CHAPTER: IV
NARRATIVE TECHNIQUES

In 1969, when Kiowa author N. Scott Momaday won the Pulitzer Prize for his first novel, *The House Made of Dawn*, (1968) the world noted literary quality of Native American writing and of the complexity of the Kiowa, Navajo and Pueblo oral mythological traditions that traces this contemporary fiction. Distinguished as one of the finest twentieth-century American novels, *The House Made of Dawn*, has been translated into Dutch, Italian, German, Swedish, Norwegian and Polish languages. Momaday’s *The Way to Rainy Mountain* (1969) into French, German, Italian and Japanese. Yet the long-range impact of Momaday’s literary contribution is hard to assess. It is not only because Momaday is still writing as a creative writer, but also became other Indian writers, whose imaginations and opportunities are still reflecting of songs and stories are yet to come.

Although known primarily for his impressive literary achievements including *The Way to Rainy Mountain*, N. Scott Momaday has also been recognized for his considerable artistic skills. His paintings and drawings have increasingly appeared
as an art cover on his books. *The Ancient Child* (1989) and the recent Sun Tracks/University of Arizona Press reprint edition of *The Names: A Memoir* (1976), and as dust jackets illustrations for books of criticism / interviews on his works, such as Kenneth Loemer’s (ed.) *Approaches to teaching Momaday’s “The way to Rainy Mountain”* (1988), Charles L. Woodard’s *Ancestral Voice: Conversations with N. Scott Momaday* (1989), and Joseph Bruchac’s *Survival This Way: Interviews with American Indian Poets* (1987). The imagery of Momaday’s artistic work focus the same themes that criss-crosses his poetry, fiction and expository writing. He has drawn tribal elders and ancestors, powerful symbolic shields, mad buffalo and meditative sitting bears, these images vibrantly suggest a personal quest for identity among his Kiowa people and his relationship to nature as articulated through art, ritual, and language. Momaday is interested in multiple ways of telling a story, and the storytelling tradition, a verbal phenomenon generated by a polyphonic interaction of human voices over millennia provides him with the primary symbols, structures and themes which he deftly transposes into literature. For Momaday, pictographs or painted rock images also tell stories that stretch into mythic time. In his second novel, *The Ancient*
Child, when the protagonist, Locke Setman, examines his own paintings he finds them:

**Dark abstraction set in bright, whirling depths, mysterious, and profound as ancient rock paintings, beasts, and anthropomorphic forms proceeding from the far reaches of time.**¹

These awesomely beautiful images express the confluence of Momaday’s historical, literary and artistic interests. For Momaday, an image of an Anasazi shield-bearer, for instance, may suggest a story in rock that has emerged from the distant past to speak meaningfully, however obliquely, to the modern world.

Given his love of visual images, it is not surprising that Momaday is reluctant to be known only as a writer. The corpus of Momaday’s work is significant because he insists on showing the life giving qualities of the arts and the inter-relationship of the arts to other components of tribal culture. Through his autobiography, fiction, poetry, painting and drawing, Momaday draws a Self-portrait of author as a bear; he re-creates an image of a primordial animal spirit whose ferocity and healing powers are legendary among diverse North American Indian tribes. The bear characterizes Momaday’s own precarious journey out of the open country of sweet grass and traditional Kiowa storytelling in the predominantly urban,”alien sphere” of American arts and letters.
Momaday’s abiding concern with the dilemma of a young Indian protagonist trying to maintain an unbroken link to the natural world and his/her community amid threats of conflict and violence from the dominant white culture.

In the tradition of Native American writers, Momaday was the first to significantly transform the novel into a narrative structure that is capable of generating healing energy through its embedded mythic patterns. The life-giving story, song and prayer texts that center *The House Made of Dawn* voices Navajo, Pueblo, and Kiowa beliefs about the continuously generated healing powers of natural world. The Navajo story patterns in particular which Momaday incorporates into *The House Made of Dawn*, tells of “Heroes” (from the twins in the origin myth to the healing ceremonial Nightway) or a “Heroine” (Elder Sister in the Mountainway chart) who are separated from family and home to venture out into a dangerous world. After suffering near-death experiences, they are ritually aided by the Holy People (deities) who bestow detailed ceremonial knowledge on them and restore them to a state of spiritual and physical health. Eventually the “heroes” are able to return home, remade in an image of beauty, order, and harmony.
The Navajo hero pattern is well suited to form the basis of *The House Made of Dawn’s* story line. Abel, the protagonist of the novel, experiences the grave difficulty of remaking his life in an image of holiness after he has been shattered by combat overseas during World War II and by confrontation with an evil, albino witchsnake figure upon returning home to Jemez Pueblo, New Mexico. Abel’s life parallels the Navajo hero’s journey into dangerous mythic space, and it is not until he is capable of surviving with dignity. The significance of bear as an embodiment of wilderness and healing energy is carried over into *The Ancient Child*, wherein the protagonist Set, it is actually possessed by bear and becomes the “reincarnation of the bear-the boy bear [Kiowa bearboy]” who figures prominently in Kiowa legend. As the ethnomusicologist David McAllester notes that “native empowerment is the theme” of *The Ancient Child* and this empowerment largely occurs through the presence of Bear.

N. Scott Momaday saw that American Indian fiction could be “deepened” to tell culturally meaningful stories from Native points of view by using indigenous modes of expression. Recognizing the novel as inherently flexible enough to accommodate portions of old stories from oral tradition, what is called as “Story herds”, Momaday let these mythic” fragments”
bleed into the fictional matrix of the text, becoming its lifeblood. Thus Momaday initiated the set up and many of the literary patterns for other Indian writers.

Leslie Marmon Silko in *Ceremony* has created a distinctive, original tale of young half-blood man’s search for wholeness and spiritual balance when he returns home from the Philippine jungles to Laguna Pueblo as a dislocated war veteran. One can recognize Momaday’s influence and contribution to the Silko’s text is threefold: First, Silko follows Momaday in modeling her protagonist’s life journey on ancient Pueblo and Navajo mythic hero patterns. Second, she does this, in parts, by paralleling Tayo’s contemporary story to the mythic stories of his people that tell of the origins of the world and of the strained relationship that existed between the earth people and the creative deities (e.g., Corn Woman) after the time of emergence from the underworlds. Because of tension or disharmonies between elements to the created world, it is necessary for heroic action to redress the imbalance. Tayo, *Ceremony*’s protagonist, then engages in positive actions that correct the patterns of misbehaviour around Laguna that have caused drought to grip the land. This theme of healing of both person and place, has been developed by Silko extensively in *Ceremony*. It is dominant in southwestern Native American oral
traditions, but was first elevated to significance in written literature by Momaday.

