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The Construction of a National Identification in the Novel of N. Scott Momaday *House Made of Dawn*

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Abstract

The United States government allowed Native Americans to abandon their reservations in the 1950s and 1960s. The historical, social, and cultural backgrounds shaped the forms and themes of works by American Indian writers who urged people to refuse their culture's sense of shame. Moreover, their behavior corresponded with the restoration of individuals to their rituals after disappointment, loss of sense of life, and mental illness performed from the influence of mainstream American society. Among these writers, N. Scott Momaday and Leslie Marmon Silko participate in similar interest in portraying characters caught between indigenous beliefs and white mainstream standards.

The construction of national identity in the first modernist Native American Novel, *House Made of Dawn* (1968) by N. Scott Momaday is tackled in this research. This novel illustrates the healing tale of a young Native American man who, after his return from military service in World War II, suffers from spiritual and psychological illness. The protagonist is isolated from his parents due to his traumatic experience of a foreign war and his problematic genealogy that stems from the orphanage. He is isolated from the land that offers his identity and his culture. In order to gain a consistent sense of identity with the aid of oral traditions and ancient ceremonials of Navajo and pueblo cultures, he begins a ritualistic journey that ultimately leads him to reintegrate with his people and culture. This research illustrates how the construction of national identity is a critical theme for American Indians and contemporary Native American authors.

Keywords: Identity, hybridity, Native American Indian, N. Scott Momaday, traditions.

Introduction

N. Scott Momaday (February 27, 1934-) is on his father's side with Kiowa. He is predominantly of European ancestry, with a remote casting on his mother's side of Cherokee blood, so he is mixed blood (Owens, 1994, p. 92). In his native culture and speaking his native language, his father (Alfred) grew up peacefully, whereas his mother (Natachee) was of mixed Scottish, French, and Cherokee descent. Within the dominant society, she was raised, but she wanted consciously to regain her Indian identity as a young adult. Momaday spent his own formed years traveling between Arizona and New Mexico-based Kiowa country and Indian reservations. His parents earned college degrees and served as teachers on the Navajo reservation (between 1936 and 1943) and at Jemez Pueblo in many villages (beginning in 1946). It seems that Momaday has benefited from his multi-tribal and multicultural education. He was introduced to his specific indigenous heritage, in addition to other cultures and languages of India. His parents stressed their deep belief that literature and the arts were necessary for overseas education. Promoted by family and friends who felt he had a writing talent, Momaday studied graduate studies in California, graduated from Stanford University with a master's degree in creative writing in 1960, and then received a Ph.D. in literature in 1963. The literary achievements of Momaday include two novels, *House Made of Dawn* (1968) and *The Ancient Child* (1989), as well as many poetry collections, critical essays, visual arts such as sketches, and paintings that have been increasingly incorporated into his written texts (Allen, 2005, pp. 208, 209).

Momaday is associated with introducing this era as the start of a new "renaissance" for American Indian literature in the mid1960s and1970s. The reputation of Momaday was secured in 1969 when his exciting first novel, *House Made of Dawn*, won the Pulitzer Prize for fiction and caught critics' interest. At the beginning, the controlling culture in the United States officially recognized that American Indians of the twentieth century could create written literature that was critically challenging and "serious". Early reviewers noticed the advanced narrative style of the novel and were fascinated by the novel's representation of public isolation in its Indian protagonist and its hopeless requirement to heal inside his culture, to regain a viable identity. These topics reechoed with non-Indian audiences of the period, and they could be branded as "modern" and "universal." instead of strictly "Indian" (Allen, 2005, p. 207).

This instance of fusing politically charged depictions of critical indigenous cultures with the writing of undeniably high aesthetic quality in all genres was Momaday's most significant contribution to an American Indian renaissance. The models of Momaday have enabled other American Indians to thoroughly and well reflect the ambiguity and seeming inconsistencies of their contemporary lives during his literary journey of being the bear (Allen, 2005, p.

218). The work of Momaday represents the mixed and sometimes multiplied hybrid perspectives of the post-World War II period of American Indians. At the same time, Momaday discusses a variety of crucial questions regarding his own Kiowa tribal identity. In the 1960s and 1970s, like other Indians of his generation, he felt obliged to learn what he could from his ancestors and elders, who embodied the fragile link to the history of the Kiowa, also over three decades of his working life, he has devoted himself to considering his personal stake in the oral, pictographic, and written narratives that are his family and tribal heritage and that express his future relationships with particular lands (Allen, 2005, p. 208).

Momaday portrays the excruciating quest for identity in his first novel *House Made of Dawn*; *The Way to Rainy Mountain* (1969) extends the typical and underlines the significance of Indian identity. The writings of Momaday demonstrate historical conditions, especially the contrary opinions indicative of the attitudes of white society to modern American Indian issues. Though *House Made of Dawn* is characterized by the weaving of elements from Indian and non-Indian cultures and is the base for its structure and topics, this novel is distinguished by a strong focus on Indian qualities (Kumar, 2014, p. 160).

House Made of Dawn reflects the lives of people, their role in a larger society, and how to narrate a contemporary indigenous experience in one way. The novel tells the tale of two worlds inside and outside that share the same location, which sometimes run in parallel, but often against each other. *House Made of Dawn* is a piece of worldly literature, and a chance to think about the novel today in more imaginative ways. There is not only a whole world of Kiowa that informs his book but also a distinct literary style, indigenous politics, and a spiritual consciousness that the readers could call his style Momadayan. Momadayan is syncretic, rich, and related. It thinks via deep time and language history (Wood, 2019, p. 2). *House Made of Dawn* is the work of a person who not only talks on behalf of but with other individuals.

