is ashamed to face her family and her people's tribe who felt pain for her and for her deeds. As Silko states in *Ceremony* "[the Laguna people felt] pain at what she was doing with her life."²⁸⁶ She was confused about what to do either to follow her ancestors or her desire and eagerness for acceptance and recognition amidst her master's world.²⁸⁷ All of these calamities has been transmitted to Tayo unconsciously, yielded on him the sense of inferiority and loss in which he could never return tact without using his ancestral healing power, oral traditions and cultural markers.

3. The Syndromes of Hybridity in the Laguna Tribe

The Historical and the cultural heritage of a group along with their identity are the pillars by which the individual is sanctioned amid the members of this group. The Amerindians thus were alienated because they lack the previous components. They were left with several psychological issues mainly the fragmented identity after enduring countless massacres and attempts at cultural assimilation.

In *Ceremony* Silko states that "the lines of cultures and worlds were drawn in flat dark lines..."²⁸⁸ The Native American culture has encountered threats of abides endurance.²⁸⁹ The Europeans dichotomize the 'holy land' by drawing lines between their culture and the Naives' culture.

Besides, crucial climacterics over identity are clearly highlighted in *Ceremony*. Some individuals preferred their Native American identity while others were eager to quench their thirst

²⁸⁵ *Ceremony*, p.65.

²⁸⁶ *Ibid.*, p.69.

²⁸⁷ Sam Antony, "Identity Crisis in Frantz Fanon's Black Skin White Masks," p.4

²⁸⁸ *Ceremony*, p.194.

²⁸⁹ B. Hundall Stamm et al, "Considering a Theory of Cultural Trauma and Loss," p.96.

for admission.²⁹⁰ Tayo is burdened by his hybridity; i.e. his mixed-blood heritage. He is neither accepted by the Natives nor acknowledged as an American by the Americans. Silko articulates "...a "half breed," his light skin and hazel eyes... he had known Auntie's shame for what his mother had done..."²⁹¹ He is Part European, part indigenous, culturally a mixture between the legacy of colonial aggression and colonial oppression,²⁹² Linda Martí'n Alcoff, a theorist, adds.

Meanwhile, Tayo is sick because of his fragmented identity. His hybrid identity is an allegiant admonition of his community and his belonging.²⁹³ His aunt excludes him along with considering him as a foreigner. As Silko mentions in the novel:

You know what people will say if we ask for a medicine man to help him. Someone will say it's not right. They'll say, 'Don't do it. He's not full blood anyway.'²⁹⁴

Therefore, Tayo's brittle self is further destroyed by his status as a mixed blood person, he is portrayed as "...a half breed, his light skin and hazel eyes [are] a constant reminder of his mother's transgression."²⁹⁵ Tayo's aunt ceases the opportunity to remind Tayo about his mother's love affairs. Tayo understands nothing of what Auntie has been saying, but his mother has done something blameworthy. Silko says, "Auntie [is] [ashamed] for what [Tayo's] mother had done, and [she is ashamed] for him."²⁹⁶

Moreover, she was ashamed of him because he was half-breed as well as she was regretting the deeds of her sister who was ashamed to act like the Native Americans. Silko states "Auntie had always been careful that Rocky didn't call Tayo "brother," and when other people mistakenly

²⁹⁰ Sam Antony, "Identity Crisis in Frantz Fanon's Black Skin White Masks," p.6.

²⁹¹ *Ceremony*, p.57.

²⁹² Linda Martí'n Alcoff, *Visible Identities: Race, Gender, and the Self* (Oxford: Oxford University Press, 2006), p.364.

²⁹³ Joanne Lipson Freed, "The Ethics of Identification: The Global Circulation of Traumatic Narrative in Silko's *Ceremony* and Roy's *The God of Small Things*," pp.223-4.

²⁹⁴ *Ceremony*, p.40

²⁹⁵ *Ibid.*, p.57.

²⁹⁶ *Ibid.*, p.56.

called them brothers, she was quick to correct the error.”²⁹⁷ She was ashamed when people thought of Tayo as her son and she gets angry whenever Rocky calls Tayo brother. Thus, she is aware to tell everyone that Tayo is not her child.

However, Tayo is marginalized and rejected by the Natives’ society although at Laguna Pueblo tribe ones’ identity is determined by his mother’s identity. Stephanie Li asserts believes that,

Your [mother’s] identity is the key to your own identity...every individual has a place within the universe? [Human] and nonhuman? [And] that place is defined by clan membership.²⁹⁸

Moreover, clan belonging relies upon naming the individuals’ own mother. This estate endows people to allocate themselves into the tribe, accurately within the entire web of life whether in the personal, cultural, historical or spiritual dimension.²⁹⁹

Indeed, the Native Americans of a certain clan are all bound together; they share the same history and the same culture. Thus, they, all, have one identity that strengthens them. Silko adds:

He was sitting in the sun outside the screen door when they came driving into the yard. He had been looking at the apple tree by the woodshed, trying t see the tiny green fruits that would grow all summer until they became apples. He had been thinking about how easy it was to stay alive now that he didn’t care about being alive any more. The tiny apples hung on that way; they didn’t seem to fall, even in strong wind.³⁰⁰

In the light of what Silko says, the apple tree refers to the tribe and the tiny apples in this tree exemplify the individuals in the tribe. Whatever will happen, the apples would not fall even in strong wind and storms. The same thing for the Natives in their tribe, they are all united together and nothing can break down their unity. Billy Stratton, a Native American writer, assumes that

²⁹⁷ *Ceremony*, p.62.