In the 1980s two important books appeared which focus on N. Scott Momaday’s work. First, Matthias Schubnell, a German scholar, published *N. Scott Momaday: The Cultural and Literary Background* (1985). This largely historical study traces the evolution and development of Momaday’s artistry predominantly in terms of his Euro-American influences, and helped to catapult Momaday further into the national and international literary limelight. Momaday’s first novel has been published as *Landmarks of Healing: A study of The House Made of Dawn* (1990). This critical study examines mythic patterns from Navajo, Pueblo, and Kiowa oral traditions, especially sacred stories about twins and bears. Momaday has transformed it in order to place his characters and readers into a symbolic relationship with the healing and regenerative powers of the natural world.

The novel tells the story of a young Jemez Pueblo man, Abel, who leaves home to fight in World War II. When he returns to the Pueblo in the mid-1940s, he is profoundly estranged from his culture. He is provoked to kill an albino, Pueblo man who appears to him as a witch snake rather than as a human being. After an affair with a white visitor to Jemez, Angela St.John, Abel is
relocated to Los Angeles prison where he spends some lost years. Upon Abel’s leaving prison, his new friends Milly and Ben Banally, a Navajo, attempt to help him pull his life together. But Abel is harassed by the slick Kiowa preacher-peyote road man Tosamah, and is drawn into a fight with the wicked cop Martinez, who brutally beats him almost to death. Ben and Angela appear in a Los Angeles hospital room to sing and encourage to bring Abel back from the edge of death. As Abel slowly mends, Ben sees him off on the Santa Fe train eastbound for Arizona and New Mexico. At the end of the novel, Abel returns home just in time to care for his dying grandfather Francisco. As Francisco’s spirit begins traveling to the other world, Abel runs on the snowy wagon road at dawn to reaffirm his ties with the land.

The structure of this novel is convoluted by Euro-American standards, but makes perfect sense when one considers that Momaday is deliberately trying to break up the planes of conventional narrative vision. It is in order to show that the world is informed by myth, by creating a circular, nonlinear narrative, replete with disjuncture and multiple storytelling voices. Momaday is trying to tell a complicated story, from several points of view and several tribal perspectives, in a way that is consistent with his understanding of the structures of oral tradition and the
cyclic nature of time. Momaday was the first Indian writer to end his novel as it began, with the image of a man running at dawn. The circularity of this affirmative scene, which expresses the potentiality of life at its fullest, is complemented by the novel’s four-part structure, which also conveys a sense of wholeness. Since ritual actions performed four times are considered complete, sacred, and effacious, Abel’s healing at the “end” of the novel is convincingly enacted. Silko’s novel *Ceremony*, published nearly a decade after *The House Made of Dawn*, likewise incorporates mythic structures and ritual patterns that provide a new angles of vision and perceptions about the unity of experience. When Silko frames her novel with the word “Sunrise”, like Momaday, Silko symbolically indicates that blessings are continuously being bestowed on the characters and the land.

Although many of the events and issues in *The House Made of Dawn* are cryptic, such as why Abel is fought out by both the albino and by Martinez. The surface events of the novel clearly show Abel to be a lost, alienated person with little family and seemingly few deep abiding ties to the land and community where he was raised. This socio-psychological dimension of the text is one of the themes upon which most serious criticism of *The House Made of Dawn* has been based. Actually, however, churning
beneath the surface of the plot, the eruptive deep structure of the novel suggests that Abel is inarticulate not only because he is muted by contact with the dominant white world, but also because he is a contemporary remanifestation of one of two maimed Navajo cultures. His brothers, the stricken twins, have suffered for having an unknown father and for having wandered off outside the boundaries or limits of culturally defined space. Vidal, Abel’s elder brother, is the other “twin reunification” takes place and a sense of wholeness is constituted.

There is considerable critical disagreement about the role of the character Angela in the novel. She is initially deceptive and cunning in her relationship with Abel. Through her intuitive knowledge of bear power and her identification with the Navajo mythological figure changing Bear Maiden and Bear Maiden, she comes to realize that her own former viciousness to Abel was inhumane. After this recognition, she becomes Abel’s nurturer and one of his healers.

In the last scene in *The House Made of Dawn*, Abel runs at dawn, even though he is injured. ‘He is no longer spiritually ill, as he has been thought by some early critics of the novel, such as Charles Larson. He saw the gesture as a death run’.³ Critic like Larry Evers, who in his “Words and Place” explains that language,
such as Abel’s singing of *The House Made of Dawn* prayer as he runs, acts to restore wholeness and inner harmony. Momaday has built upon mythic episodes recording in various ethnographic texts, in order to show that when images of the land are internalized in characters and human beings. It is through the repetition in song, prayer, and story. Spiritual transformation and physical healing occurs in the Story. A year before *The House Made of Dawn* was published, Momaday had hundred copies of *The Journey of Tai-me* (1967) privately hand printed in Santa Barbara. This slim volume became the prototype for a longer, more extended study of Kiowa oral traditions known as *The Way to Rainy Mountain* (1969). One of the attractions of *The Way to Rainy Mountain*, besides its brevity, is its unflinching clarity of vision. Comparing with all other Momaday works of most forthrightly it articulates the land and ethnic issue which has made him famous as a philosopher of environmental issue. Graced by pen-and -ink illustrations by Al Momaday, *The Way to Rainy Mountain* is N. Scott Momaday’s most popular book. From the first illustration of the bear rearing against the Devil’s Tower to the final illustration of the falling stars over a Kiowa encampment, this book, is a compilation of oral history and autobiography. It speaks eloquently of human relationships to specific landscapes. It is framed by the poems ‘Headwaters’ and ‘Rain Mountain
Cemetery’, the heart of the book begins with the prologue. The introduction conveys a sense of who the Kiowa people are. In three distinct narrative segments, the story is told of a long journey of the Kiowa’s over a span of three hundred years and a thousand miles from the headquarters of the Yellowstone. At present it is western Montana of the Southern Plains around Rainy Mountain, Oklahoma. Through these three sections, The Setting Out, The Going On, and The Closing In, the book charts the Kiowa migration beginning in the late 1600s and its culmination in a "golden age" between 1740 and 1830 when the horse culture was flourished. There was a rapid "decline" of the tribe in the beginning of 1833 until 1879. The Kiowa spiritual life, were essentially gone. "The Epilogue" dwells on the event of the falling stars. It heralds the decline of culture, but ends with the positive image of hundred-year-old woman Ko-Sahn, a living embodiment of tribal memory.