Ruppert (1995) illustrates that contemporary Native American Literature was ushered into the literary spotlight when N. Scott Momaday's *House Made of Dawn* won the Pulitzer Prize in 1969. Most critics and readers saw clearly that much of its style and content fit into the modernist literary tradition of the novel. Yet some reviewers expressed disappointment with it though praising the novel for its experimental form and sociological substance. They realized that in the novel something was happening beyond the classical arc of the tragic hero, but unable to trust the novel's fresh perceptions, a few reviewers sensed incompleteness, a nonspecificity, and chalked it up to poor prose. Perhaps they realized that with the goal to decenter it, Momaday was seeking nothing less than an appropriation of the dominant literary discourse field. *House Made of Dawn* was the first novel they had ever read by an American Indian for most readers in 1968 and their aspirations of desperation, inarticulateness, and

closeness to nature were fulfilled by Abel, the Indian protagonist of the novel if not by Momaday. What they also got was an act of literary mediation, which they were not prepared for by previous Native American texts, but which pushed many readers into new world encounters and new conceptions. (pp. 36, 37)

The bulk of the work of Momaday is important because of his emphasis on demonstrating the attributes and interactions of the arts with life-giving elements of tribal culture. Momaday shows that Indian cultures accept the inherent wholeness and unity of experience as an essential distance of the order of the world through his autobiography, prose, poetry, painting, and drawing. When Momaday draws a "self-portrait" of the writer as Bear, he re-creates an image of a primordial animal spirit among various North American Indian tribes whose atrocity and healing powers are legendary. The bear classifies Momaday's own precarious journey through the overwhelmingly modern, "alien spheres" of American art and letters from the open country of sweet grass and traditional Kiowa storytelling. The imagery of the artwork of Momaday revolves around the same themes that cross his fiction, poetry, and expository prose. Tribal elders and ancestors, heavy symbolic shields, crazy buffalo, and meditative sitting bears have been drawn. Through art, ritual, and language, these images vibrantly indicate a personal search for identity among his Kiowa people and his relationship to nature as expressed (Garcia, 1994, pp. 444, 443).We have seen that a similarly bio-logistic construction of identity and its corresponding metric, blood quantum, is adopted by many modern American Indians. The very different idea that Indian identity is a discrete variable, not a continuous one, is proposed by others. For example, Momaday does not suggest that his tribal "blood memory" is in any way impaired by mingling with his European ancestry, and several respondents in the interview rejected the inference that the diluted blood quantum implies an attenuated identity (Garroutte, 2003, p. 123).

Hybridity and Cultural Identity Theory

Huddart (2006) states that Homi K. Bhabha is among the several significant thinkers in the prominent trend in a cultural theory, called a post-colonial critique. The work of Bhabha introduces a series of difficult concepts that are fundamental to post-colonial theory: hybridity, differentiation, mimicry, ambivalence. These definitions explain methods in which colonized societies have countered the colonizer's control, a power that is never as healthy as it seems to be. Instead of seeing colonialism as something trapped in the past, Bhabha reveals how the present is continually intruding into its histories and traditions, demanding that individuals change their view of cross-cultural relationships. The dominant nations and ideas' authority is never as total as it seems because it is often characterized by fear, which encourages the dominated to fight back. The writings of Bhabha carry tools from literary and cultural

theory to the study of a colonial archive, which tends to be a straightforward expression of the supremacy of the colonized by the colonizer.The spots of verbal concern signs periods of time when the colonizer was less dominant than was evident, moments when the colonized were able to combat the supremacy exerted on them. The close verbal of Bhabha's study discovers the secret differences and concerns that exist in the colonial position. (p. 1)

The cultural definitions of the colonizer are vulnerable to the colonized population's transformation: like any text, its writers do not regulate the interpretation of the colonial text. Cultural significance is an aspect of negotiation, when colonizer and colonized come together. The work of Bhabha examines how language transforms the structure of identities when colonizer and colonized interact, finding that colonialism is defined by a dynamic identity economy in which colonizer and colonized depend on each other: The work of Bhabha emphasizes and expands the agency of colonized peoples, whose involvement in resistance to colonialism has often been underplayed because it does not meet our normal standards of aggressive anti-colonial opposition. For the 21st century, Bhabha is very much a thinker. There is continued significance to the dynamic duplications he finds in the colonial archive. This significance has become more evident in the years since 9/11 (the devastation by terrorists of the World Trade Center in New York in September 2001). The work of Bhabha has recently begun to explore the nuances of a word marked by colonial and neo-colonial wars, movements of counter-globalization, and extensive cultural conflict (Huddart, 2006, p. 3).We are presented with a society that is apparently polarized and divided into different communities.

Hybridity means to make a new valuation of the replication of colonial identity through the reproduction of unequal identity results. This demonstrates the necessary distortion and displacement of all locations of discrimination and superiority. If it is seen that the result of colonial control is the development of hybridization rather than the noisy order of colonial authority or the quiet suppression of indigenous traditions, then there is a major change of perspective. Hybridity is an issue of colonial representation and individualization that reverses the results of the disavowal of colonialism so that other denied knowledge joins the dominant discourse and strangles the basis of its legitimacy, its acknowledgment laws (Bhabha, 1994, pp. 159, 162).

