THE POLITICS OF SPACE AND PLACE IN CONTEMPORARY NATIVE AMERICAN WOMEN'S WRITINGS

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Candidate of **Doctor of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **The Politics of Space and Place in Contemporary Native American Women's Writings** submitted by me in partial fulfillment of PhD degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Thesis Title: The Politics of Space and Place in Contemporary Native American Women's Writings

An historico-cultural review of prehistoric, pre- and post-contact Native American socio-spatial structures reveals that Native American normative geographies have always been dictated by patriarchies. In the prehistoric and pre-contact era, Native American patriarchy directed the normative geographies, whereas Euro-American patriarchy controlled the socio-spatial paradigms in the post-contact era. In both cases, Native American women remained spatially marginalized and subject to spatial discrimination. Subsequently, she developed a fractured sense of place that was further reified by the spatial experience of out of placeness within these ambivalent normative geographies. To overcome her spatial marginalization and reconstruct her spatial belongingness to the Native American geographical and social spaces, she contests and challenges these normative geographies by engaging in out of place actions and transgression. The present study explores Native American woman's rejection of her spatially marginalized location within the Native American normative geographies as portrayed in Louise Erdrich's *Tracks*, Diane Glancy's *Reason for Crows*, and Polingaysi Qoyawayma's *No Turning Back*. The study maintains that the spatially marginalized protagonists of these works challenge and contest their marginalized location within the Native American normative geographies of corporal, social and economic spaces. The study investigates the portrayal of Native American spaces and Native American woman's spatial experiences by engaging theories from diverse fields, including but not limited to Tim Cresswell's theorization of in placeness, out of placeness, and transgression; Linda McDowell's theorization of gender and gegraphy; Doreen Massey's theory of woman's place in economic spaces; Paul Rodaway's theorization of sensuous experiences of space and place; Bartrand Whestphal's notion of polysensoriality; Yi-Fu Tuan's theory of space and experiences; Pamela Moss and Isabela Dyck's conceptualization of spatiality of the disabled body; and Edward C Ralph notion of existential spatiality. The study concludes that the Native American woman does not submit to the normative geographic structures as dictated by the Native American and Euro-American patriarchy in the contemporary United States. Native American women destabilize the patriarchal orientation of Native American normative geographies and attempt to experience in-placeness through out of place actions, and

transgression. The protagonists of the selected works cross the spatial boundaries, and reject their marginalized spatial location within the Native American normative geographies.

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DEDICATION

To

Miss. Asma Mansoor

CHAPTER 1

INTRODUCTION

1.1 Background

The issues of space and place appear pertinent in the discussion of Native American literature. The portrayal and representation of the notion of space and place occupy a pivotal status in Native American literary canon. Space refers to the overall Native American geography and land, whereas place means those particular geographical areas that are meaningful to the Native Americans. Most major genres of Native American literature depict issues related to the European invasion, land loss, land treaties, settlements, reservations, wars, and spatial anxiety of the Native Americans. Native American women's writings earnestly responds to these issues related to land, space, place, and the spatial experiences of Native Americans. Native American male writers like N. Scott Momaday, Sherman Alexie, Gerald Viznor, Simon J Ortiz, Richard Erdoes, etc., have attended to the Native American experiences of space and place in their writings. Their writings encompass themes that exhibit the Native American relationship with the land, the loss of land, and the miseries of placeless identities.

The notion of spatial anxiety and spatial crisis is not limited to Native American male writers alone, rather women writers also incorporate these issues in their writings. Along with the overarching spatiality of Native Americans in general, women writers also talk about issues related to the Native American woman's location and experience of the Native American spaces and places. Issues related to the Native American female spatial situatedness, role, and experience received extraordinary attention in the works of Louise Erdrich, Linda Hogan, Polingaysi Qoyawayma, Leslie Marmon Silko, Paula Gunn Allen, Diane Glancy, LeAnne Howe, Marry Brave Bird, Lee Maracle, Heid E Erdrich, etc.

Keeping in view the theme of spatiality, the present study explores the works of Louise Erdrich, Diane Glancy, and Polingaysi Qoyawayma to understand how these writers incorporate the Native American woman's experience of in-placeness, out-of-placeness, out-of-place actions, and transgression[2] within the overarching Native American spatiality. The study maintains that these writers do not take up the issues of space and place in isolation, rather they combine these notions with the Native American woman's socio-economic, socio-

cultural, and socio-spatial positioning within the Native American normative geographies. They create textual worlds upon the real-world models where they depict Native American women confined and marginalized within the Native American normative geography. The study offers a spatial rereading of the selected women's writings to illustrate the way Native American women challenges her spatial marginalization by engaging in out-of-place actions and transgressing the normative geographies of Native America.

Besides, the present study, by offering an historico-cultural review, argues that Native American patriarchy has thrust Native American women into a spatially marginalized position in the prehistoric and pre-contact Native American societies. In the post-contact era, however, Native American women becomes spatially double marginalized due to the Euro-American socio-cultural, socio-economic and geopolitical maneuvers. On the other hand, Native American woman has always been struggling against the construction of Native American society upon spatial discrimination and has engaged in contesting and subverting her geographical limitation by the two patriarchies. The current study asserts that Native American women subvert the normative geographic structures of the Native American by engaging in actions like creating space through material practices, subverting gender roles, and destabilizing the gendered division of labor.