Momaday’s quest for identity, a major theme that runs through all his work, is expressed in *The Way to Rainy Mountain* in terms of another great theme, humanity’s relationship to the natural world. Part of the last passage in section XXIV reads:

> Once in his life a man ought to concentrate his mind upon the remembered earth, I believe. He ought to give himself up to a
particular landscape in his experience, to look at it from as many angles as he can…

This meditative writing, based on live experience in a given place, anticipates many of the co-writers such as Barry Lopez and Gretel Ehrlich who have tried through their own refined sensibilities to articulate a land of ethnic reciprocity that is viable for contemporary Americans.

Momaday’s trademark style precisely describes the minute details of animal’s life and the lay of the land, in “elevated” formal diction. Due to this he has earned the respect of a wide and diverse audience. Over the years Momaday has cultivated a distinctive narrative voice that is recognized orally for its deep resonance and vision, in print. Momaday finds wide “scope” and range and describes the grandeur and colourations of landforms in the shimmering distance. Momaday’s serious, often grave tone of voice lends an air of solemnity to his description of such places like the Washita River and the staked plains.

In many respects, the story of Momaday’s journey to retrace the paths of his ancestors is the story of the Kiowa’s’ relations with animals. Most of Al Momaday’s illustrations here are of animals, insects, horses, buffalos, bears, alligators, spiders and crickets. The other animals that figure prominently in *The Way to Rainy*
Mountain are dogs, moles grasshoppers and various birds including red bird, bobwhite and peyote bird. Storm horse and peyote bird are the mythical creatures which figure in stories about creation and transformation. The sacred Sun Dance, Tai-me, manifest some of the most potent powers of the Kiowa cosmos. It is partly deer and partly bird, her body is a union of the powers of earth and sky. For Momaday, these animals and spiritual figures are, like his grandparents, Aho and Mommedaty, repositories of knowledge worthy of close attention.

*The Names: A Memoir*, which was published in 1976, is Momaday’s extended prose narrative account his personal genealogy, tribal heritage, and childhood experiences. Unlike *The Way to Rainy Mountain*, which is a collection of compact stories, almost vignettes, about his place in the history of the Kiowa people. *The Names: A Memoir* is a longer “documentary” piece about his place in the Kiowa life stream. The book is in three parts, mostly unpunctuated, nearly breathless recollection of impressive events that occurred to him as a little boy, told from the point of view of a child. The colloquial language here is appropriate for descriptions of the world as seen by a young person who may have been uncommonly observant and sensitive, but who had not yet developed into the famous writer with an oracular voice.
Replete with black-and-white photographs of family members and of significant places where he spent his childhood, Momaday’s book traces his immediate family’s personal history back, four generations before him, to his great-great-grandparents on both the sides. In typically Momaday fashion, for those for whom there is no photograph on the genealogical chart, he sketches facial portraits, consistent with the way that he imagines them to have hooked.

Momaday may not have been directly influential on Leslie Marmon Silko, but her *Storyteller*, published in 1981, bears a resemblance to *The Names: A Memoir*. In its broadest outlines, *Storyteller* is also is composed of photographs and of stories from oral history about personal family tradition, but is expanded to includes original poetry and fiction, as well as lengthy retellings of traditional Keres mythology. Silko’s *Storyteller*, then, while loosely modeled on Momaday’s concept of autobiography, is really more like a synthesized compilation of both *The Way to Rainy Mountain* and *The Names: A memoir* in a decidedly rearranged Laguna woman’s context, laced together by Silko’s own narrative genius. Both Silko and Momaday hear and develop multiple storytelling voices as a way of opening up new possibilities for seeing who they are.
In some ways, as a number of critics have noted, Momaday seems to be telling the “same Story”, over and over again. *The Ancient Child* (1989) seems to bear this observation out. Early in the novel, half-Kiowa protagonist Locke Setman is described as a successful artist living in San Francisco. Yet he is deeply unsettled and easily disturbed. Barely aware of his Kiowa heritage Locke is summoned “home” to Oklahoma by a telegram that announces his “grandmother” Kope’ Mah’s impending death. The trip evokes memories of Locke’s troubled, orphaned childhood and thrusts him into a state of illness that is mitigated only by his growing curiosity about his identity. At his grandmother’s grave he feels out of place, and it is not until the young half-Kiowa, half -Navajo medicine woman Grey gives him a powerful medicine bundle that he begins to feel a bond with his ancestors and a hint of his personal bear power to come. This old Momaday theme of the healing power of Bear, which appeared in four bear stories in *House Made of Dawn*, appears even more pervasively in *The Ancient Child*. By the end of book one, Locke flashes back to his father’s story of the sudden appearance of a small boy in a Piegan camp. Since the little boy in some senses is said to be inarticulate and to transform into a bear, the boy becomes an archetypal model for Locke, who needs to define his identity, learns to feel at home in the wilderness.
The rest of the novel (Books Two through Four) is a working out of Locke’s wrestling with his self-images, his women, his artistic direction, his past, his dreams, his illness (which culminates in a mad scene in which he exposes the medicine bundle without proper ritual control), and his growing bear power. His life conforms to the monomythic hero pattern, already discussed in regard to Abel in *The House Made of Dawn*. As he begins to acknowledge the dual bear qualities of enemy and healer within him, he grows stronger and is more capable of love. By the time he has gone on a long journey through New Mexico, experienced the transformative slap of a bear paw on his throat, participated in a peyote ceremony, and witnessed a Navajo Yeibichai dance, he is ready for the epiphanal experience at Tsoai where his sense of smell grows acute as he becomes Bear.

*The Ancient Child* contains other elements such as the appearance of the legendary character Bill the kid and Set-Angya that stretch the scope of novel. Momaday is seriously playing with mythic materials in order to show that history reimagined becomes a cluster of stories that still resonates meaningfully into our contemporary time. Like his other work, *The Ancient Child* is heavily autobiographical and, although Momaday did not know
Set-Angya and Billy the kid in the flesh, he knows them intimately in his mind’s eye.