Hybrids are valuable statistics. They are the product of a modernity that has become aware of itself. Hybrids will understand their own multiplicity without being ensnared by their own fictions anymore. The strength of the hybrid metaphor comes from the flouting of ‘ a static notion of identity that has been the core of cultural thought during the era of imperialism ’. The hybrid, however, metaphorically evokes both hope and menace, like the cyborg. The ‘ hybrid ’ may arise only from real and political situations under which discontinuities have been intentionally staged and categorical purification

policies implemented; it is an effect of colonial power itself. The hybrid was the term used by the far right of the Victorians to bring forth their definitions of human species differences. The nation-state, the universal exhibition, and the discipline of social anthropology are connected as hybrids, as it is through them that the racial distinctions that work in multicultural discourses, and that arise in the processes of unity and distinction replicate the possibilities for hybrid types (Harvey, 1996, pp. 27, 28).

Among the several critical principles in cultural critique, today is the "hybridity" of Homi K. Bhabha, together with his other concepts like "sly civility" and "colonial non-sense" it had passed into the currency of theoretical discourse and has remained popular ever since, by the late 1990s. Not only in the studies of culture and comparative literature yet also in other areas of human sciences, such as history, art criticism, and anthropology, its presence has been felt worldwide. In Bhabha's own theoretical development, hybridity also plays a crucial role, since it is closely related to his many perceptions, like "third space." The term "hybridity" summons the combination or "miscegenation" of races. But as Bhabha formulates it, the idea of hybridity does not concern the ethnic component of miscegenation. Not meant to render as an ethical basis for preferring the ethnic purity of imperialist ideology over racial mixing. It is not discovering any empirical, sociological truths of miscegenation a conceptual measure for researching colonial histories. Rather, it is to use the sense of mixture summoned by the word metaphorically. Hybridity allows the post-colonial critic to disturb the imperialist debate, which would otherwise remain "unmixed," not affected by something other than itself (Mizutani, 2014, pp. 27, 28, 30).

In Robert M. Nelson's introduction, he compares and contrasts problems in Native American fiction with themes in contemporary mainstream American literature. Most post-World War II literature communicates an existential sense of meaninglessness, isolation, and otherness in the main characters, according to the writer. A similar postmodern plight is faced by the protagonists of three popular American novels. But instead of submitting to the "disease of alienation," Nelson disputes that they find recovery in the land, in "the place where the event of their lives happens to have taken or to be taking place. The process of identification with place allows these protagonists to enter also into identity with whatever tribal traditions - encoded in stories and ceremonies- happen also to have come about in these places". Native American fiction is characterized by its strong sense of place, its focus on stories and practices that are closely related to the land, and its portrayal of Native Americans who are regenerated in the healing process of restoring their links to the land (Allmendinger, 1994, p. 616).

Pervez (2004) elucidates that in *The Location of Culture*, Homi K. Bhabha emphasizes that "a transnational, 'migrant', Knowledge of the world most

urgently needed". The double vision for Bhabha comes from the location of the migrant ' in between-ness', put on the liminal area of the stair. The concepts of Bhabha on the migrant situation are based on his hybridity theory, in which his description of hybridity is structured around thoughts of "doubling, dividing, and interchanging of the self". Disorientation and dislocation emerge from this splitting and doubling of the self (the negative effects of the split), but it is also from the "in-between" the probability of ' newness ' appears. Hybridity can be seen as "a problematic of representation" related to identity: with recognition of the ' newness ' that appears, what "begins its presencing", a fresh and hybrid vision of oneself can evolve in the sense of identity creation (pp. 153, 154).

Discussion

After their first contact, the Indian American population has suffered a great deal from the white inhabitants. The continued "dispossession" of land and the systemic destruction of Indian American society by the policies of the U.S. government culminated in such a devastating impact on their life and community. The main concern of *House Made of Dawn* is the struggle to survive between two cultures. Momaday known as the dean of Native American authors summed the thoughts, experiences, fears, and ideas of many Native Americans in the following sentence: "I grew up in two worlds and straddle between both worlds even now." (Otfinoski, 2010, p. 7). In lectures, essays, poetry, and fiction, Momaday has discussed the subject of identity as a mixed-blood writer. In reality, "it is out of the search for an identity that Momaday's writing grows." (Owens, 1994, p. 92).

The first novel by Momaday, *House Made of Dawn*, performs the most significant literary contribution to the break-through of Indian literature in the growth of American and world literature. Momaday planned *House Made of Dawn* at the beginning to be a series of poems, after that he turned them into stories and finally wrote the book which is divided into five parts, the introduction and four parts, each of which has its own title and, for itself, performs an organic whole. Though based on Indian culture and wisdom, they make a special mixture of metals. The novel gained its name, after the prayer for the resurrection of souls, which can be found in the third part and is almost set down as pleading. The prayer starts with the word Tsegihi, which reflects the name of the canyon to the north of the Navajo tribe's San Juan River. The prayer depicts the land compared to the rain falling on the field and the play of light. As the rain rejuvenates the earth, the soul of the person standing there is healed at the same time. In the very title of the book, the author suggests the region from which he took the material for the novel. *House Made of Dawn* is established on Momaday's first-hand recognition of Jemez Pueblo's way of life. In the

American way, the author writes about the world he himself knows very well, giving credibility to the understanding that the novel is a heartfelt acknowledgment of an American Indian, but not an entirely one-sided point of view. The events in the novel refer to actual events, such as the incident that occurred in Jemez, according to which the motive for the murder is established in the first part of the novel, values, traditions, real places and events were an inexhaustible source of inspiration for the novel. Momaday knew that the stories he belonged to on his father's side, formed from the heritage of the Kiowa tribe, were fragile and that if they weren't put down, they would be left at the hands of time and become forgotten and lost. He gained insight into the language of various tribes, because he lived in rural areas, in reservations of beautiful nature, but he was also familiar with the struggle that tortures Indians even today-the issue of identity; the young have their own sense of their identity, but the whole world intrigued against them to want them to be what they don't want to (Lucic, 2015, p. 92).