The land and territorial conflicts between Native Americans and the United States government have a long history. Since the European invasion of Native America, the issues related to space and place have been crucial to the Native American existence. The European invasion of North America began an unending spatial conflict first between the early European settlers and the Native Americans and later between the United States government and the Native Americans. The Euro-Americans, through political maneuvering, use of force, and enforced treaties deprived the Native Americans of their ancestral lands. The first of its kind was the 1785 Hopewell Treaty between Cherokee and Euro-Americans. The treaty was signed at Georgia, where the Indian claim to their lands was disposed of. The treaty also demarcated specific hunting grounds and culturally sacred spaces. The Holston Treaty further eroded Cherokee rights on non-hunting grounds. In the battle of Horse Shoe Bend in 1814, the Creeks surrendered over twenty million acres of their lands to the American Settlers. The 1828's Treaty of Washington guaranteed seven million acres of land to the Cherokee nation, but the promise was never fulfilled. The 1830 Indian Removal Act brought the greatest spatial catastrophe upon the Native Americans, called the Trail of Tears. The Indian Removal Act of 1830 caused one of the biggest and horrific mass relocations of human history when the Chickasaws, Creek, Choctaw, Cherokee, Muscogee, and Ponca tribes, located in the southeast,

were forcefully relocated to the west of the Mississippi River. However, the United States' territorial exigencies do not end here, rather in 1831, in a Supreme Court case, Indian territories were made a part of the United States, and tribes were declared as domestic dependent nations. In another case, the Supreme Court accepted the Federal government's jurisdiction over the Indian territories. A survey of these spatial conflict leads to question the very instance of Native American spatiality and the spatial position of the Native American woman within the spatio-cultural paradigm.

1.2 The Statement of Problem

Native American normative geographies of prehistoric, pre-contact and post-contact eras are ambivalent in nature. These normative landscapes are constructed upon the notion of Native American women's spatial subordination. In the prehistoric era, these normative geographies were modeled upon the Asiatic socio-spatial structures that restricted women to the spaces of home and domesticity. Native American woman's spatial marginalization became institutionalized in the pre-contact era. With the arrival of the Euro-Americans and their implementation of Eurocentric spatio-cultural norms, Native American women became spatially double marginalized. On the other hand, the Native American woman has been constantly engaged in contesting and challenging her spatial marginalization throughout history. In her struggle against her spatial marginalization, she engages in out-of-place actions and transgresses the normative geography of Native America. The present study problematizes the portrayal of Native American woman's engagement in the contestation of her spatial marginalization in the selected works. It examines how the selected women writers portray Native American woman's subversion of gender roles, destabilization of the normative geographies, engagement in redefining her spatial location within the economic spaces of Native America, disruption of the gendered division of labor, and existential experience of spatiality.

1.3 Objectives of the Study

The present study revolves around the following research objectives in Native American Women's writings:

i. To evaluate Native American woman's negotiation of her spatial identity within the normative geographies of Native America.
ii. To explore Native American woman's spatial experiences of in placeness and out-of-placeness within the Native American normative geographies.

iii. To assess Native American woman's engagement in out-of-place actions and transgression in challenging the patriarchal construction of Native American normative geographies.

iv. To explore the portrayal of Native American spatial hierarchies of power and dominance, produced through the politics of place and space, in Native American women's writings.

1.4 Research Questions

The research questions, which will address the issues at hand, are as under:

i. How do normative geographies of the Native America influence Native American woman's spatial identity?

ii. How have the ambivalent normative geographies affected Native American woman's spatial experience of in placeness and out-of-placeness?

iii. In what ways does Native American woman contest her spatial marginalization within the ambivalent normative geographies of Native America?

iv. How do Native American women writers portray socio-cultural relationships of spatial power and dominance in Native American women's writings?

The modern-day United States, the self-proclaimed champion of human rights, still violates the Native American right to their lands. In recent times, in several cases, the United States government denied the Native Americans' appeals for safeguarding their ancestral lands. For instance, in 1979, the Cherokee tribe brought a lawsuit against the Tennessee Valley Authority (TVA) for the construction of the Tellico Dam on the Mississippi River. The tribe saw the dam as a threat to their "sacred sites, medicine gathering sites, holy places, and innumerable ancestral grave site" (Brown 9). The US court dismissed the Cherokee complaint, "ignoring the irreplaceable injury to the Cherokee religious belief and practice" (Brown 27), and allowed TVA to continue the damming of the river. The Cherokees appealed to the Sixth Circuit, but the Sixth Circuit also refused to grant relief to the Cherokee tribe. Similarly, a United States Court of Appeals for the Tenth Circuit in Denver, Colorado, dismissed the Navajo Indians' lawsuit when Lake Powell's water seeped into the Rainbow Bridge monument. The Rainbow Bridge is the location where the Holy People are permanently fixed, and here lies the sandstone Rainbow Couple, the most revered of all Holy People, who "bless the Navajo lands" (Brown 43). The plaintiff, Friends of Earth, proposed the operation of the Glen Canyon Dam and Lake Powell at a lower level to "reduce the expansion" (Brown 42) of Lake Powell into the Rainbow Bridge Monument. For the Navajo Nation, the invasive waters of Lake

Powell were “threatening the integrity and existence of their living, spiritual sandstone guardians” (Brown 44). In this case, too, Judge Anderson of the Tenth Circuit denied the Navajo’s claim “first on grounds that they lacked a property interest in Rainbow Bridge National Monument, and then on the assertion that they lacked even sufficient religious interest” (Brown 49).

The North Dakota Access Pipeline (DAPL), sarcastically known as the Black Snake, is a crude oil transportation project that extends more than 1100 miles from North Dakota to Illinois. The underground pipeline runs through the Missouri river where it is located adjacent to the Standing Rock Sioux reservation. The DAPL crosses the lands occupied by the Sioux Nation before the arrival of the Europeans to America. In 1851, under the Fort Laramie Treaty, the United State government recognized the territorial sovereignty of the land. However, after the failure of the first Fort Laramie Treaty, the location was transformed into the Great Sioux reservation under the Sioux Treaty of 1868.