N. Scott Momaday has written in *The Names: A Memoir* “I have seen Grendel’s shadow on the walls of canyon de chilly...”5. Momaday is imaginatively oriented towards that place where myths intersect where the visual image becomes indistinguishable from the story that is being told as readers of Momaday’s collected works. One has to expect exquisite descriptions of landscape, especially of land forms seen by a plains man from a distance. The clean, exhilarating prose that distinguishes Momaday’s writing may ennoble us because it allows us to take a fresh look at the world, at the time of creation. It is when everything is bursting with original transformative energy, enlarges a familiar vision with more high-quality illustrations and a new gathering of stories which are old emblems of personal power shields, that in their own swirling and symmetrical designs become images of the cosmos conceived in beauty.

Leslie Marmon Silko, born in 1948, is a member of the Laguna Pueblo tribe. She grows up at Laguna, attending high school in Albuquerque and then entering the University of New Mexico, after graduation. Then she decided to study law but changed to English. After joining the teaching profession she
taught at several colleges and universities before settling in Tucson, Arizona, where she is currently working on her net literary work and other Native American projects.

The publication of *Ceremony* in 1977 brought Silko’s writing to general public attention. Critics applauded the precisely crafted quality of the novel but generally sidestepped the implications of the fact that is distinguished as a novel by its innovative structural and stylistic adaptations to accommodate the dynamics of oral literature. Many attentive readers found themselves in accord with the poet James Wright’s expressed sense that Silko’s work brings us all into the presence of something truly remarkable.  

Like Wright, even enthusiastic readers and critic, found it difficult to specify the adjective “remarkable”. Wright himself continued his tribute to Silko by trying to characterize his reactions to *Ceremony*.

In some strange way it seems inadequate to call it a great book, though it is surely that, or a perfect work of art, though it is one. I could call *Ceremony* one of four or five best books I have ever read about America and I would be speaking the truth. But even this doesn’t say just what I mean. I think I am trying to say that my very life means more to me than it would have meant if you hadn’t written *Ceremony*. But this sounds inadequate also.
The inadequacy that Wright and others felt so acutely was more than usual experience of humility in the presence of art. It included an awareness that language and its narrative realizations were working in ways that required an unusual slight shift away from responses conditioned by previous experiences of literature. While cultural differences were clearly implicated in this shifting, they could not entirely account for them. Since Silko’s work first reached general public notice, critics and teachers of American Indian literatures have continued the attempt to articulate some of what remains elusive about Silko’s art. A steady small stream of critical writing traces the development of an informed community of readers that is slowly growing beyond the defined perspectives of American Indian literatures. Silko’s place on American letters is enhanced by the fact that her short stories and poems can now be found in several anthologies of general American writings.

While the experience of art always exceeds the language of critics, the quality of Silko’s art allows for much richer and more exactly comprehensive interpretive specification than has yet been given to it. Part of difficulty in specifying dimensions of Silko’s style derives from the underdeveloped general academic understanding of cultural restraints within the epistemological presuppositions that guide so much literary criticism. Unrefined critical assumptions have
been most unquestioningly blatant in the criticism of oral narratives. Concentration on plot structures has so overshadowed attention to style and its capacity to accommodate different epistemological modes that cultural outsiders have appropriated American Indian materials while denying the vitality of a given community’s adaptations of their own traditions. This stance focused Silko’s anger and occasioned one of her rare critical essays, entitled kind of as ‘An Old-time Indian Attack’, written in the late 1970s. Her infrequent critical writings often include more or less direct expressions of similar frustrations over writing about Native American people which unself-consciously imposes an outsider’s judgement on an insider’s experience. As they perpetuate the limitations of their own confusions about how culture curtails assumptions of universal processes, literary critics fall into what Silko has called “one way knowing”. In several published interviews, she has identified herself as fundamentally, experimentally, and very consciously “two-way,” relationship in her writing. Some configurations, though, are more basic than others.

Perhaps the most important relationship in Silko’s writing exists between individual expression and cultural narrative. Or, to put it in terms that Silko herself uses, the crucial relationship is the one between listener and storyteller. This quickly calls to mind
another interaction existing on an entirely different analytic level, that between oral-storytelling and the modern novel. For Silko the two are intimately interactive in ways that had little or no precedent in world literature. Silko’s in particular concentrates on the relationship between listener and storyteller as a fundamental nexus of choice and imaginative growth, always endangered from without by lies and from within by psychic objection, brings readers to an unusually intense awareness of origins and artistic foundations. She herself expressed the essence of relationship simply and directly in one of her letters to James Wright, noting analogies in the immediate emotional intensity that the visual arts evoke in sensitive viewers:

> Even on the post-card I can appreciate the vitality in Vermeer’s paintings and how alive they remain by bringing something seldom touched in ourselves. Alive too—life-giving process, as with the listeners who make it possible for the storyteller to go on."\(^8\)

All of Silko’s writing is an extended, imagistically realized commentary on how listening and storytelling can be life-giving processes. They are the essential dynamics of a way of knowing, an epistemological process that allows us to glimpse images and narratives and generative factors within the developmental trajectory of a person’s psycholinguistic growth. The crucial
implications of the previous statement that constitute interactions between individual subjectivity, cultural presuppositions, and their narrative realizations are dramatized in Silko’s work. One stanza from the initial poetic sequence in *Ceremony* has achieved epigrammatic force as a banner line for Silko’s writing and, by extension for the entire field of Native American literature: “You don’t have anything / if you don’t have the stories.”

Silko’s sense of story encompasses the entire dynamic of culturally specific symbolic interaction with brief narrative serving as dramatic distillations of larger symbolic and semiological process. Distinctive narratives are responses to situations, symbolic dosages, prescribed for the event of the moment. Stories in the broad sense in which Silko uses the term, so broad that gossip is an integral part of the story’s process, and creates the bond between subject and society. The verb “create” carries extraordinary weight in reference to Silko’s work because of her bond that is always fragile. She concentrates on moments when it is threatened and renewed. Her sense of story is not so broad, though, it universalizes the process at any but the most abstract levels. Specific cultures teach their own ways of relating to stories. This culturally defined interpretive dimension, always dependent on a living, interpreting community, is a boundary-determining
factor that Silko, incorporates into her plots, her style, and even the structure of her works. The pervasiveness of this boundary means that it defies simple characterizations of its functions. Her short stories allow us to glimpse the main features of the dynamic process of Silko’s sense of story, a process which becomes considerably more complicated in the novel *Ceremony*.