Protagonists who live in a white area setting endure from the belief that foreign agents governed their destinies. They feel culturally estranged and socially excluded as they are separated from the developed traditions of their native communities. These feelings and a vague conception of meaninglessness contribute to self-estrangement, but ultimately drive Abel, the main protagonist, to discover the means of identity that he eventually finds in his Indian history (Kumar, 2014, p. 161).The narrative technique promotes the fundamental concepts of alienation and identity quest that are differed and used in the form of a harmonic component.

Abel experiences the grave challenge of rebuilding his social life in a picture of sainthood, after being broken by fighting across the seas during the Second World War, and encounter with evil Albino witch snake figure while returning home to Jemez Pueblo, New Mexico. The voyage of the Navajo hero into a serious legendary area equals Abel's life, and it is not till he has comprehensive communication with Bear's tendency to transform forces that he can live with dignity. He recollects the whine of the tank on the battlefield as a memorial of the sighing wind he had heard as a boy and that when he kills the Albino in a rainstorm, he can hear it again (Kumar, 2014, p. 161).The narrator remarks:

> He had always been afraid. Forever at the margin of his mind there was something to be afraid of, something to fear. He did not know what it was, but it was always there real, imminent, unimaginable. (*HMOD*, 1968, 116)

In terms of the ritualistic killing of a powerful enemy, Abel's act should be seen, and it is justified as such by him at his endeavor:

> He had killed the white man. It was not a complicated thing, after all; it was very simple. It was the most natural thing in the world. Surely they could see that, these men who meant to dispose of him in words. They must know that he would kill the white man again, if he had a chance, that there could be no hesitation whatsoever. For he would

Lawrence Evers suggested that the Albino not only represents the particular evil of witchcraft, but also "the White Man, the White Man in the Indian, and the White Man in Abel himself". Thus, the killing is also indicative of the effort by Abel to overcome the crisis of cultural identity that has troubled him since adolescence. Though accepted by tradition, the course of action of Abel performs a drastic measurement (Battenburg, 2010, p. 40).

Before the arrival of Abel, his grandfather Francisco, an old man rides a horse and a wagon on a hot day in late July. He is on his way to the bus station to meet Abel. The old guy recalls the Indian practice of hunting and harvesting that is the Indian tradition and the legend he has had when he is young. But now, grinding brakes and the whine of the bus driving on the road, he feels unaccustomed to the odd sound. He sees the noise as the thing of an alien universe. So far, in provocation and hope, he awaits Abel "he could feel the beat of his heart". (*HMOD*, 9) Then the bus door opens and "Abel stepped heavily to the ground and reeled". (*HMOD*, 9) Abel is drunk, out of the expectation of his grandfather, and he pumps into his grandfather, not even recognizing his grandfather. The Tears fill the eyes of the old man, but he ceases himself, knowing that his grandson would laugh and come back alive from battle. Homecoming is sweet and attractive as a rule; home is a refuge that a traveling man yearns to return to. Though, home to Abel, is a place that reminds him of the wretched life of his youth. When he was just five years old, his mother passes away. Since his birth, Abel has never seen his father, and he lives with his grandfather. He is looked down upon by his people in his childhood so that he is determined to escape from his native country for adventure outside. Abel joins the army at the age of 17, leaves his hometown Indian reservation, filled with imagination and an ideal view of the outside world. Yet, there is a sharp difference between the fact and the expectation of Abel before entering the army. During the grisly battle, he is drained by the experience and painfully discriminated against by his white comrades. He lost his way through his unhappy childhood and the experience of fighting. The complexity of the past activates his self-occultation, which constructs Abel's identity. He is continually fascinated with the memory of the past and hides an inaccessible aspect of his personality in the darkness. His dreams of liberty and true identity have disappeared (Li, 2019, p. 85).

The early estrangement of Abel from his own community is largely due to his personal state of affairs, which cannot be met by the somewhat strict requirements of indigenous tradition. Prior reviewers have discussed the theme of estrangement, alienation, and displacement in the novel extensively. Matthias Schubnell, for example, has most persuasively argued that Abel "shows all the symptoms of identity confusion: estrangement from both the tribal and the Anglo-American cultures, sexual and emotional disturbance in his relationships, and an inability to channel his aggression appropriately". According to

Schubenll, the relevant psycho-social strain responsible for the extraordinary gravity of the generational dispute between Abel and his powerful, traditionalist grandfather is the collision between a steamrolling dominant society and a conservative tribal community desperate to fight any foreign invasion. During Abel's adolescence, revolt against tribal sensibilities starts with his unnecessarily remorseful emotional state in reaction to a rabbit hunt and with his breach of a serious taboo, the mercy killing of an eagle captured for ritualistic purposes. Abel emerges traumatized by fighting with even less internal cohesion after volunteering for military service during World War II as an escape from the restrictive tribal world (Battenburg, 2010, p. 36).