Dakota Access Pipeline, a multibillion project, was launched in mid-2014 by Energy Transfer Partners and became operational in mid-2017. DAPL became controversial when in early-2016 Standing Rock Sioux tribes launched a campaign against the project. The campaign further escalated into a legal battle when a motion was filed by the Sioux tribe to the District of Columbia District Court. The petition maintained that the DAPL project may be halted on the Native lands, and should be constructed on the original route, for the reasons that it is environmentally hazardous to the Sioux Nations water resources and will destroy the sacred burial grounds of the tribe. The appeal defended the archeological, spiritual, historical, and cultural significance of the site to the people of Native America. Along with the legal battle, an All Nations camp of Native Americans from across the United States was established at the site of the DAPL. The anti-DAPL protest was initiated by a female youth group of the Standing Rock Sioux tribe but was joined by eminent Native Americans later on. The chairman of the Standing Rock Sioux tribe, David Archambault II, enlightened the Human Rights Council at the United Nations on the violation of the sovereignty of the Native Americans. George Pletnikoff, Jr. at the Indigenous People's Power Project trains the Indigenous people at the Standing Rock. Other prominent Native American Tribal chiefs and leaders including Lakota leader Debra White Plume also joined the protest and contributed to the Native American cause. The protest often resulted in deadly clashes between the Native Americans and police which caused multiple casualties. Despite these troubles, the Native Americans' protests and legal battle against the construction of the DAPL continued assiduously and over time garnered the attention of the international communities.

The DAPL is not the first of its kind attack on the Native lands, rather the entire history of Native America is filled with such episodes of spatial conflict between the Native Americans and the US government. Native American Tribes consider the DAPL project as an exemplum of racio-spatial discrimination that would result in complex socio-cultural ambivalences. One of the demands of the Standing Rock protesters is to reconsider the original route of the DAPL. The original plan of DAPL proposed the construction of an underground pipeline ten miles north of Bismarck across the Missouri River (Philips 734). Bismarck is the capital city of North Dakota and is mostly populated by White Americans. Therefore, in order to save the White community from the hazards of a potential oil spill or any other catastrophe, the route was directed to pass through Lake Oahe. The revised plan was not acceptable to the Standing Rock Tribe, as it was considered at putting the lives of Natives in danger. The idea of saving the white community on one hand, and jeopardizing Native Americans' lives and lands with the constant threat of a catastrophe in itself is racist and spatially discriminative (Philips 735). The US government through DAPL tries to maintain the colonial legacy of protecting White communities, however, it lacks any consideration of the lives of the Native Americans.

Apart from environmental catastrophes that the project may ensue, the Standing Rock Tribe attributes cultural and historical significance to the location as well. The US government attempts to reconfigure the normative landscape[1] of Native America by devaluing and ripping off the meaning of space and place. The Standing Rock territory holds extraordinary cultural significance, historical value, and spiritual meaning for the Native American Tribe. The territory is an ancestral burial ground of the Standing Rock Tribe, and the Tribe deems its excavation for the DAPL as the desecration of the souls of ancestors and the spirit of the land. Through her spatial encroachments into the Native American lands, the US government tries to destabilize the value and meaning of the Standing Rock Tribe territory.

These territorial encroachments from the United States government were not accepted to the Native American people in general, and Native American women in particular. Hence a massive anti-DAPL movement was launched by the Native American women back in 2016. It is indeed not surprising that Native American women led the anti-DAPL movement. They not only led the protest but also led the spiritual gatherings, prayers circles, and oral history recitals at the protest camps. According to Liz Randol, the Native American women "maintained a climate of peace and nonviolence" (2017) at the Standing Rock protest. Speaking about the desecration of the land, and attempts to destroy Native American history, LaDonna Brave Bull Allard maintains that "they are taking our footprint off this earth. As we speak they are violating our ancestors" (Allard 2016). Allard is the first Native American who launched the protest

campaign by establishing the Sacred Stone Camp at the site of DAPL and initiated the legal battle against the construction of the DAPL in 2014. Allard is a direct descendent of the great Native American Chief Sitting Bull and has worked as a Historic Preservation officer for the Standing Rock Sioux tribe. For Allard, the movement is not only for the protection of the waters but that of self-empowerment. She is an enlightened Native American woman who believes that the power they had given to the entity, in this case, the United States government, needs to be taken back for the reason that the entity is "destroying" her world (Allard 2019).

Another leading figure of the DAPL protest, Native American activist and theorist Winona LaDuke, urges her fellow Native American women to challenge the problem. Contesting the spatial marginalization of the Native Americans in general, and Native American women in particular, she believes that the United States government's resolution to build the DAPL is "not the way to go" (LaDuke 2016). She proposes that there should be an end to fossil fuel infrastructure since her people lack adequate infrastructures for houses, energy, and highways. According to LaDuke, the DAPL only "help" the oil companies, not the Native Americans who are running the risk of their lives and the destruction of their sacred spaces (LaDuke 2016). Joye Braun of Cheyenne River Sioux and a member of Indigenous Environmental Network challenged the capitalist intrusions into the sacred lands. She reminds the United States government of its commitment that the then-president Barack Obama made to the indigenous people. She claims that the Standing Rock is an unseeded territory and it is incumbent upon the Native Americans to protect it against the Energy Transfer Partners. She claims that the territory is "un-seceded" and hence the United States government should honor indigenous people's right for protecting their lands against projects like DAPL that are hazardous to the Native people (Braun 2016).