*Storyteller* is a tale about traditional knowing and acting that incorporates the most basic elements of Silko’s art, the motifs found in all other stories and even in many of the poems. The central character, a young Yupik woman, claims to have killed a white man in order to avenge the murder of her parents. The State troopers tell her that all circumstances of the case point to the impossibility of her having murdered the man. Yet she insists what she did. The story tells how and why the event happened. It provides us a glimpse and generates consciousness about American Indians and creates a desire to read. The girl’s parents were murdered by those who take whatever they want with no regard for person or community, so she turns that unconstrained desire against the man who killed her parents. The *Storyteller* dramatizes positive desire too and links it to narrative dynamics. Desire springs from the pre-linguistic anteriority of instinct seeking objects of need. Reflected and refracted through symbolic
articulation, it becomes a force for community and continuity, always reaching toward the future. This fundamental human condition of need animates the plot of *Storyteller* so directly that the actual plot seems only a thin but impenetrable membrane separating us from the inner functions of desire. Yet the verbal materiality of that membrane incorporates the distance of cultures as well as the inevitable distance imposed by any structured realization of prelinguistic need.

Two elements of this short story recur throughout Silko’s work and constitute thematic constellations. One is an emphasis on telling a story in exact detail, avoiding shortcuts. Silko gives this theme a stylistic emphasis that verges on the uncanny characters in the story must live the story. The effect of it is that their actions obey a retroactive anteriority. The teleological becomes immediate motivations, an opaque yet urgent guide to choices. Critical language can state the outlines of temporality implicit in this sacred worldview. The immediate experience of Silko’s style can turn it into narrative tension and make the “warnings” work artistically. That tension is fed by Silko’s references to getting the smallest details of the stories right and by her own skill in achieving the exactness in writing that her dying character strives for in his
tales. In Storyteller, a dying old man passionately recounts the story of a bear that he must chase to death.

The old man would not change the story even when he knew the end was approaching. Lies could not stop what was coming. He thrashed around on the bed, pulling the blankets loose, knocking the bundles of dried fish and meat on the floor.

Getting the details right requires an alertness that is the result of disciplined training achieved through listening to stories. This introduces the second thematic element implicit in all of Silko’s work, the emphasis on feeling. For Silko, feeling takes on unique ramifications that are from its general mass-media connotations. In Silko’s writing, feeling is disciplined desire. In Storyteller, the young woman experiences the old man’s passion through sex, but more than that, she listens to him transfer it to the exacting language of his story and she learns how to stay alert, feeling her way through observation and story into what still lies in the future.

She could feel the silence the story left, and she wanted to have the old woman go on…. These preparations were unfamiliar, but gradually she recognized them as she did her own footprints in the snow.
By learning to understand feeling in relation to exact observation of all the conditions surrounding it, the young woman loves the white man to his death, feeding his sexual passions and then making him chase her across the ice of the Bering Sea in the spots where she knows it is weak.

They asked her again, what happened of the man from the Northern Commercial store. ‘He lied to them. He told them it was safe to drink. But I will not lie’. She stood up and put on the gray wolf skin parka, ‘I killed him,’ she said, ‘but I don’t lie.’

For Silko, the relationship between storyteller and listener is a maternal matter what ever the biological sex of the participants may be. Themes of maternity are realized within a rich constellation of images and plot transformations. An underlying cultural consideration must be the fact that Laguna Pueblo is a matriarchal culture. The Pueblo, existing within its symbolically invested landscape is a mother who has been mistreated and misunderstood by the colonizers. This socio-historical context colours our awareness of Silko’s passionate maternal figures, whom blonde social workers quickly label as unfit mothers in total disregard for the enormous nurturing capability these characters possess. The story ‘Lullaby’ reveals the essential line of the maternal themes in Silko’s writing to date.
Silko’s signature opening move, the use of nature descriptions to refer to psychological and cosmic temporality, sets the tone of ‘Lullaby’ in immediate sharp contrast to the title: ‘The sun had gone down but the snow in the wind gave off its own light’. Ayah, the mother in this story and ‘her life becomes memories’. Her warmth in winter comes from a wool army blanket that had once belonged to her son who is killed in military action. But if her blanket is literally a faded, revealed connection to a lost son, memory connects it to an entire material tradition of weaving things of beauty. The swift, sure, direct connection that Silko makes between the blanket, as object and it is remembered as connections between herself and her son. It is a superb example of her ability to achieve the connotative mimesis that is characteristic of her art:

Ayah pulled the old Army blanket over her head like a shawl. Jimmie’s blanket the one he had sent to her. That was a long time ago and the green wool was faded, and it was unraveling on the edges. She did not want to think about Jimmie. So she thought about the weaving and the way her mother had done it.

After precise evocation of the details of weaving, Silko moves from memory to immediate physical sensations. This use of physical
sensation to make the body a living, feeling, responsive embodiment of memorized story is a basic to Silko’s style:

She felt peaceful remembering. She didn’t feel cold any more. Jimmie’s blanket seemed warmer than it had ever been. And she could remember the morning he was born.  

If the blanket can bestow warmth through its maternal associations, the continuity and progression of the same associations reverses everything. The reversal of birth is not death. It is severed nurturing. The ‘Lullaby’ cuts off before his needs are over. It is maternal gesture used as a betrayal of the maternal. First there is the disappearance of Jimmie:

It wasn’t like Jimmie died. He just never came back and one day a dark blue sedan with white writing on its doors pulled up on front of the boxcar shack where the rancher let the Indians live.

Then comes the event that chokes off the Lullaby. Ayah cannot read white writing. She loses her children because of it. Believing that by signing her name, she can save her children, she actually gives them up to the care of social workers. All that had once evoked maternal care now causes the recoil, a twist inward to unbearable pain (Silko’s text sets up and uses the poly-valence of the word “bear”):
She did not sleep for a long time after they took her children. She stayed on the hill where they had fled the first time, and she slept rolled up in the blanket Jimmie had sent her. She carried the pain in her belly and it was fed by everything she saw... the pain filled her stomach and there was no room for food or for her lungs to fill with air. The air and the food would have been theirs.\textsuperscript{17}

But if her belly is full of pain stems from being unable to read white writing, Ayah knows how to read human need and she can respond to it with courageous clarity. After the loss of her children, she hates her husband:

“Because he had taught her to sign her name. Because it was like the old ones always told her about learning their language or any of their ways: it endangered you.”\textsuperscript{18}

Years later, though, when her husband is sick, his shivering becomes a sign of a need that she understands profoundly. She knows that ‘Only her body could keep him warm’.\textsuperscript{19} And she returns to nurturing maternity.