Abel meets a young and wealthy white pregnant woman named Angela Grace (Mrs. Martin) shortly after his return from service to live with his only relative, his grandfather Francisco. She has come to Jemez to seek a cure for her physical and spiritual disease, and she turns to Father Olguin for support, asking someone to cut firewood for her, and through the priest chopping wood for Angela, Abel obtains this task. Angela tempts Abel to distract herself from her own disappointment, and ultimately they have an affair. In the course of the book, the reader is made aware of Abel's history through flashbacks: the death from illness of his mother and brother Vidal, their questionable parentage that places them in an isolated position among the culture of the pueblo, and Abel's breach of a communal ritual by killing an eagle. Upon his return he kills an Albino man who humiliates him, and puts him in jail. He gets a conditional release after six years and is sent to Los Angeles as a factory worker under the Indian Relocation scheme. There, Abel meets two individuals who will play a part in restoring his distracted identity: Ben Benally, an Indian fellow swept away by the American dream, and Tosamah, an Indian priest who is eccentric and pessimistic. After a fight with an ex-cop named Martinez, Abel gets battered almost to death when he is drunk. Since overcoming the toughest situation, he discovers that his home town has nothing but one way to go (Kucuk, 2009, p. 58). The escape of Abel into alcohol shows a lack of inner equilibrium and a faulty strategy to cope with the horror and chaos of the experiences of war (of a white man). Abel's attitude to alcohol in the novel seems to reflect a trend of party drinking. He was drinking on the night of the murder, too, and alcohol abuse appears to be a frequent partner in his confrontations with “evil”. The extreme beating he gets from "Culebra" Martinez, a crooked and sadistic Los Angeles policeman who harasses Indians on skid row, is the direct product of another drunken error of judgment. It is definitely well known in the sociological literature that the flight into alcohol to alleviate the stresses of a bicultural life on reservations as well as in the cities (Battenburg, 2010, pp. 41,42).

The alcoholism of Abel makes him respond to tribal ways violently: “For him alcohol is no tranquilizer, but a fire that feeds his sullen, speechless rage until he explodes in violence that results in his near-fatal beating by the culebera

policeman Martinez". In his mixed blood life, he will die knowing tribal ways but unable to cope with the role they play (Velie, 2007, p. 8). Abel's appetite for alcohol can be traced to the experience of the past. Since suffering from long-term depression and anger, he mistakenly regards alcohol as part of himself. Abel drowns his grief in alcohol instead of seeking to assimilate into his own tribe. Alcohol and getting drunk are bound to come to his mind in the event of setbacks without organization and united will, in line with the enjoyment concept. In his wretched life in Los Angeles, Abel's indulgence in alcohol is illustrated as well. Abel's once again kicked into the modern society, suffering from the pains of being alienated by American Indians, due to the relocation program. He is silent; he seeks to be patient; he measures his stamina to the fullest. But he still has no quiet life-work at the plant starts to get more pressure-filled (Li, 2019, p. 86). Abel is heavily discriminated for his Native American blood and his criminal record.

Abel is subjected to three trials in which these contradictions are tested. His first encounter is with a captured eagle which is an evil personification. His second confrontation is his experience with an Albino, who is both evil and white personified. And his last meeting is with Martinez, who is an evil personification. In all of these, Abel loses by attempting to destroy the opposite force that is evil; thus, with each defeat, his personality is fragmented. Only through a healing ceremony, he will restore himself. Abel is the only one among the other characters who can recover himself completely and obtain a full identity. He can be considered as a questing hero for these points. The search for identity by Angela is also based on white/Indian opposition, which stems from the difference between the interpretation of nature by the white and the Indian. Angela hates her body and the baby she bears because the animalistic side of human nature is seen in her flesh. Nevertheless, when she meets the "bear" inside Abel and when she makes love with him, she goes through the limits of a distinct and alien epistemology that does not differentiate between animals and humans. Likewise, the alienation of the city priest, Father Olguin, stems from the strangeness of his Euro-American identity among the citizens. He portrays a white settler who was forced to live in the Pueblo. Perhaps, because of his sense of remorse, Father Olguin feels confused and threatened by the Indian's persistence to uphold his cultural identity. So it requires time and reflection for his reconciliation with the Pueblo culture. The other three characters differ in the sense that they are not in pursuit of identity, either because they have lost it entirely or because they have already formed it. The average urbanized Indian who is fully assimilated into American living standards is portrayed by Benally. Francisco, on the other hand, can be seen as an indicator of his ability to create a balance of identity. He could perfectly achieve the unification of Christian/Indian and good/evil oppositions, as it will be seen with his "Trickster Tales". A Trickster is a person who instructs individuals without even knowing

them. In the example given in that chapter, Coyote illustrated the cultural norms that people were supposed to comply with while making a fool of himself at the same time. Though Tosamah is very intelligent, he has distinctive trickster qualities; he is garrulous and a troublemaker in the first place, but he improves Abel's recovery more significantly (Kucuk, 2009, pp. 59, 60). In tribal mythology, the trickster is so central a character that Indian authors will likely integrate elements of him into their literature. And, if a protagonist is a trickster, he is much more likely than grinding away at his desk to be chatting up a woman in a bar (Velie, 2007, p. viii).

Abel is a quintessential hybrid, and he resides inside his respective worlds in a liminal area. Recognized as one of the main words in postcolonial theory, hybridity typically indicates "the creation of new transcultural forms within the contact zones produced by colonization" (Bill Ashcroft, 1998, p. 118). Hybridity, in this case, indicates the status of Abel as a mixed-blood, as a reflection of the native and non-native worlds' cultural meeting. Not always, or even sometimes, the clash between cultures and worlds. The collision of cultures, worldviews, and worlds are not simple or without violence from one side to the other. On the subject, Momaday writes candidly, "I am Indian and I believe I'm fortunate to have the heritage I have….I grew up in two worlds and straddle both those worlds even now. It has made for confusion and richness in my life. I've been able to deal with it reasonably well. I think and I value it". As a hybrid the admitted status of Momaday gives him the talents and easiness with which to transform writing methods and talk from each world as an authentic and effective opinion. In order to recover and develop collaboration and reciprocal esteem, Momaday passed the gap between cultures by enabling his protagonist to act through the ineffective collision stages between control and others (Croft, 2013, pp. 15, 18). In the novel's The Longhair section, the return of Abel to Walatowa "fails" because "he had tried in the days that followed to speak to his grandfather, but he could not say the things he wanted; he had tried to pray, to sing, to enter into the old rhythm of the tongue, but he was no longer attuned to it" (*HMOD*, 58) Abel's inability to talk is at once related to the disappearance of the "old" language, which also coincides with his separation, pastoral lore, and tales. The word "attuned" refers to the lack of a deeper inner unity with language (Croft, 2013, p. 28).