Jennifer Weston from Standing Rock Sioux claims that during her lifetime she hasn’t experienced and seen such huge protests to defend the "local ecosystem" and establish "connection" with the places that our ancestors called "home" (Weston 2016). Jaslyn Charger, the young Standing Rock tribe girl who laid the foundation of the International Indigenous Youth Council, was the first Native American woman to launch a campaign against the DAPL project. Charger sees the project as the destruction of Mother Earth and she "can feel her pain" (2016). Furthermore, Native American women like Faith Spotted Eagle, Champa Seyboye, Osprey Orielle Lake, Kandi Mossett, Phyllis Young, Lauren Howland, and Shrise Wadsworth are the frontline protectors of Native American lands. These Native American women have crossed the spatial boundaries of the normative geographies set by the Native American patriarchy and the United States government. What is surprising is that these Native American

women activists not only talk or struggle for themselves, rather they speak for the Native American patriarchy as well.

Apart from the legal journey that the Native Americans have undertaken, the protest invites a deeper understanding of the Native American socio-cultural patterns in the contemporary age. The Standing Rock tribe protest against the North Dakota Access Pipeline (DAPL) is one of the major resistance movements of contemporary Native American history. Native American tribes from across the United States expressed their solidarity in the protest camp established at the site. What made this protest an important resistance movement in the history of Native America is the role that the Native American woman played in the resistance movement. On one hand, for Native American women, spatially marginalized, this resistance movement was an opportunity to redefine her spatial location within the Native American normative geography. On the other hand, her participation in the anti-DAPL protest exposed the deeply rooted spatio-gender inequalities prevalent in the Native American society as well. The events at the Standing Rock tribe protest offer opportunities to examine the Native American woman's spatio-historical subordination, not only to the Native American patriarchy but also under White America's spatial supremacy.

The notions of space and place have multifaceted implications which make it difficult to define these ideas in some clearly defined praxis. Henri Lefebvre maintains that space is an "empty abstraction" and to evoke the notion of space, one has "to indicate what occupies that space and how it does so" (12). Similarly, Tim Cresswell identifies space as an "abstract" term that can be defined in distinction to the notion of place (2004 9). In a similar vein, Edward C. Ralph asserts that space is "amorphous and intangible and not an entity that can be directly described and analysed" (8). Ralph too endorses the idea that the notion of space can only be understood with its relation to place. Nevertheless, these deliberations on the concept of space consider two parallel issues. Firstly, that the concept of space is abstract, it does not have any structural form. Secondly, it can be illustrated through the conceptualization of the notion of place. Place, on the other hand, as defined by Cresswell is "a meaningful location" (2004 7). The definition suggests that places are those spaces that contain some meaningfulness and symbolizes some inherent values. Similarly, the *Encyclopedia of Human Geography* defines place as "a particular segment of the earth's surface that is characterized by the unique sense of belonging and attachment that makes it different from other places around it" (Warf 357). These definitions imply that a part or piece of earth can become a place if it is associated with some value or meanings. Also, these definitions associate both, geographical and social, facet to the notion of place. In other words, the place is not only a physical entity, but it also

symbolizes a social construction. Therefore, Cresswell maintains that places are social entities that can be "made, maintained and contested" (1996 5). In addition, the present study employs the term 'spatial' in the context of both human and cultural geography and refers to the "geographic dimensions of human relations and practices" (Warf 453). In other words, the notion of spatial incorporates human activities and behaviors that are in one way or the other influenced or affected by its geographic location.

The present study takes the social and geographical aspects of space and place into consideration. From the social perspective, the present study explores the role of space and place in the construction of overarching social hierarchies of Native America. The study investigates Native American woman's social positionality within the Native American social order, probes the causes for her marginalized position, and examines her engagement in the contestation of her socio-spatial marginalization. The geographical aspect of the notions of space and place considers the physical facet of space and place and an individual's association with it. Within this paradigm, the present study recapitulates Native American woman's corporal, emotional, and existential attachment to different geographical spaces and places. This facade includes the notions of belongingness, sense of in-placeness, and experience of out-of-placeness within specific geographical locations.

The present study is a rereading of selected women's writings from a spatial perspective, therefore, the focus of the study lies in the understanding of the selected women writers' manipulation of the social and geographical aspects of space and place in the selected works. The purpose is achieved through identifying selected writer's portrayals of Native American normative geographies, and the changes that occur in the meanings and values of portrayed spaces as the Native American woman engages in out-of-place actions and transgression. Within this paradigm, arguments in the study deliberate on issues of identity, gender, and economy concerning Native American woman's spatiality. Since these issues concern the spatio-political orientation of Native American society, therefore, the overarching structure of the present study is established upon identifying the political implications of Native American woman's transgression.

Besides, spaces and places in the selected works do not appear as static or passive entities, rather they are fully functional and have a dynamic role in plot movement. This involves portrayal of the complex cultural processes that are founded upon spatiality. Thus by ascribing potentials of maneuvering the social and cultural positionality of Native American women, the selected writers engage in the politics of space and place. The notion of politics of place in the present study comes from the conjunction of two distinctive ideas. Firstly, it