As the story progresses, we learn that only her body can bear him to his own peaceful death. She knows all the signs of land can bear him to this transitional sleep with words of loving parental care and togetherness:
She tucked the blanket around him, remembering how it was when Ella had been with her; and she felt the rush so big inside her heart for the babies. And she sang the only song she knew to sing for the babies.\textsuperscript{20}

That exquisitely tender reading of the story’s ending, thought, co-exists with another, and much of the story’s significance derives from the disparity between alternative readings. The other account of the ending that the tale requires us to see that which shows a wife murdering her sick husband by getting him drunk and then watching and singing while he freezes in the cold. Even if readers ascribe to the tender and positive ending so carefully established by the style of the story, they have to remember that the law would lean toward the other interpretation. Silko explicitly situates her writing amid conflicting interpretations that depend to a large degree but never entirely on cultural perspectives. Tony’s Story is another story that expands this aspect of Silko’s work.

Silko’s writing achieves moments when images are flush with the energy of origins. Birth and death are bound together with an intensity few writers achieve:

\begin{verbatim}
I knelt above you
that morning
I counted the rattles
the last whistles
in your throat.
\end{verbatim}
I put my mouth on yours
I might have been possible then
except you clenched your teeth
I could not push through
with my breath or my fingers.

I saw how you would go
spilling out
between ivory ribs
seeping under the tall gate
where earth sucked you in
like rainwater.²¹

Her stories dramatize how desire, need, and sexuality are all variations of the same psychic dynamics feeding the well springs of life, consciousness and culture. Silko brings readers close to the moments when sexuality and storytelling participate in the same gestures of becoming. She does it with startling directness and a simplicity that makes James Wright’s choice of a Vermeer postcard so appropriate a response to Silko’s own artistic genius. Sexual intimacy that is not just connection to another human being but it is also a transgressive and augmentative relationship to an organically developing tradition is dramatized in the short story ‘Yellow Woman’.

A married woman and man, strangers who meet by the river, understand their sexual attraction in terms of the old legends about the abduction of ‘Yellow Woman’. In Silko’s story, the
compulsive precariousness of overwhelming sexual attraction becomes precisely analogous to the risks of seeking meaning outside the already given constraints of the symbolic. But if such meaning is still outside the communally encompassed tradition, it is so, not by virtue of any essential antagonism but simply because it is a new development that may or may not become part of the tradition. The tentativeness of this development provokes a tension which Silko persistently evokes, touching as it does on the birthing passage from individual experience to cultural resource:

But I only said that you were him and that I was Yellow Woman—I’m not really her—I have my own name and I come from the Pueblo on the other side of mesa.²²

The questioning about whether or not they are really following the signs of tradition or only the siren songs of their private and socially inappropriate desires lead to speculation about origins of the traditional legends.

I was wandering if Yellow Woman had known who she was- if she knew that she would become part of the stories. Maybe she’d had another name that her husband’s relatives called her so that only the Ka’tsina from the north and the storytellers would know her as Yellow Woman. But I didn’t go on; I felt him all around me, pushing me down into the white river sand…. All I could be known was the way he felt, warm damp, his body
beside me. This is the way it happens in the stories, I was thinking, with no thought beyond the moment she meet the Ka’tsina spirit and they go.23

If the characters question, the overall development of the story resolves the questioning affirmatively, so that we finally understand the narrative as an evocation in story form of the dynamics of legend formation. Readers are immersed in the experiential immediacies underlying legend formation which charts the path from instinctual desire to impetuous risk to new meaning that can, in its turn, be passed on through added legends that link old and new initiate further seeking, subsequent returns to ordinary experiences. The images of individuals seeking each other in desire and hope, tracing each other’s footsteps along the sands of a river where individuals have traced similar quests, are directly realized from the very first words of the story:

My thigh clung to his with dampness, and I watched the sun rising up through the tamaracks and willows... I felt hungry and followed the river south the way we had come the afternoon before, following our footprints that were already blurred by lizard tracks and bug trails...I walked north with the river again, and the white sand broke loose on footprints over footprints.24
In 1981, Silko published a collection of stories and poems called *Storyteller*. Previously published short stories and poems become part of a new whole as they are interwoven with autobiographical commentaries revealing formative influences in Silko’s personal and artistic development. The revelation here is never exhaustive or even exact. It shimmers as suggestion that is enhanced by the fact that so much of the personal reminiscence is presented in verse form, giving the added meaning and ambiguity of poetic rhythms. Every item takes on added significance from what surrounds it. The settings for the stories, poems, and reminiscences include photographs which function less as illustrations than as incentives to another kind of contemplation. While working on the book, Silko wrote to James Wright:

I am interested now in the memory and imagination of mine which come out of these photographs maybe I am more affected by what I see than I had heretofore realized. Strange to think that you heard something- that you heard someone describe a place or a scene when, in fact you saw so oblivious- this is what makes a poet a poet and not a painter or photographer.\(^{25}\)

*Storyteller* belongs with that small collection of books in world literature that are structurally adapted explicitly in order to illustrate the developmental interrelationships between
individuals and a living tradition. This book, to date, has received minimal attention from critics, perhaps because of general inattentiveness to psycho-linguistic ramifications of living oral traditions. This oversight seems to have blinded critics to the significance of the style of *Storyteller* which is so bound up with the dynamics of oral transmission and their educative process. Traditional learning, properly guided, is timed to correspond with major and minor transitional events in a person’s developmental trajectory, and the autobiographical sections of *Storyteller*. The workings of such learning as almost no other work of literature does. Traditional transmission of narrative is intimately relational. In a way that no relationship other than maternal approach, *Storyteller* celebrates that intimacy.

Poems are a crucial part of *Storyteller* and correspond to the way poems work to structure the novel *Ceremony*. A sure sense of rhythm governs them. Rhythm harnesses the emotions implicit in basic gestures realized within a context where similar gestures can evoke a connotative history. Frequently Silko explicitly links intimately described gesture to tradition with brief references of stories. Other poems are predominantly narrative with a clear, controlled dramatic time presented in terms of its emotional efflorescence. Synthesis is often used to present the connotative
force of environment in relation to action. In *Storyteller* and in *Ceremony*, the poems function to set past and present in emotional relationship to each other so that the affective structuring and channeling that the stories achieved in the past can achieve their interpretive role in the present.