It is possible to regard *House Made of Dawn* as some of the earliest multicultural literature suggested by anti-assimilationist creative ethics and a quest for cultural roots. In Momaday's work, through his oeuvre-wide trope of memory in the blood, this assertion of indigenous identities is often established (Christopher, 2011, p. 720).

In U.S. literary studies, multiculturalism has been a central and disputed term. Representatives of the emerging social movements challenged university offerings and curricula in the 1960s and 1970s, pushed for new departments and

programs, and rejected the universality arguments made by champions of dominant literary canons. As a result of these diverse efforts, new canons started to appear in the 1980s, which included more women and people of color and which also relied on various literary conceptions. However, in the years that followed the 1960s and 1970s, participants in new movement challenged the strategies and aims of the civil organization that arose at this time was the American Indian Movement (AIM). Streeby (2010) illustrates that this time was also a significant era in the history of American Indian literature because of N. Scott Momaday's novel *House Made of Dawn* was published in 1968, and Vine Deloria, Jr.'s *Custer Died for Your Sins* was written in 1969 (pp. 113, 114).

Owens ultimately claims that because of its similarity to modernist American fiction, Momaday's novel is best able to reach a non-Native audience. As language is never able to reach all individuals, both abrogation and appropriation have success and disadvantages for their audience. However, when it becomes hybridized and subversive, language succeeds. The two-fold design of the *House Made of Dawn* is understood by Owens. Similar to most modernist heroes in American society, Abel struggles to find a place. One experience transcends Abel's struggles to find a home and a place. Tayo, the protagonist of Silko's *Ceremony*, and Abel's unifying messages are those of inclusion and healing through tales. In this way, Momaday and Silko give the non-Native audience the sacred stories of the Kiowa and Laguna. Writers such as Momaday and Silko have literary finesse and fluidity that allow them to layer the narratives of Tayo and Abel in ways that reach all audiences, both native and non-native (Croft, 2013, pp. 30, 31).

Abel is introduced after the picaresque definition of Walatowa, “alone and running, hard at first, heavily, but then easily and well,” and it is dawn. The allusion to the Navajo Night Chant is gradually becoming evident. The Night chant is a healing chant that is sung when the patient greets the new day with a renewed heart before the tenth and last dawn of the healing ceremony. So we understand that Abel was ill, and he is in the healing process. The end of the story is introduced in traditional Jemez storytelling at the beginning as a way of attracting the audience's attention to the performance itself rather than the story. So, from the first two pages, we understand that this story will be “a journey toward reintegration and healing”. Nevertheless, this trip will be a challenging one for Abel to witness “a period of darkness, an eclipse or loss of vision” (Owens, 1994, p. 95), as it can be deduced from the proleptic the final paragraph:

> For a time the sun was whole beneath the cloud; then it rose into eclipse, and a dark and certain shadow came upon the land. And Abel was running….. Against the winter sky and the long, light landscape of the valley at dawn, he seemed almost to be standing still, very little and alone. (*HMOD*, 1, 2)

The paragraph eliminates Abel from the linear meta-diegetic time in which he was stuck in the infinite cyclical time-domain (diegesis) in which "he seemed almost to be standing still." He also develops a deep integration with the "place;" he is also nourished by life-giving rain like the earth itself: "The cold rain slanted down upon him and left his skin mottled and streaked". Since the description given so far describes the final stage of the healing ceremony, however, it is clear that the quest of Abel will be completed, his integration with the timeless landscape will only take place after "a dark and certain shadow" that Abel will be cast on the ground. As Louis Owens characterizes it, "this prologue underscores the stable, coherent, cultural and psychic center from which Abel is alienated and which may be recovered" (Owens, 1994, p. 95).

In addition to the healing ceremony, running ceremonies are also very prevalent among Native American cultures; they are held every season for good hunting in Abel's hometown, Walatowa (Owens, 1994, p. 95). As we will see, when he was young, his grandfather Francisco had the same racing experience, and at the end of the book, Abel takes the place of his grandfather in the Dawn Runners race. The book establishes the cyclical existence of Indian practices in this way. Currently, Abel's genealogy is the first thing that connects him to conventional oral narrative heroes. He has been an outsider since birth and is compelled to leave home and set off on a risky journey. When he is beaten by Martinez, his symbolic death encounter happens. And, with the help of oral traditions, he is reborn. As a conventional hero, Abel's place in his society as an outsider is initially suggested by his striking name. In *House Made of Dawn,* by naming Momaday integrates a dynamic net of metaphorical allusions. "I believe that a man is his name", Momaday explains "Somewhere in the Indian mentality there is that idea that when someone is given a name - and, by the way, it transcends Indian cultures certainly - when a man is given a name, existence is given him, too. And what could be worse than not having a name". The name of Abel, with its "strong biblical resonance from mythic tradition other than of Native American culture, brings the novel's character out of the Pueblo culture" (Owens, 1994, p. 98). Therefore Abel becomes the Indian's unwanted and slaughtered brother. This way, as an internal dispute within the Native American community, Momaday suggests the root of alienation and de-centering.