encompasses the knowledge of space and place and writing about the geography of a particular space and place. Secondly, and more intriguing, it is structured upon the understanding of the implications that space and place has when it is created, contested or experienced by an individual or group. A spatial enquiry is primarily constituted upon understanding of the processes of creation, contestation, and meaning-making of place and space. In addition, the present study does not use the notion of politics of place in the sense of a political concept that pertains to the electoral processes. Although politicians use space and place for their political agendas by creating political territory, representing political places, creating landscapes for political maneuvering and developing a sense of belonging for electoral successes. Native American female writers' portrayal of the spatio-political orientation of the Native American woman's spatiality in itself is an act of political implications. These selected writers perceive Native American spaces and places not just geographical locations, rather they deliberate these as sites of contestation. Within these sites of struggles, Native American women are spatially marginalized by the Native American and Euro-American patriarchies. Hence, the consequent overarching portrayal of spatial experience of Native American woman is structured upon the politics of space and place. In addition, spatial experience and the notion of power have a dialectical relationship. These are intrinsically interconnected notions, and it is through this interconnection that the present study attempts to establish that in the Native American context, Native American patriarchy establishes its superiority through manipulating its control over the Native American space and place in the prehistoric and pre-contact normative geographic structures. In the post-contact era, the Euro-American socio-cultural authority enforces a Eurocentric model of spatial allocation, gender roles, and spatial division of labor thus influencing Native American woman's experience of spatiality. Therefore, this study foregrounds the notions of power and spatiality as its foundation.

Power has multifaceted dynamics that intervene in spatial experience and influences an individual's spatial positioning within a normative geographic structure. Spaces and places do not have inherent or obvious meanings; they become meaningful only when some meanings are attached to them. In other words, space and place are unable to exist on their own; therefore, they require some agency to associate some meaning to these social entities. The study of the notion of power with reference to spatial analysis of a literary text is imperative in the sense that it informs the reader about the agencies that hold power, about those who are subject to the experience of lack of power and about those who subvert these power structures. Since, in critical theory, the notion of power has multifaceted dynamics, the present study engages the notion of power within the ambit of socio-cultural spatiality. In other words, the current study

investigates the ways in which the Native American and Euro-American patriarchies exercise their social, cultural, economic, and political power over the Native American woman by defining her spatial location and prescribing gender roles within spatio-cultural setup. By doing so, Native American and Euro-American patriarchies indulge in socio-political and socio-cultural practices to limit Native American women to specific geographic locations. The *Encyclopedia of Human Geography* defines the notion of 'power', operating within the ambit of spatiality, as the "practices and processes through which institutions, groups, and individuals arrange the social world and attempt to change it to advance their interests" (Warf 380). These practices and processes target achieving, remodeling, or occupying certain geographical spaces. Such practices and processes aim to satiate the territorial, economic, and social ambitions of institutions, individuals, or groups. In so doing, these powerful entities designate actions and behaviors as appropriate or inappropriate within a particular geographical location or in a cultural setup. The study employs this understanding of the notion of power to explicate Native American and Euro-American patriarchal role in spatial subjugation of the Native American woman. In the present study, I discuss how these multifaceted ambitions of the Native American and Euro-American patriarchies result in the spatial suppression and marginalization of the Native American woman.

Furthermore, the notion of power plays a vital role in organizing normative geographies within any social setup. There exist power relations between those who prescribe spatial organization of individuals and groups and those who spatially respond to these directions within a socio-cultural setup. However, those agencies that dictate and those who receive such ordering must be geographically located within the ambit of the normative geographies. The present study maintains that in the Native American context, these power relations are multi-tiered. In the prehistoric and pre-contact era, the Native American patriarchy prescribed the spatial organization of the Native American normative geographies, whereas, in the post-contact era, the Euro-American socio-political setup influenced the normative geography of Native America. The subsequent power structure of the Native American society twice marginalized the Native American woman. The ambivalent power structures of the Native American society constitute normative geographies that are authoritarian and suppressive, thus inviting resistance and transgression from the marginalized Native American woman. Consequently, the Native American geographic center becomes susceptible to subversive practices of the Native American woman who destabilized these normative geographies.

Since Euro-American cultural invasion transformed the ideological foundations upon which the Native American society was established, it also changed its normative geographic

structure by making it more gender-specific, oppressive, and exploitative. The Native American woman, who occupied a comparatively substantial position in the prehistoric and pre-contact Native American normative geographies, was further pushed to the margins. Consequently, the new social order of the Native American society compelled the Native American woman to engage in material practices that redefined her spatial identity, contested her marginalized location and created her place within the overarching Native American spaces. The Native American woman challenges and subverts the hegemonic spatial boundaries set by both the Euro-American and Native American patriarchies. Consequently, the Native American woman employs material practices that disband those power relations that dictate her geographical location.

Furthermore, it is pertinent to mention here that the normative geographies of the prehistoric and pre-contact Native American society were not different from the post-contact normative geographies. In the prehistoric and pre-contact era, the Native American woman was subject to spatial marginalization in a normative geographic structure defined by the Native American patriarchy. In the post-contact era, through missionary work, education, different legislations of assimilation, and acculturation the Euro-Americans transformed the Native American normative geography into further discriminative position. The Native American normative geography drastically re-shaped under the influence of the Euro-American spatio-cultural invasion. In the post-contact era, the propagation of Christianity, establishment of boarding schools, imposition of Euro-American economic strategies, subsequently reshaped the normative geography of Native America. In addition, under the Euro-American land occupation and cultural invasion, the Native Americans' experience of space changed drastically. This spatio-cultural transformation, on the one hand, influenced the Native American man's positionality in the Native American normative geography by imposing a limitation on his spatial location and curtailing his freedom of the prehistoric and pre-contact era. In the pre-contact era, Native American man engaged in wars and hunting expeditions, that spread over big territories, exercised his dominion over vast geographical areas, whereas, at a social level he occupied the highest position in the socio-political order of the Native American society. The Native American man exerted his control over large-scale geography and thus experienced ownership of the geographic place and authority within the socio-cultural realm. On the other hand, the Native American woman was restricted to the space of home and fields in agrarian societies. This space was limited and under the control of the Native American man. On the other hand, in the post-contact era, the Euro-Americans, through education, religion, allotment acts, assimilation, and acculturation policies maneuvered their socio-cultural policy

and integrated a Eurocentric spatio-cultural model that further compromised Native American woman's positionality.