²⁹⁸ Stephanie Li. Gardening, “Mothering, and Storytelling in Leslie Marmon Silko's Gardens in the Dunes,” *Studies in American Indian Literatures*, Vol. 21, No.1,(2009), pp 18-37; p.22.

²⁹⁹ *Ibid.*

³⁰⁰ *Ceremony*, p.44.

“Any group with a strong cultural foundation is more likely to survive adverse social, political, or historical circumstances.”³⁰¹

The Native Americans endure, resist, persist and continue to outlast and promote their individual tribal identities and spiritual traditions.³⁰² Along with the choice of the tribal identity, some Native Americans favor the American identity than the native one. Laura runs away with the white men and lives in their society adopting their way of life, changing her physical appearance to look like the blond women. Silko states in the novel that “[Laura] had started drinking wine and riding in cars with white men and Mexicans.”³⁰³

However, most of the war veterans such as Emo choose the American identity when they felt recognition in the war when all war veterans were considered as American citizens. Silko argues, “... then by God [Tayo] was a U.S. Marine ... All during the war they’d say to me, “Hey soldier, you sure are handsome...”³⁰⁴ During the war, the Natives felt that they are real Americans. “That feeling they belonged to America the way they felt during the war.”³⁰⁵

The Amerindian soldiers thought they will never be marginalized again. They attained respect during wartime; nevertheless, they realize that the earned respect was for the combat uniforms and not for them. As Silko asserts in *Ceremony*, “... old white woman rolled down the window and said, “God bless you, God bless you,” but it was the uniform, not them, she blessed.”³⁰⁶ The old woman prays for the American uniform not for the Native American Soldiers themselves.

After the war, Emo and other combat volunteers, who sought acceptance into the predominant world by fighting the enemies of the U.S during the Second World War, were shocked. They lost

³⁰¹ Billy J Stratton and Frances Washburn, “The People-hood Matrix: Anew Theory for American Indian Literature,” *WicazoSa Review*, Vol. 23, No.1, (Spring, 2008), pp. 51-72;p.55.

³⁰² Beena Yadav, “The Survival of Native American Identity in the Writings of Leslie Marmon Silko,” *Research Front*, Vol.3, No.3, (Jul.-Sept., 2015), pp.9-16; p.9.

³⁰³ *Ceremony*, p.64.

³⁰⁴ *Ibid.*, p.45.

³⁰⁵ *Ibid.*, p.49

³⁰⁶ *Ibid.*, p.45.

their tribal sense of belonging and identity in vain. Both worlds reject them. They have no allegiance now. Thus, they start to get drunk, curse the land and the white people and blame them for the failure of their promises.

You know...us Indians deserve something better than this goddamn dried-up country around here...What we need is what they got...We fought their war for them...But they've got *everything*. And we don't got shit, do we?³⁰⁷

4. The Healing Cathartic Powers of the Word

Stories, myths, and traditions are the tower of the Amerindians' identity strength. They are not for entertainment; rather are all what the Natives have. Silko argues:

When I use the term storytelling, I'm talking about something much bigger than [bedtime stories]. I'm talking about something that comes out of an experience and an understanding of that original view of creation that we are all part of a whole; we do not differentiate or fragment stories and experiences.³⁰⁸

Thus, only the warrants, old, wise people such as medicines and grandmothers have deification to recount and narrate the tribal stories; Sweet Wong advocates,

To tell a story is a great responsibility because words carry power. To receive a story is also a profound responsibility... These stories are survival stories, reckonings with the brutal history of colonization...³⁰⁹

Throughout *Ceremony*, Silko authenticates the effectiveness of the Native American culture and religious beliefs in healing the historical wounds.³¹⁰ As it has been stated in the novel:

The stories help the people move from imbalance and disorder back to a kind of balance, the balance that comes

³⁰⁷ *Ceremony*, p.55.

³⁰⁸ Leslie Marmon Silko, "Language and literature from a Pueblo Indian Perspective," Upper Saddle River, NJ, *Prentice Hall*, (2001), pp159.65; p.160.

³⁰⁹ Hertha D. Sweet Wong, et al, *Reckonings Contemporary Short Fiction by Native American Women* (New York: Oxford University Press, 2008), p. xiv.