In the novel *Ceremony* all the themes, images, and characteristic moves found in Silko’s other writing take an added meaning. They become complicated by the way issues of cultural change and contact intrude upon their development. These issues affect more than just the content. They pose a more fundamental tension that informs narrative and poetic rhythms as they are modulated by structure and orchestrated through the micro-elements of style. *Ceremony* is so precisely crafted a novel that analogies to the plastic or musical arts come to mind with an appropriate critical case. Any given thematic strand can be traced from beginning to end in its connections to all others, and the fundamental strands can be followed back into the short stories and poems. Emphasis is on crafted precision, the way the novel shatters contemplative securities. The novel is much more than a celebration of recovered mythic meaning; it dramatizes the excruciating precariousness of such recovery while simultaneously valorizing it.
The character Tayo is a man attuned to the ways knowing taught through the old stories. From his uncle Josiah and from the woman such feeling leads directly to action. Tayo is trapped in situations where the logic of action contradicts feeling. A World War II veteran supposedly suffering from shell shock, Tayo is really a victim of feeling (as Silko uses the word) severed from action, and like Ayah in ‘Lullaby’ his capacity to feel his way into appropriate action is turned painfully in words:

He shivered because all the facts, all the reasons made no difference any more; he could hear Rocky’s words, and he could follow the logic of what Rocky said, but he could not feel anything except a swelling in his belly, a great swollen grief that was pushing into his throat.26

Tayo’s way of feeling the stories leaves him a shivering wreck of man because the interpretive dynamics are so basic to Silko’s sense of storytelling are out of balance not only for Tayo but for the entire culture. Therein lies the peculiarly modern force of the novel. A healer tells Tayo:

There are something’s we can’t cure like we used to,’ he said,’ not since the white people came’... he pulled the blue wool cap over his ears. ‘I’m afraid of what will happen to all of us if you and the others don’t get well,’ he said.27
Tayo’s response indicates Silko’s way of switching reference away from simple social concerns and into more comprehensive matters of mind, spirit and story:

The old man only made him certain of something he had feared all along, something in the old stories. It took only one person to tear away the delicate strands of the web, spilling the rays of sun into the sand, and the fragile world would be injured.28

Tayo needs communal interpretation of what is happening to him. Only such externalized understanding can grant him the truth of what he feels and gives him a way to turn the feeling of action. For Silko, the more outward to community is always the moment of idealogical stress. An oppressive history has complicated that move and Silko’s writing reveals the impact of that oppression. But the subject’s need for communal reference is more fundamental than political history, which she consistently presents as a passing, superficial although dangerous phenomenon. Any subjectivity which separates itself emotionally and referentially from living community is, for Silko, even more deadly than isolated political acts, and in Silko’s writing such separation is linked to witchcraft.

Artistic reference not only binds but also bridges the way from individual emotion to communal possibility. It is relational.
The most fundamental artistic references are ceremonial. Without ceremonial participation the people lose their communal references.

The sensitivity remained; the ability to feel what the others were feeling in the belly and chest; words were not necessary. But the messages the people felt were confused now.29

With the novel *Ceremony* Silko addresses the formation of an interpretive community appropriate to the twentieth century. She presents the right teachers, men and women who are “different”; one such person is a Mexican dancer. She tells Tayo;

They are afraid, Tayo. They feel something happening, they can see something happening around them and it scares them. Indians, Mexicans or whites-most people are afraid of change. They think that if their children have the same color of skin, the same color of eyes that nothing is changing.’ She laughed softly, “They are fools. They blame us, the ones who look different. That way they don’t have to think about what has happened inside themselves.”30

Silko’s envisioned new interpretive community, while profoundly traditional, incorporates global understanding in order to keep the traditional, story processes alive. It explicitly requires multicultural knowing (and not just “knowledge,” which implies already posited structurations):
This is the only way,’ she told him. ‘It cannot be done alone. We must have power from everywhere. Even the power we can get from the whites’.31

The feelings which are the instinct for the story formation are stylistically essential to the development of Ceremony. All the transition between old and new, mythic and prophetic, sacred and secular, local and global, disease and health, solitude and community, require characters to feeling their way into the right course of action:

He did not expect to find Josiah’s cattle near Herefords, because the spotted cattle were so angry and wild; but without Betonie he wouldn’t have hoped to find the cattle at all... so he had gone, not expecting to find anything more than the winter constellation in the north sky overhead; but suddenly Betonie’s vision was story he could feel happening-from the stars and the woman, the mountain and the cattle would come.32

The enduring characters in Ceremony, like the cattle they raise for a livelihood, have indelible homing instinct, and they are tough, able to survive that would kill others. These are the people strong enough to “feel” the story. They create transitions that take characters and readers into the future and presage the future of Silko’s own writing as well as the learning that the world in
general seeks as it struggles toward a more knowing multiculturalism.

Silko’s fascination with story has also led to experimentation with film. “Film,” says Silko:

Is a way of seeking very like the oral tradition. It operates on a highly refined, simultaneous, personal level. It makes one aware of the visual signals in the language and helps me realize a way of seeing, of organizing as a whole instead of through fragments of experience. Film gives the feeling that we get going for a walk, experiencing many things at once in a simple, elemental way.33

Presenting the simple and elemental with enough technical know how and skill that the aura of retained enigmas continues to surround the simple is Silko’s talent. The enigmatic quality of all Silko’s writing continues to beckon as audiences and readers move into interpretations that reveal and conceals simultaneously.

*Almanac of the Dead* brilliantly grapples with just such questions, spinning tale after sanguinary tale with a vengeance. This wild, jarring, graphic, mordant, prodigious book embodies the bold wish to encompass in a novel the cruelty of contemporary America, a nation founded on the murder and decarnation of the continent’s native people.
Like the ancient almanac itself, Silko’s novel is a book with a vision. It is a vision of the possibility of retaking of old lands and of re-establishing the old way of seeing and living. It is a kind of return to the ancestral world. It is not an individual but the representative wish of all the Native Americans.