Consequently, the Native American socio-cultural patterns also changed which resulted in a redefinition of the normative geography of Native America. The Euro-Americans brought with them the spatial division of public and private spaces, spatio-gendered division of labor, and spatio-gender roles. The Native American woman, under the cultural influence of Euro-America, was twice removed from the public space of the Native American normative geography and was marginalized to the private spaces. Subsequently, new power structures developed that initiated hegemonic practices to exert control over space and place. This transformation crucially influenced the Native American woman's experience of space and place. Within this cultural context, the study investigates the interconnection of the notions of power and spatiality.

The idea of place and space has immersed humanity in its intricacies for long. Human beings respond to space and place in distinctive ways. This different and unique approach to space comes from our individualized experience of our location in a particular space and place. Places constitute our authentic and inauthentic experiences of existence. The notion of existence is incomplete without the idea of being 'somewhere'. When we talk about space and place, we are confronted with a dilemma as to how to define the term place and space. The questions related to the relationship and definition are always intriguing. For instance, Eric Prieto defines place as a "geographical site (of any size, scale, or type) that is meaningful to someone for whatever reasons" (14). In Prieto's definition of place, the issue of its meaningfulness overcomes its physical dimensions. In other words, Prieto is more concerned with the meaning that a place carries for an individual, rather than the material aspect of its location. Whereas, according to Cresswell, the notion of place comes with multiple interpretations in everyday life. He argues that place evokes a sense of "ownership" towards a certain location that an individual inhabits. Cresswell further states that this sense of ownership comes from a close "connection" of an individual with a particular location(s), which is developed over a period of time. Place, according to Cresswell, also identifies the type of an individualized self of an individual's "sense of position in a society" (2004 2). The *Encyclopedia of Human Geography* defines place as "a particular segment of the earth's surface that is characterized by the unique sense of belonging and attachment that makes it different from other places around it" (Place 356). The emphasis on "sense of belonging" in this definition refers to the subjective underpinnings of the notion of place. Furthermore, the subjectivity of the notion of place is developed when an individual gives meaning to a particular

space. Cresswell argues that this meaningfulness can be achieved through the process of "naming" (2004 9) a particular place. He further asserts that at the foundational level, place "is space invested with meaning in the context of power" (12). The notion of power mentioned in this statement elucidates that places do not have inherent meanings; rather it is the socially powerful class, which generates the meaning-making process. The present study maintains that in the Native American context, in the prehistoric, pre-contact era the authority rested with the Native American patriarchy, whereas, in the post-contact era Euro-American patriarchy held the power to name places and hence dictate their meanings. However, Creswell asserts that the meanings of a place may not be accepted by all members of a group or individual, rather they may attempt to give their meanings to a geographic location (2004, 8). In the present context, the meanings accorded to Native American space and places are not acceptable to the Native American woman because she is not considered for participation in the naming process, or in other words, the meaning-making process. The Native American woman is barred from the whole process of place allocation and naming through the socio-spatial ordering of the Native American normative geography on patriarchal structures. She is confined to places that are defined by the two patriarchies, therefore, these places do not hold any meanings which trigger and engenders a diluted sense of belonging to the Native American spaces in her. The present research endeavor explores how the female protagonists of selected Native American women's writings reject the Native American patriarchal definition and meanings of places and embark on the creation and naming process of places themselves. However, I feel it pertinent to mention here that this meaning-making process carried out by the female protagonists of the selected Native American women's writings is never complete, because "places are never complete – finished or bounded but are always becoming – in process" (Cresswell 1996 37). In other words, places are the consequential products of certain ongoing social processes and practices, therefore, they are never finished products.

On the other hand, "space" is a more abstract notion than the place, for the reason that spaces are areas and volumes that do not have any specific name, while on the other hand, places are "meaningful" locations (Cresswell 2004 7). To elucidate the meaningfulness of a location, Cresswell resort to John Agnew's description of the three fundamental aspects of a place. According to Agnew, a place derives its meaningfulness from its "location", "locale" and "sense of place" (qtd in Cresswell 2004 7). Elaborating these three aspects, Cresswell asserts that every place has "objective co-ordinates" which serve as indications of its location on the world map. A place has a physical setting that suggests the shape of the place, and it has a subjective and emotional relationship that is defined by the notion of the sense of place

(Cresswell 2004 7). While elucidating the notion of "locale", Cresswell establishes that place is a social construct, and serves as a material setting for social relations. However, this material setting is constituted when places are "experienced subjectively" (Warf 425). The element of subjectivity lends exclusivity to the notion of place in the sense that it evokes emotions and feelings towards certain places. Therefore, Cresswell maintains that places are objects of "subjective and emotional attachment" (2004 9) for people, and it is through the human agency that places are produced and consumed. The *Encyclopedia of Human Geography* explains the sense of place as "the subjective meanings that become attached to a location and the physical landscape that is characteristic of that location" (Warf 356). The definition implies that the foundation of a sense of place is achieved through the development of a personal and emotional relationship with the location where the individual is situated. Yi-Fu Tuan uses the term *Topophilia* to mention the "bond between people and place" (*Topophilia* 495). According to Tuan, a sense of place is the emotional affiliation of an individual with his/her point of geographical occurrence. In other words, to have a sense of place, it is imperative to experience that particular location emotionally. It is pertinent to note here that the definitions presented above are related to the real-world geographical spaces and places.