³¹⁰ Elizabeth N. Evasdaughter, "Leslie Marmon Silko's *Ceremony*: Healing Ethnic Hatred by Mixed-Breed Laughter," *MELUS*, Vol. 15, No. 1, (Spring, 1988), pp. 83-95; pp.92-4.

from the accuracy and depth and beauty of the stories... stories won't save everyone; but, if they are faithfully kept and honored, the people will survive and perhaps in time recover their primal strength.³¹¹

Storytelling is the power by which the traumatized people may recover. Silko defends that this latter is certainly effective only if it is kept as it is .So it survives and can be passed faithfully from one generation to another. Paul H. Lorenz, professor in University of Arkansas at Pine Bluff, states, “When we perceive the need to act in harmony with the cosmos, when the stories are acted upon, there is a kind of liberation of power, a new dawn and a new world.”³¹²

Moreover, in *Ceremony*, Silko adds, “[stories] are all we have; to fight off illness and death ... We don't have anything if we don't have the stories.”³¹³ The ancestral stories and myths are an effective therapy; they are the backbone of the Natives' existence and heritage along with being a therapy for the fragmented identity. Hertha D. Sweet Wong, a Native American writer, asserts:

Stories create us. We create ourselves with stories. Stories that our parents tell us, that our grandparents tell us, or that our great-grandparents told us, stories that reverberate through the web.³¹⁴

The Natives' stories intimate the sacred history of the indigenous people. This concept is apparently highlighted in *Ceremony*. Tayo yields an ample attention to the stories Uncle Josiah and grandma tell him. Yet, he comes away from his community in his childhood to the boarding schools and later joins the U.S.'s army, but he kept faith in what has been told to him. As well as, Tayo continue to believe in these stories and its power. Silko confirms, “[Tayo] had believed in the stories for a long time, until the teachers at Indian school taught

³¹¹ *Ceremony*, p.18

³¹² Paul H. Lorenz, “The Other Story of Leslie Marmon Silko's "Storyteller",” *South Central Review*, Vol. 8, No. 4, (Winter, 1991), pp. 59-75 ; p.73.

³¹³ *Ceremony*, p.19.

³¹⁴ Quoted in : *Reckonings Contemporary Short Fiction by Native American Women*, p.xiii.

him not to believe in that kind of “nonsense.”³¹⁵ The efficacious power of the told stories were kept inside Tayo and prevented the evil of the boarding school’s teachers who attempted to make him get rid of his ancestral culture. Eva’s daughter adds, “Tayo’s maternal grandmother and his maternal uncle have formed the little boy perfectly.”³¹⁶

Furthermore, Tayo’s sense of contention was fueled by his consanguine affiliation. Thus, he survives and recovers after his ache and soreness. Professor Jo-ann Archibald claims that stories are “ways to help people think, feel, and “*be*”³¹⁷ The feeling of belonging to the land and the sense of being part of these stories awaken his memory and push him to resist and stand against the evil of the white imperialism. His cultural identity denotes his personal identity. Silko states, “[Tayo] never lost the feeling he had in his chest when [his grandma] spoke those words, as she did each time she told them stories.”³¹⁸ Meanwhile, Michael Hobbs³¹⁹ asserts “Tayo still possesses a rich heritage of stories.”³²⁰

4.1. The Therapeutic Ceremony

Besides, stories according to the Native American beliefs are also able to cure the infirmity caused by cultural differences. Tayo’s lost is a manifestation of losing the whole culture. Thus, it was exigent to go back to the ancestral stories to move beyond the ailments and the witchcraft deeds. Silko writes:

Tayo, like the wisest of his people, turns for protection to the tribe’s saving stories. The stories help the people move from imbalance and disorder back to a kind of balance, the balance that comes from the accuracy and depth and beauty of the stories.³²¹

³¹⁵ *Ceremony*, p.30.

³¹⁶ Elizabeth N. Evasdaughter, “Leslie Marmon Silko's *Ceremony*: Healing Ethnic Hatred by Mixed-Breed Laughter,” p.87.

³¹⁷ Jo-ann Archibald, *Indigenous Storywork Educating the Heart, Mind, Body, and Spirit* (Vancouver: UBC Press, 2008), p.ix.

³¹⁸ *Ceremony*, p.84.

³¹⁹ Michael Hobbs is a researcher in Northwest Missouri State University.

³²⁰ Michael Hobbs, “Living In-Between: Tayo as Radical Reader in Leslie Marmon Silko's "Ceremony",” *Western American Literature*, Vol.28, No. 4 (Winter 1994), pp. 301-312; p.305.

³²¹ *Ceremony*, p.18.

Ceremonies are part of the Natives' history and cultural identity. Thus, they become a conspicuous tool to restore the oppressed lost identity. Grandma is afraid to lose her grandson, Tayo. After his return from the Veteran's Hospital, she calls the tribe's old medicine man, Ku'oosh who tries to heal Tayo telling him things related to the past using the Old Laguna Language which was understandable for Tayo.