John Big Bluff Tosamah, the Priest of the Sun, and the Reverend of "Holiness Pan, Indian Rescue Mission" in Loss Angeles, plays a transformative secret role in the novel. Abel should come home, but Tosamah is unable to support himself: "In the four directions did the Priest of the Sun, standing painted in the street, serve notice that something holy was going on in the universe" (*HMOD*, 114). Perhaps, his animosity toward Abel and his humiliating manners derive from his jealousy. Tosamah reflects his sense of loss and self-doubt on Abel, profoundly sensitive to becoming a mixed-blood spiritual leader

in Los Angeles, and mindful of his offense against the conception of the word as medicine because Abel has the thing that Tosamah will never have. It is for this reason that Momaday says that "He's a kind of riddle and he's extremely skeptical but has the kind of intelligence that makes the most of it. But I think of him as being in some ways pathetic, too. He's very displaced " Unlike Tosamah, "Abel has a center to which he can return, a cultural heritage intact and deeply imprinted upon him even in the most desperate circumstances" (Owens, 1994, p. 112).

Abel's identity acquisition begins when he gains access to oral heritage with the aid of Benally. Oral tradition works like a device that connects Abel to his community's collective unconscious. But Abel has to complete the stage of disequilibrium before this access to recover a sense of self by undertaking a journey like an archetypal seeking hero. Therefore, he flies from "home to the war, then to the prison, to Los Angeles and eventually home again, and he suffers deeply to the point of annihilation" (Owens, 1994, p. 99) till he acknowledges his place in the universe. Abel after being battered by Martinez "has his first vision that leads to his restoration" (Owens, 1994, p. 113). He's lying on the beach, near death. He hallucinates dawn runners, "the old men running after evil…full of tranquility, certitude" (*HMOD*, 103). The following paragraph illustrates the revived wisdom of Abel:

> The runners after evil ran as water runs, deep in the channel, in the way of least resistance, no resistance… suddenly he saw the crucial sense in their going, of old men in white leggings running after evil in the night. They were whole and indispensable in what they did; everything in creation referred to them. Because of them, perspective, proportion, design in the universe… They ran with great dignity and calm, not in the hope of anything, but hopelessly; neither in fear nor hatred nor despair of evil, but simply in recognition and with respect. Evil was. Evil was abroad in the night; they must venture out to the confrontation; they must reckon dues and divide the world. Now, here, the world was open at his back. He had lost his place. He had been long ago at the center, had known where he was, had lost his way, had wandered to the end of the earth, was even now reeling on the edge of the void. *(HMOD*, 103, 104)

Abel is finally ready for his hometown, where he can find a focus for himself with this fresh vision and a renewed perspective. Abel participates in a ritual dance on a hill overlooking Los Angeles one night before his return and is prepared by Ben, who prays and sings the Night Chant, "the prayer for the restoration of wholeness and balance, invoking the power of language to compel

order and harmony" (Owens, 1994, p. 114) in the world as presented in the following ceremonial:

> May it be beautiful before me,
> May it be beautiful behind me,
> May it be beautiful below me,
> May it be beautiful above me,
> May it be beautiful all around me,
> In beauty it is finished (*HMOD*, 147)

Abel moves to the stage of Equilibrium, "with four iterations, the sacred number of the four cardinal directions" and he "is symbolically centered and everything in the universe is in balance and harmony" (Owens, 1994, p. 114). Abel, whose body was beaten to bits and whose character was deeply fragmented, is now able to return home, intact and on the road to recovery. In the fourth and final segment of the book, we see Abel having returned and completed his journey of initiation, bearing his illuminating vision of dawn runners. He sits beside Francisco as old man dies. Francisco talked to Abel during the last seven mornings. "The old man had spoken six times in the dawn, and the voice of his memory was whole and clear and growing like the dawn" (*HMOD*, 197) . Francisco tells important experiences of his life during this period; the ceremonial race he engaged when he was young, the bear hunt that filled him with the power of the animal, his affair with the witch's daughter Porcingula and his teaching his grandsons Abel and Vidal about the world:

> They must learn the whole contour of the black mesa. They must know it as they knew the shape of their hands, always and by heart. … and they must live according to the sun appearing, for only then could they reckon where they were, where all things were, in time. (*HMOD*, 197)

Francisco has simply tried "to place Abel and his brother very securely within the timeless space that defines their tribal identity". Abel's grandfather passed away before seventh dawn. "He prepares the old man ceremonially for burial, doing everything correctly, and then he goes to summon Father Olguin, the priest of the church. The juxtaposition of these two actions hints at Francisco's ability to merge both religions and worlds. Then Abel rubs himself with cinders and goes out into the dawn to join "runners standing away in the distance." At the beginning of the book, it was the moment of the annual ceremonial race that Francisco recalled. Runners see "the clear pool of eternity," And where it starts, the novel ends, as Abel ran on, and he went beyond caring for the pain. "In motion Abel is no longer displaced, as Momaday explains:" The man who runs

fits himself into the universe's simple motion... that is literally a symbolism that prevails in the Indian world of the Southwest. Eventually, in the Indian world, Abel regains his location (Owens, 1994, p. 117). He breaks the previous condition, and ultimately, gets a pure vision:

> Pure exhaustion laid hold of his mind, and he could see at last without having to think. He could see the canyon and the mountains and the sky. He could see the rain and the river and he finds beyond. He could see the dark hills at dawn (*HMOD*, 2120)

As Abel sings the prayer of redemption and healing that Ben Benally has taught him, he looks at the land around him and gains a sense of space. Thus, by integration with Abel leaves behind the western model of epistemology when seeking to achieve a sense of identity, and with the help of healing rituals, he moves into the Indian form of living from which he has been cut off. Abel's friend Ben Benally realizes the powers that make Abel without a home. Abel wants the Night Song because, in the morning, he needs a "home" on earth. The greatest hope of healing and walking again is in the album. Dawn reflects a new beginning in Abel's life and the convertible area of the novel. Therefore, Abel led to hope for a better place.