The present research employs real-world spatial theorizations to comprehend the experience of spatiality in the textual-worlds as portrayed by the selected women writers. In my estimation of the notion of space and place and Native American woman's spatial experiences, I take the real-world and textual-world spatiality in parallel. The argument in this dissertation furthers on the fundamental premise that the real and textual spaces and places are constructed and experienced similarly. In addition, for a holistic approach towards the notion of spatial experience, the study takes those women's writings into considerations that are structured upon real-life narratives. For instance, Diane Glancy's *the Reason for Crows* is a biographical narrative that depicts the spatio-spiritual journey of Kateri Tekakwitha, the Lily of Mohawks. Glancy visits the geographical places, and "gathered found objects of information from museums, from books, from travel to the land where the history took place" (Glancy 88). Louise Erdrich's *Tracks* is a fictional narrative but fundamentally structured upon the real Pillager clan of the Turtle Mountain Annisshnebeg who were the primary victims of the Dawes Act of 1887 and were "among the original group of Chippewas who come west to the reservation" (Beidler 190). The autobiographical narrative of Polingaysi Qoyawayma's *No Turning Back* delineates the real life struggle of Qoyawayma. She describes the events and places that constitute her experiences of in-placeness, out-of-placeness and her indulgence in transgression of the Hopi normative economic geographies.

Furthermore, the present work explores Native American woman's subjective and emotional attachment to the places portrayed in the selected writings. The present study maintains that the ambivalent normative geographic structure destabilizes Native American woman's emotional attachment to places and subsequently disrupts their sense of place. The protagonists in the selected works fail to establish any sense of place due to the lack of emotional attachment and sense of belongingness to the places where they are located. The selected female protagonists, representatives of Native American women, contest her spatio-cultural positioning where she does not experience any emotional belongingness and fails to develop a sense of place in that particular space. Native American woman challenge the whole process of creation of normative geographies because they are not structured upon a shared sense of place with the Native American man, for the reason that places have different meanings for the Native American man than that of the Native American woman based on their individualized experiences of places.

This study, therefore, contributes to the understanding of Native American spaces and places from a citizen of a developing country to develop parallels between ways in which the issue of space and place is faced by the third world woman; in general, and Pakistani woman in particular. This study offers a different lens to the analysis of the plight of the Native American woman's spatial experience because western academia has perpetrated its Eurocentric agenda in its analysis of the Native American situation. On the other hand, the Native American academia has also been charged with portraying the Euro-American socio-spatial influence as bleak and desperate. Therefore, my analysis is an attempt to develop an impartial picture of the socio-spatial context to explore the Native American woman's socio-spatial location. It also focuses on Native American spaces and places to identify how contemporary Native American female writers use literature as a strategic site to make the marginalized Native American landscape visible to the contemporary US. Above all my current study explores how the geographic sites are transformed into sites of ideological contestation. It is the reinterpretation of activities that constitutes the fundamental paradigm of the present study.

1.5 Theoretical Framework

The theoretical framework of the present study occurs at the cross-section of discourses pertaining to gender, geography, and literature. The foundation of the theoretical framework of the present study is established upon Creswell's theoretical formulations of normative geography, out-of-place actions, and transgression in Native American woman's contestation

of the Native American normative geographies. Nevertheless, the theoretical framework encompasses multiple theoretical formulations, which includes but is not limited to Linda McDowell's theorization of the gendering of geography to explore how geography and gender co-influence each other within the Native American context, Doreen Massey's notion of the place of woman in a social setup concerning Native American woman's positionality in the spatio-economic structures of the Native American society, Paul Rodaway's conceptualization of sensuous geography in making and mapping space, Pamela Moss and Isabel Dyck's theory of physical disability and spatial marginalization, and Edward C. Ralph's theorization of existential space and spatial experience.

Cresswell's notion of spatiality is constituted upon the notions of normative geography, out of place action, and transgression. These three fundamental aspects include both the geographical facet and the social façade of the notion of place. The notion of normative geography constitutes the foundations for the concepts of out of place action and transgression. Cresswell engages the notion of space and place to construct a socio-cultural paradigm, which he calls the "normative geography" (1996 9). He establishes the idea of normative geography upon the "sense of proper" (1996 3). The sense of proper emerges from certain expectations of behavior regarding a particular space and place. These expectations about behavior are determined at the intersection of geographical location and social position (Cresswell 1996 3). In other words, the notion of normative geography evokes people's social presupposition and geographical sense of appropriateness. Therefore, normative geography is a world that is governed by set rules and patterns that designate appropriate-ness and inappropriate-ness to a particular action. An action may be considered as appropriate in a particular place, however, at some other place, it may be considered as inappropriate since it does not correspond to the expected behaviors at a place. Cresswell maintains that the notion of appropriateness or inappropriateness of a particular behavior is dictated by those who command social superiority within a social group (1996 5). In doing so these socially superior classes develop a set of rules that defines or demarcate what is and is not a proper behavior within a geographical location. It is pertinent to note here that the designation of the proper behavior concerning a place is not established upon the naturalness of a place, rather it is constituted upon the vested interests of the authorities who define these rules for appropriate and inappropriate actions. Such labeling of actions as appropriate and inappropriate regarding a particular place indicates the existence of "normative geography" (Cresswell 1996 10). This socially accepted normative geography constitutes the fundamental paradigm for an individual's relatedness or rootedness to a place. Resistance and difference are created by destabilizing the center. The normative world often

forms the center and beyond that, everything is marginal, resistant, and different. However, any effort to destabilize this normative geographic world requires some space and place. This destabilization occurs through out-of-place actions and transgression, which takes place in some defined space and place and thus creates "otherness" (Cresswell 1996 9). Since normative geography entails the relationship between space and accepted behavior, the present study explores engages the notion of normative geography to comprehend the Native American spatio-cultural practices that contributed to the emergence of ambivalent normative geographies in the prehistoric, pre-contact and post-contact eras. Besides, the relationship between place and the Native American woman's behavior in these places needs analysis to understand her response to the Native and Euro-American patriarchies in accordance with appropriateness or inappropriateness to certain actions within that normative geographic structure.