[Ku'oosh] spoke softly, using the old dialect full of sentences that were involuted with explanations of their own origins, as if nothing the old man said were his own but all had been said before and he was only there to repeat it. Tayo had to strain to catch the meaning, dense with place names he had never heard. His language was childish, interspersed with English words, and he could feel shame tightening in his throat.³²²

Indeed, the Natives' ceremonies should be modernized to fit the new changes that the white people brought with them.³²³ The stories old medicine Ku'oosh used to heal Tayo have a slight effect on Tayo's recovery since they are told in a native language that Tayo did not understand. Tayo feels ashamed because he is unable to grasp what the old man is saying. He is like a child who has just started to speak or understand what people are saying.

In fact, as Edith Swan, an Amerindian writer, claims "Remedies administered by Ku'oosh only bring slight relief. Ku'oosh's ceremonies were not effective anymore. Old ceremonies need to be alternated so that they become more persuasive in the process of healing the indisposed people like Tayo.

Nevertheless, Tayo has contemplated the new modern ceremonies held by Betonie since Ku'oosh's failure in healing him using old ceremonies, "there were other things. "It isn't just me, Robert. The other guys, they're still messed up too. That ceremony didn't help them."³²⁴ Because of the changes the Europeans brought with them; some new metamorphosis take place in the

³²² *Ceremony*, p.41.

³²³ Katelyn Remp, "Using the Land to Heal: A Warrior's Journey" in Leslie Marmon Silko's Novel *Ceremony*, p.2.

³²⁴ *Ceremony*, p.93.

Natives' lives. Thus, the early customs of therapy such as ceremonies do not fit in the injured modern community. These ceremonies were effective in the past to heal illnesses and symptoms. However, after the coming of the whites, the ceremonies and the old ways of therapy needed change.³²⁵

Betonie tells Tayo that it is the witchcraft, which aims at weakening the Natives' sense of belonging and self-confidence. Thus, one should not fear what the Natives themselves have brought. He states that the witchcraft's ambition is to destroy the Amerindian culture and the Natives' land using the white evils. Betonie says:

That is the trickery of witchcraft . . . They want us to believe all evil resides with white people. Then we will look no further to see what is really happening. They want us to separate ourselves from white people, to be ignorant and helpless as we watch our own destruction. But white people are only tools that the witchery manipulates; and I tell you, we can deal with white people, with their machines and their beliefs. We can because we invented white people; it was Indian witchery that made white people in the first place"³²⁶

The healing process in *Ceremony* is analogous with the myths and the old traditions of both, the Laguna Pueblo and the Navajo tribes.³²⁷ Betonie's stories aim at strengthening Tayo's belief in the Native American traditions and not rise his awareness about witchery which is the primary source of evil. He also concentrates on brewing him to harmonize with his sate as being a mixed blood person without being haunted by the whites' civilization. According to Hobbs, Tayo believes in his endowment to detach himself from the "white outside world."³²⁸ Hence, he says, "I'm half-breed. I'll be the first to say it. I'll speak for both sides."³²⁹ Thus, he admits his acceptance of his origins as a mixed-blood man.

³²⁵ Dennis Cutchins, "'So That the Nations May Become Genuine Indian': Nativism and Leslie Marmon Silko's *Ceremony*," *Journal of American Culture*, Vol.22, Issue.4, (winter 1999), pp.77-89; p.83.

³²⁶ *Ceremony*, pp.111-2.

³²⁷ Robert C. Bell, "Circular Design in "Ceremony"," p.50.

³²⁸ Michael Hobbs, "Living In-Between: Tayo as Radical Reader in Leslie Marmon Silko's "Ceremony"," p.307.

³²⁹ *Ceremony*, p.46.

Moreover, Betonie uses the old traditional stories and memories to help Tayo recover from his sickness and return to his ordinary life as a member of the tribe. Bruce Ballenger says:

Tayo's recovery hinges on participation in a ceremony which will help him live the story that will his tribe. As Tayo begins to understand this, he starts to see the world through story, through the familiar framework.³³⁰

Furthermore, Sophie Croisy, an academic researcher, declares, “ [the old medicine man's] cures are without effect since they rely on songs and stories cut off from history, with only a symbolic/mythical value.”³³¹ The acceptance of change is momentous so that ceremonies, stories, and all what have an affiliation and accordance with the ancestors continued to have a relevant paramountcy.

To sum up, Betonie succeeds in helping Tayo to overcome his mental disorder and fulfill his desire through incorporating the ancestral ceremonies in the actual life state. He uses English language to retell the old traditional stories that created change, harmony and balance between the two worlds. “[Betonie] said, in good English...”³³² This illustrates his dexterity, comprehension and competence in using the colonizer's language to heal the Native American traumatized people.

5. The Spirituality of the Land

Land is an organic, sacred living power where one can find stability and relief.³³³ Just like the power held by dreams, the land has its own power to eliminate the unconscious, frightening feelings and emotions.³³⁴ Mary Brave Bird, a literary author, indicates that “The

³³⁰ Bruce Ballenger, “Methods of Memory: On Native American Storytelling”, p.793.