Native American writers have established their uniqueness on the basis of their creative writing. Their rich ancestral past and the oral tradition is the source of their imagination. The tribal heritage, cultural richness and ritual patterns with the freshness of their own style of writing proves their distinctness from the Euro-American literary pattern. Most of the Native Americans are loaded with their first hand experience from the nature and the beauty of the landscapes which nurtures their creative faculty. At the same time all these writers lament on the European invasion of their motherland and the cruel behaviour of these people. The technological advancement and the luxurious life of these colonizers can not make them to forget their past which is full of blood and tears. This haunting-past reminds them the destruction of the rich socio-political and cultural heritage by the colonizers. So, instead of living in this kind of world which has its moorings
on the exploitation of their own people can not give them any kind of happiness. Although these writers are settled in the cities in America and living a life of assimilation with the mainstream people, their inner urge is to return back to their ancestral world, which is an ideal world for them. The loss of inheritance and the type of angst regarding cultural loss is expressed by these writers in their writings. Writing is a kind of sacred work for the Native Americans. It stands very equal to the spiritual and religious power. Most of the writers seek a type of peace and solace in it. These writers use their oral traditions as a primary source of their language, style of expression and the sense of wholeness.

Different type of dances, ceremonies, seasonal festivals and the indigenous models of expression are the integral part of their literature. As the Native Americans and their ancestors had close association with nature one can find how the flaura and fauna constitutes oneness with them. All the plants, insects, birds, animals, mountains and valleys are not only the physical inanimity but have a special type of live role to play with them. They have their own language and the characters can speak with them.
Sometimes these plants and animals are the source of spiritual power for them. Writers like N. Scott Momaday has a strong feeling that Bear is the source of spiritual power for him. Momaday throughout his work of art expressed Bear as a spiritual strength and revealed that he has a kind of strong bond with it. Some times he says bear and himself are inseparable. Similarly some birds like-red bird, bobwhite peyote and Eagle are mythical creatures for him.

Same thing is applicable to Leslie Marmon Silko; animate and inanimate world plays vital role in her writing. Spiritual power, mythological creatures and traditionally important places constitute an integral part of her writing. In the novel *Ceremony* when all the European medicines and the hospitals fail to treat Tayo’s illness, the shaman Betony treats and cures him on the basis of chanting and using traditional medicines. At the same time in the novel *The Ancient Child* Momaday portrays a the character like Setman Lockie who gets name, fame and recognition as an artist in the American society except satisfaction, so ultimately he has to go to Grey woman, and with
the help of medicine bundle given by her he returns back to the ancestral world. He succeeds in getting happiness and satisfaction. Such type of things are very fresh and newly added in the American literary tradition. The animal imagery, tribal oriented myths, and the speciality of using the European language in their own fashion proves their separate status in the field of literature. By winning the prestigious Pulitzer Prize Momaday has added feather in the crown of American Indian writing. The translations in Italian, German, Japanese, Russian and many other languages are the solid proof about the Native American Literature on the global scale.

The Native American writers use their own type of narrative strategies, which are deeply rooted in their own folk culture and storytelling.

N. Scott Momaday, a product of Pueblo-Navajo and Kiowa traditions and cultures uses multiple storytelling voices in the novel *The House Made of Dawn*. The use of non-linear, circular narrative technique is unique in itself. He ends the novel where it began. The protagonist is in running action with a song.
of ‘The House Made of Dawn’. The four-part structure about his place in Kiowa life stream is the main theme of this book. N. Scott Momaday conveys this theme to the reader in a very artistic manner.

In *The Ancient Child*, Momaday portrays Locke Setman, as a protagonist, who is living in Sanfransico. As an artist, Momaday is successful in portraying the Native American artist in the world of white domination. But to be successful in such kind of society doesn’t mean to be happy and contended. Momaday conveys this message to the readers. The success of N. Scott Momaday’s narrative technique lies in his understanding of realistic past. Throughout his writing the history of the novel conveys the sense of wholeness.

Momaday has used the sense of racial memory to recollect the past of his family history. In *The Way to Rainy Mountain* he portrays the physical as well as spiritual journey of his Kiowa people. Their close association with the nature, animal and plains and mountains has great significance in the Kiowa life. The writer gives all the minute details of their manifold journey
in beautiful language. *The Names: A Memoir* is also full of autobiographical elements. The writer is successful in giving a detail family history to the readers. The extended prose narrative account for his personal genealogy with the tribal heritage and childhood experiences. It is re-imagined to create the cluster of stories which resonate meaningfully into our contemporary time.

Leslie Marmon Silko as a writer and real follower of Keresan language is always in search of a story which has its roots in her Pueblo culture. Her short stories, poems and novels are deeply rooted in cultural sense. The narrative techniques used by her are the product of this kind of understanding.

In the *Ceremony*, Silko has created a character like Tayo, who is the product of white dominated world. All his confusions, his participation in the world war and the illness to which he had to face are the product of the same world. Silko as a writer and follower of the Native American tradition portrays her character to follow the Euro-American medicine. But ultimately Tayo gets relief from the traditional medicine
of Shaman and his chanting. The whole story is narrated in the form of Native American style. The novel is framed with the word ‘Sunrise’, which indicates the blessings bestowed on the characters and the land. The mythic structure, ritual pattern provides a new angle of vision and perception about the unity of experience.

In the *Storyteller*, Silko uses various elements of poetry, fiction and photographs as a part of her narrative techniques. All these things are used to recollect the past and freeze it into the immortal linguistic organs so as to convey the message of the past and rich heritage of the Native Americans.

Throughout the book one can easily understand how Silko is representing the Laguna Pueblo matriarchal culture; it is a mother who has been misunderstood and exploited by the colonizers. The writer condemns this type of European approach towards Native American nature and people. Silko’s narrative technique has strong roots in the socio-historical context which aims at awakening the maternal awareness in the reader.
The Almanac of the Dead, is a very massive novel of Silko. It is a representative novel of present America. The writer has used all her linguistic, socio-political knowledge and the racial purity in portraying picture of the present day USA. The Almanac of the Mayan period, its significance, the rich cultural heritage of the Native Americans and the erosion of their cultural richness by the colonizers is presented by the writer. The moral degradation and the inhuman exploitation by the whites constitute the theme of this novel. The writer succeeds in creating this type picture before the reader.

To sum up, both the writers N. Scott Momaday and Leslie Marmon Silko, use their own narrative strategies which are completely different from the Euro-American writers. Their source of themes, tribal cultural heritage, tribal imagery, and moulding of English in the tribal pattern is the speciality of their writing. It is an amalgam of tribal sensibility with firm thinking either to revert the white world or to go to their own ancestral world.
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