One can feel the senses of terror, anger, isolation, rejection, displacement, pain, and the search for an identity of the hybrid persons, but at the same time, one can understand that the resolution lies in their return to home to reunite with their community and find meaning there so that they can construct their national identity and be proud of it.

Conclusion

More than any other Native American writer of his generation, N. Scott Momaday has incorporated frontier myths into his self-narrative and the narrative of tribal people. The literary creation by Momaday of his Kiowa identity becomes both confessional and performative. In his novel *House Made of Dawn*, Momaday acknowledges the passing of old ways and the imposition in their place of newer and less noble methods. The novel is not bleak since Momaday offers characters to his readers who have discovered ways to make it in the modern world while keeping a link to their cultural heritage. As native

men, Abel, Benally, and Tosamah each offer a different way of making it in the modern world. Among the three, Abel is the most injured. Throughout his journey of suffering, he sustained, but his last picture gives some hope to the reader. Running to celebrate the dawn with the old men, which is a favorable picture. It reflects the reintegration of Abel on the reservation into tribal life.

The question of identity, how it can be lost and restored, is answered by *House Made of Dawn*. Momaday provides informative approaches to reclaim the identity of one. Fantasy is the answer to identity for Momaday, it is this answer which Momaday suggests as a resolution to the question. The way to fantasy and identity shows individuals who they are, who heals and becomes complete. This way fosters balance and honesty. Two methods of Momaday for achieving identity show themselves to be in the same way, running, and stories, throughout *House Made of Dawn*. At different times, these strategies are combined and crossed over. Ultimately, through the use of these techniques one may develop a sense of identity. In *House Made of Dawn*, the passive stereotype of the hybrid is completely reversed. While hybrid characters frequently encounter a problematic and traumatic way of life, it is not a tragedy to end their lives. They continue to elevate their status as they deny any sense of shame, appearing in a triumphant manner behind the stereotype of the tragic hybrid that has wounded many characters before them, or the figure of death. Authors such as Momaday and Silko have created a kind of fiction in which they do not see the hybrid protagonists as scapegoats eventually heading towards their death. Abel completes his journey in Momaday's novel as he reunites with the land and the religious and artistic parts of his native culture. The runners in his life are rekindling meaning. It is just when he learns not to forget, but to remember who he is he will begin a new life. He is no longer puzzled; he makes a transition from depths of uncertainty to a song-marked new appreciative moment of self and heritage. Therefore, although he sustains from biculturality while conducting a burial ceremony and ritual race, he resolves to be an American Indian.

One can observe the sign towards the hybrid's true future. The future is one in which, as a human with no people, he is no longer obsessed or perceived sadly. In two cultural worlds, the hybrid struggles from being trapped, but he can seek recovery in being a man of his past and present. Therefore, a new story for his hybrid characters was introduced by Momaday. The hybrid, although incarnating the struggle of his tradition has the ability to enter a state of encroachment.

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بناء تطابق الهوية الوطنية في رواية ان سكوت موماداي

منزل الفجر

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وزارة التعليم العالي والبحث العلمي

المستخلص

سمحت حكومة الولايات المتحدة للامريكان الاصليين بترك أراضيهم الخاصة في الخمسينيات والستينيات . شكلت الخلفيات التأريخية والإجتماعية والثقافية أشكال ومواضيع أعمال الكتاب الهنود الأمريكان الذين حثوا الناس على رفض احساسهم بالخجل من حضارتهم . ومع ذلك توافقت تصرفاتهم مع إحياء الأشخاص لطقوسهم بعد خيبة الأمل وضياع الشعور بالحياة والمرض العقلي الناتج من تأثير الاتجاه السائد للمجتمع الأمريكي . من بين هؤلاء الكتاب ان سكوت موماداي ولزلي مارمون

سلكو شاركا في الاهتمام المشابه بتصوير الشخصيات المنجذبة بين المعتقدات الفطرية ومفاهيم الاتجاه الأبيض السائدة .

يستعرض هذا البحث بناء الهوية الوطنية في أول رواية أمريكية أصلية حديثة لـ ان سكوت موماديي *منزل الفجر* (1968) . توضح هذه الرواية قصة شفاء رجل أمريكي أصلي شاب بعد عودته من الخدمة العسكرية في الحرب العالمية الثانية والذي يُعاني من المرض الروحي والنفسي . البطل معزول عن والديه بمقتضى تجربته الأليمة في الحرب الأجنبية ومعضلة سلسلة نسبه والمتقدمة من الميتم . انه معزول عن الأرض التي منحته هويته وحضارته . لغرض الحصول على احساس متماسك بالهوية بمساعدة التقاليد الشفوية والطقوس القديمة لثقافات النفاجو والبيبلو ، بدأ برحلة شعائرية والتي قادته في النهاية إلى إعادة الاندماج مع الناس والحضارة . يوضح هذا البحث كيف ان بناء الهوية الوطنية هو موضوع عصيب للهنود الأمريكان وللكتاب الأمريكان الأصليين المعاصرين

الكلمات المفتاحية : الهوية ، الهجين ، الهندي الأمريكي الأصلي ، ان سكوت موماديي ، التقاليد