³³¹ Sophie Croisy, “Re-imagining Healing after Trauma: Leslie Marmon Silko and Judith Butler Writing against the War of Cultures,” *Nebula*, Vol.3, No, 2-3, (September 2006), pp. 86-113 ; pp.90-1.

³³² *Ceremony*, p.100.

³³³ Katelyn Remp, “Using the Land to Heal: A Warrior's Journey in Leslie Marmon Silko's Novel *Ceremony*,” p.1.

³³⁴ David Quammen, “Landscape, History, And The Pueblo Imagination,” *Landscape, History, and the Pueblo Imagination*, No.57, (Autumn,1986), pp.1002-1015; p.1012

land is our mother, the rivers our blood. The land is sacred. These words are at the core of your being. Take our land away and we die. That is, the Indian in us dies.”³³⁵

Tayo was able to create a relationship between his wounded soul and the land. Tayo starts to feel alleviation and relief when he realizes the importance of the land and its pious power. As it has been mentioned in the novel, “... the comfort of belonging with the land”³³⁶ Silko shows that the lack of understanding the traditional beliefs of both, the white’s and the native’s culture hindered Tayo from convalescence and recovery. Even so, Betonie utilizes the land as a healing power to help Tayo overcome his traumatic symptoms.³³⁷

Likewise, Tayo’s lost, fragmented identity and trauma are part of the Native Americans’ cultural and identity losses. Once he rebounds his homeland, the healing process starts.³³⁸ Silko believes that “[Tayo’s] sickness was only part of something larger, and his cure would be found only in something great and inclusive of everything”³³⁹

The ‘Ghost way’ ceremony held by the Navajo medicine man Betonie on behalf of Tayo is mainly based on the landscape. Tayo has to carry on performing the ceremony in order to identify his social and religious identity.³⁴⁰ Betonie is a part of the ceremonial activities Tayo has been practicing in. He tells Tayo:

The ceremony isn’t finished yet . . . Remember these stars
. . . I’ve seen them and I’ve seen the spotted cattle; I’ve
seen a mountain and I’ve seen a woman.³⁴¹

Tayo has to be part of nature just like the stars, the mountains, the cattle, and some people. Throughout his journey, Tayo passes through a ceremonial cycle. He contemplates, confronts, and cooperates with each of the elements of nature until he fulfils his desired

³³⁵Katelyn Remp “Using the Land to Heal: A Warrior’s Journey in Leslie Marmon Silko’s Novel *Ceremony*,” p.1

³³⁶ *Ceremony*, p. 101.

³³⁷ Katelyn Remp, *op. cit.*, pp.4-5.

³³⁸ Daina Miniotaîtè, “Native American Literature: History Revisited in Leslie Marmon Silko’s “Ceremony,”” p. 50.

³³⁹ *Ceremony*, p.107.

³⁴⁰ Edith Swan, “Healing Via the Sunwise Cycle in Silko's *Ceremony*,” p.313.

³⁴¹ *Ceremony*, p.50.

aim.³⁴² Afterward, Tayo follows Betonie's advice to quest his uncle Josiah's lost cattle, which compel his healing along with a healing idealistic affair with Ts'eh, a night swan.³⁴³ Tayo says, "I'm looking for some cattle. They belonged to my uncle."³⁴⁴

Tayo realizes that he would not be healed unless he restores his affiliation with the land, which is, according to the Indian culture, a tangible and sacred endurance.³⁴⁵ As Paula Gunn Allen asserts "We are of the soil and the soil is of us."³⁴⁶ Meanwhile, she adds that Tayo devastated psychology is induced by his separation from his land "and his healing is a result of his recognition of this oneness."³⁴⁷

Nevertheless, the Native Americans are tightly related to the land. As Sharon Holm, a journalist argues, "For Silko, land not only generates stories but also [authorizes] them as cultural identity."³⁴⁸ Thus, the Native American land, myths and stories are one of the ways to understand the external world and its surroundings to feel closeness and belonging.³⁴⁹

Moreover, Tayo lost himself inside the modern white world just like the cattle Josiah buys after being convinced by the Night swan to buy it. Silko sets up in *Ceremony*, "and these cattle . . . The people in Cubero called her the Night Swan. She told him about the cattle. She encouraged him to buy them."³⁵⁰ The Cattle is lost after Uncle Josiah passes away. Both, Tayo and the cattle, find their way home because they use the land as a power to restore the sense of affiliation and association. With the help of Betonie and the dreams, Tayo has been seeing during several nights he finds the cattle. "Tayo rode past white-faced Herefords . . . He

³⁴² Billy J Stratton and Frances Washburn, "The Peoplehood Matrix: Anew Theory for American Indian Literature," p.66.

³⁴³ Joanne Lipson Freed, "The Ethics of Identification: The Global Circulation of Traumatic Narrative in Silko's *Ceremony* and Roy's *The God of Small Things*," pp.222-3.

³⁴⁴ *Ceremony*, p.142.

³⁴⁵ Billy J Stratton and Frances Washburn, *op. cit.*, 66.

³⁴⁶ Paula Gunn Allen, "The Psychological Landscape of "Ceremony","*American Indian Quarterly*, Vol. 5, No. 1,(1979), pp. 7-12; p.7.

³⁴⁷ *Ibid.*

³⁴⁸ Sharon Holm, "The "Lie" of the Land: Native Sovereignty, Indian Literary Nationalism, and Early Indigenism in Leslie Marmon Silko's "Ceremony","*American Indian Quarterly*, Vol. 32, No. 3, (Summer, 2008), pp. 243-274; p.244.

³⁴⁹ Hertha D Sweet Wong, et al, *Reckonings Contemporary Short Fiction by Native American Women*, p.xiii.

³⁵⁰ *Ceremony*, p.106.

did not expect to find Josiah's cattle near Herefords, because the spotted cattle were so rangy and wild...."³⁵¹ Therefore, the cattle as a part of the land help Tayo gets the feeling of inclusion.³⁵²

Likewise, the Night Swan is a powerful, cryptic woman. She is surrounded by different colors chiefly the blue. Along with the healing power, the godlike image, Ts'eh, who helped Tayo to find the cattle, prepares him to get rid of his alienation. Ts'eh "prepares him for the final confrontation with evil."³⁵³ Because of her assistance and love, Tayo could resist the evil of witchery and could survive.³⁵⁴ Her mysterious words as Tayo leaves her incorporated her in the ceremony.³⁵⁵ After having a sexual intercourse with him, she sets his fate upon mysterious and ambiguous words she uttered while he was leaving her room. She bequeaths him love through her body. She tells him "You don't have to understand what is happening. But remember this day. You will recognize it later. You are part of it now"³⁵⁶ the Night Swan was acquainted of her significance and of the seriousness of her act.³⁵⁷

Thus, Tayo's recovery is the aftereffect of her love, amalgamation, and belonging to the land. He recovers when he understands the magical power of love within and outside his wounded soul, which appends hope, his mother, Night Swan, Ts'eh, the spotted cattle, and the astral natural world of Betonie's ceremony.³⁵⁸ Love can cure his grief and wounds; love that runs out from a woman and sanctify the earth and the beloved Tayo with healing. It is Ts'he's love that healed Tayo. He loved her from "time immemorial" as they say. Before he knew her

³⁵¹ *Ceremony*, p.150.

³⁵² Katelyn Remp, "Using the Land to Heal : A Warrior's Journey in Leslie Marmon Silko's Novel *Ceremony*," p.2

³⁵³ Louise Barnett, "Yellow Women and Leslie Marmon Silko's Feminism," *Studies in American Indian Literatures*, Series 2, Vol.17, No. 2, Honoring A. Lavonne Brown Ruoff (Summer 2005), pp. 18-31; p.25.

³⁵⁴ *Ibid*, pp.25-6.

³⁵⁵ Paula Gunn Allen, "The Psychological Landscape of "Ceremony"," p.9.

³⁵⁶ *Ceremony*, p.88.

³⁵⁷ Paula Gunn Allen, *op,cit.*, p.9.

³⁵⁸ *Ibid.*, p.7.

name, he had given her his pledge of love and she had answered him with rain.³⁵⁹ Silko argues:

So that last summer, before the war, he got up before dawn and rode the bay mare south to the spring in the narrow canyon. The water oozed out from the dark orange sandstone at the base of the long mesa. He waited for the sun to come over the hills ... The canyon was full of shadows when he reached the pool. He had picked flowers along the path, flowers with yellow long petals the color of the sunlight. He shook the pollen from them gently and sprinkled it over the water; he laid the blossoms beside the pool and waited. He heard the water, flowing into the pool, drop by drop from the big crack in the side of the cliff. The things he did seemed right, as he imagined with his heart the rituals the cloud priests performed during the drought. Here the dust and heat began to recede; the short grass and stunted corn seemed distant.³⁶⁰

Indeed, it is this nature has a song tie with the elements of the ceremony and one of the bases of the Pueblo's life.³⁶¹ Landscape has correspondence with dreams. Both have the power to induce, awe one's feelings and emotions along with influencing the unconscious and the deep instincts, and translate them into visual-images and aural tactile-into the concrete. Thus, the traumatized injured person encounters and confronts his emotions and curves the gloomy foggy emotions into prayers, rituals, and ceremonies.³⁶²

The aftermaths of the Second World War have an overwhelming ascendancy upon the Natives' whole lives. Their injured souls suffered for a long time from the oppressors' terror and horror. However, they resisted and sustained their survival by employing and practicing their ancestral rituals as it is highlighted in *Ceremony*.

Silko's *Ceremony* is therapy for the injured Native American Souls. Through narrating Tayo's journey and his quest for self and belonging, she refers to all the Amerindian war veterans' sufferance and need to belong.

³⁵⁹ Paula Gunn Allen, "The Psychological Landscape of "Ceremony",” p.8.

³⁶⁰ *Ceremony*, p.83.

³⁶¹ Paula Gunn Allen, *op. cit.*, p.9.

³⁶² David Quammen, "Landscape, History, And The Pueblo Imagination," p.1012.

Conclusion

Culture and identity are elastic terms. They have hundreds of definitions. Hence, psychologists, sociologists and chroniclers attempted to define these extensible, contested concepts. They sought to elucidate each concept as a single segment along with trying to demonstrate their affinity and interdependency. The two concepts' interconnection raised debates amid scholars. Authors also tried throughout history to trace the complexities and the nebulous nature of *Culture* and *Identity*.

Leslie Marmon Silko's selected novel, *Ceremony*, is a resistant literary text through which the writer attempted to challenge the dogmatic impetus of the Post-Colonial literary context. Silko's narrative text perpetuates and celebrates the Native American culture. It discusses the Amerindian's culture, identity and their cultural identity. *Ceremony*, the names of the characters along with the names of places where most of Tayo's journey took place are, all, exospheric references for the indigenous cultural heritage and religious beliefs.

In this multidisciplinary endeavor, the Amerindian novelist, Silko, adopted new stylistic narrative techniques to portray the evil of the authoritative white imperialism. She aimed at bestowing and exhibiting the poker face of the predominant mainstream American society, which is thought of as the safeguarded secured heaven from the religious, ideological and cultural annihilation and discrimination.

The first chapter of this study attempted to shed light on the socio-historical context of the novel. It discussed the origin of the Native American people as the early inhabitants of the land along with shedding light their struggle to survive and endure. It displayed the whites' discrimination, subjugation and marginalization towards the Amerindian people. As well as, it

exhibited the metamorphosis of the Laguna tribe through illustrating its origin and its culture focusing on its celebrated traditions, religion, way of life, and culture.

Moreover, the U.S government applied several policies to eradicate and erase the Native American culture to expedite the process of the Amerindians' assimilation into the mainstream American society. These policies aimed at killing the Natives' sense of pride and honor those people have towards their culture and history so that it will be easy to colonize their minds and turn the Naives into objects. They treated them as if they are their servants or peasants; alienating them from their reservations, compelling them to enroll in the missionary boarding schools and forbidding any consanguine contact between the pupils and their families. The so-called civilized white did so to apply General Pratt's famous saying, "Kill the Indian, save the man."

In addition to her innumerable attempts to colonize the Amerindian minds, the U.S government worked on implementing the seeds of the American national pride in the Natives' minds and spirits. It washed their brains in the boarding schools and made them believe that they are American citizens. Thus, the developed national pride motivated them to enlist in the American army to fight on behalf of the U.S government in the Second World War. The Native American war veterans fought for their motherland, America, like any white American soldier. During wartime, those Amerindians were treated the same as the white soldiers; hence they developed a sense of belonging to this world, but after the end of the war, they lost this temporary fake sense of belonging.

Besides, the Native Americans struggled to liberate themselves from the whites' genocides and holocaust treatment. They called for the political and social independence from the predominant American government, which coerced them to get rid of their culture and became part of the white world. Hence, the Amerindian tribes necessitated their right of self-

government despite the repeated rejection for this appeal. Afterwards, the Natives needed recognition and renovation of the whole community as dependent, sovereign, magisterial people in the modern world.

Throughout their long history, the Natives resisted the annihilation of the colonizer, but most of their efforts were in vain. They were marginalized and oppressed; they had no voice to express themselves, their culture, their cherished history, and their spiritual and religious beliefs. Thus, they used their intellectual abilities and intelligences to prove the importance and the endurance of their culture, traditions and religious beliefs in the contemporary authoritative worlds.

In the second chapter, we aimed at highlighting Leslie Marmon Silko's *Ceremony* attempt to challenge and oppose the colonizer's oppression and prejudice. This literary text allegorized the space between the two worlds, the marginalized Amerindian world and the white world. On the light of Bhabha's arguments and beliefs; *Ceremony* is the third space, a space that resulted from the amalgamation of the two cultures in the contemporary modern world. In *Ceremony*, Silko wrote about the Native American Culture using the oppressor's language and literary genre.

Indeed, Silko named her novel *Ceremony* to illustrate the importance of the Amerindian culture since this word is part of the Natives' cultural heritage. The use of this religious word demonstrated the importance of the Natives' religion and beliefs in the new world. As well as, it presented the unity of the Natives because the performance of a ceremony needed people's relief. However, her choice of the word '*Sunrise*' as a title for the whole story and as the last word in the story exhibited the hope for a better life and a new bright life in the modern world.

Likewise, the novel was directed to the Natives as well as to the non-Native readers as a way to extend the sense of the single clan. She revealed the sacred history of the Native American culture for celebrating it. Moreover, Silko's intention from ceremony is to perpetuate the Amerindian culture and to shed light on its importance and endurance in the modern life. She used exospheric references in her novel. The story took place between the two worlds; hence, she amalgamated the two cultures to illustrate change. She used historical markers such as the names of the characters and those of places and mountains along with the use of some Spanish words to illustrate the old history of her culture. She aimed also at teaching both the Native and the non-Native people about the Amerindian culture and civilization.

Moreover, we tried to indicate that Silko developed a genuine narrative techniques rooted back in the old traditions of the Native American culture. Storytelling has been used along with the written western literary genre, the novel. Further, Silko's *Ceremony* authenticated the creation story of the world according to the Laguna Pueblo beliefs. Finally, we demonstrated how witchery and magical actions were doomed and unwelcomed because they symbolize the evil of the Native American culture as the main syndrome that caused the devastation, annihilation and the fragmentation of the whole Native American community.

Besides, in the last chapter, Silko's *Ceremony* narrated the journey of a traumatized war veteran. Just like the other Native Americans who returned to their homes, Tayo was traumatized. He exhibited numerous physical and psychological dilemmas that needed to be alleviated and cured as soon as possible. The Native American war combat's souls were injured due to their loss between the two worlds. After the end of the war, they thought that they would be real American citizens. They thought that the whites would treat them the same way they were treated, accepted and appreciated during the wartime. However, this was a

dream; they were disappointed when they faced the same discrimination and marginalization they experienced before the war. They realized that they were used by the predominant government for its benefit. Hence, they found that their participation in the war had gone with the wind.

Yet, we shed light on Tayo and many other Amerindians who suffered from the ongoing white criminalization and discrimination, which caused them several psychological white syndromes mainly historical trauma, the rise of the feeling of low self-esteem, and inferiority complex. Some resisted the colonizer's oppression while others longed for acceptance; they were thirsty for assimilation into the mainstream American society.

Nonetheless, Silko disclosed and exhibited the performative effect of the word to heal the wounded souls and the fragmented identity, along with the use of the old stories and myths as a therapy. Betonie was able to do what old Ku'oosh could not do. Through narrating and renovating the old stories with the occurred changes, Betonie could help Tayo and the other veterans to discard the dilemma.

Likewise, the study presented the cultural and historical assessment of the ceremonies for the Native Americans in general and to the Lagunas and Navajos in particular. In the last part of the chapter, we discussed the significance of ecology, nature and land. As well as, we exhibited Josiah's spotted cattle significance and its therapeutic efficacy in healing Tayo.

To conclude, Silko's novel offers the readers of both, the Native American and the Non-Native ones, insights on the indigenous' sacred history and culture. It inspects the holocaust and psychological abuse of the Indians. *Ceremony* perpetuates the Native American culture and demonstrates its significance in the modern world. Silko writes in such a way to oppose the colonizer and to assert the endurance of the Amerindian culture along with highlighting

the paramountcy of the Native American culture, land, and religious beliefs in healing the Natives' wounded souls.

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المخلص

تتناول هذه الدراسة العلاقة بين الأدب و"الهوية الثقافية" عند الهنود الأمريكيين في "رواية الاحتفال" (1977) للكاتبة الأمريكية "ليسلي مارمون سيلكو". تثير هذه الرواية تساؤل الأمريكيين الأصليين حول قضية الانتماء في منتصف القرن العشرين، حيث تعطي توصيفا صادقا لحالة أحد المحاربين القدامى إثر عودته إلى منزله من الحرب العالمية الثانية. تايبو، وهو جندي من أصل هندي أمريكي تأثر بعمق من خلال تجربته في هذه الحرب، حيث لازمه شعور الضياع بسبب هويته المتشردمة كونه شخص هجين. في هذا المسعى متعدد الدراسات، نهتم بعرض شرور الأمريكيين البيض ومتلازمات التهجين التي اعترضت واقلقت حياة السكان الأصليين. تدرس هذه الأطروحة رواية الاحتفال دراسة موضوعية وأسلوبية. حيث يتناول الفصل الأول الإطار الجيوسياسي للرواية والذي يستعرض وضع الأمريكيين الأصليين آنذاك والأحداث التي أحاطت بعملية كتابة هذا النص الأدبي. وإلى جانب ذلك، فقد حاولنا في الفصل الثاني عرض كيفية استخدام سيلكو للتقاليد الهندية الشفهية كعنصر هيكل رئيسي في كتابة هذه الرواية. أيضا، نحاول شرح سياسة لغة الكاتبة في استعمال قوة الكلمة المكتوبة. ومنه، فإن هذا الجزء يهدف إلى عرض وتوضيح استراتيجيات ليسلي مارمون سيلكو الأسلوبية. أما الفصل الثالث فيفحص سيكولوجية الأمريكيين الأصليين المضطهدين، خاصة المحاربين الذين أُجبروا على ارتداء القناع الأبيض. فضلا عن ذلك، يوضح هذا الفصل قوة الاعتراف بالماضي في شفاء المستقبل من خلال إظهار زخم الثقافة الأمريكية الهندية وأهميتها في العالم الحديث.