Cresswell maintains that something is in place when it "belong(s)" to a particular geographical location (1996 7). This belongingness is either in form of an action or material body experience of a place and is structured upon the expectations associated with a particular place. Therefore, anything or anybody that confirms to the expected or normal is considered as in place. Cresswell further adds that the notion of in place may existentially occur before out of place, however, logically it is secondary (1996 22). Thus the overarching structure that appears maintains that an individual may initially act in place or may experience a preliminary in placeness before he/she indulges in an out of place action or experience out-of-placeness. Furthermore, the notion of out of place premise on the idea of not belongingness to a particular place (1996 7). Describing the notion of out of place, Cresswell maintains that an individual's understanding of being in place is "structured within an awareness of being out of place" (15). In other words, the out of place metaphor corresponds to behavior "that deviates from the established norms" (Cresswell 1996 8). Since places demand actions that are appropriate and conform to the expectation, therefore, an activity or an attitude that is nonconformist to the normative is considered as out of place. Furthermore, the out of place metaphor makes the commonsense relationship between places, people, and behavior obvious. While on the other hand, labeling of actions as inappropriate "in the context of a particular place" serves as a proof for the occurrence of normative geography (Cresswell 1996 10).

Since space and place are used to construct the normative landscape, they are also used to contest and challenge the normative. In other words, the notions are used to define the margins, enact resistance, and construct difference. Spatially these notions are established or accomplished through the act of transgression, which serves as a foreground to discursive

practices. An individual's actions are considered transgressive in nature when his/her acts are beyond that "which was previously considered natural and commonsense" (Cresswell 1996 10). Transgression foregrounds the ideological foundations of space and place, where the margin becomes respondent and reflexive to the "normality" of the center (1996 9). The normality is defined by those who occupy sociocultural powers, therefore, actions of people who reside in the margins are considered as transgression. A transgression is an act of abnormality, therefore, through these abnormal acts, one can see the flaws and shortcomings in the normal entity.

Transgression is any socio-cultural and material practice that is constituted upon subversive spatial movement within normative geography. It is set in opposition to those values that are "considered correct and appropriate" (Cresswell 1996 21). It is a reaction to the hegemonies produced through spatiality in the sense that transgression is an attempt of contestation of spatial hegemony of a spatiality superior entity. Furthermore, transgression is not merely an act of crossing some geographical or social borderline, rather it causes a transformation in the meaning of place. In other words, transgression alters the meanings of a place that is not favored or supported by those involved in the initial process of meaning-making (Cresswell 1996 59). In a short, continuous transgression changes the meaning of place that ultimately results in the reorientation of place, both socially and geographically. The new meanings are dictated by those who are involved in the process of transgression, and thus making the place in question as to their place (Cresswell 1996 60).

Describing the difference between transgression and resistance, Cresswell maintains that although transgression and resistance are not discrete sets of action, yet they are two different entities. The difference, however, of the two rests on the intentions of the actors and the results. Resistance, primarily, is constituted upon the notion of a being "not noticed", whereas transgression premise on "being noticed" of a subversive action (Cresswell 1996 21). Besides, transgression is a spatial event that is constituted upon the crossing of a physical or geographical line. However, Cresswell maintains that intentional transgression "is a form of resistance that creates a response from the establishment" (1996 21). This action is geographically instituted in drawing a line or defining the territory where contests occur. Transgressive acts are important for questioning the natural and assumed or taken for granted. It contests nature by disrupting the patterns of normality and offending the established norms of a normative world.

People and actions are connected through strong bonds with the place, when people act out-of-place this link is broken and they are considered to commit a transgression. In the present

study, transgression is taken as both a crossing of a geographical and social boundary. Native American woman's transgression is constituted upon her acts and behavior beyond or against conventional Native American socio-spatial patterns defined by Native and Euro-American patriarchies. Native American woman's behavior to the predefined and ambivalent normative geographies of Native America constitutes her out-of-placeness. The present study engages this paradigm of normative geography to explain how the Native American woman while living in the Native American normative geography, destabilizes the center and creates a place for herself. The present research employs this theoretical model to explore Native American woman's indulgence in out of place actions and transgression that create a political situation. In other words, when she acts out-of-place or transgresses it, she puts the legitimacy of the Native American normative geography into question, thus creating a political situation where the Native American woman challenges the supremacy of the natural-ness and commonsensical-ness of the Native American normative geography.

The definition of normative comes from those who hold power to define normative geographies and transgressors are those who reject normative geographies through subversive actions, and by creating moments of crisis. These points of crisis are Spatio-temporal events that question the previously unquestioned and those who are in power try to protect the spatial hierarchies against the transgressors. These spatio-temporal moments of spatial crisis constitute Native American woman's transgressive practices. Since Native American woman's transgression aims at creating a certain form of the geographical disorder, therefore, the reaction to such activities is also geographical. Transgression is also a means to resist established norms and beliefs and its role in resisting hegemony becomes inevitable. On the other hand, Native and Euro-American patriarchies attempt to maintain the normative geographic structures to keep Native American woman spatially marginalized. These patriarchies hold superior positions in the social hierarchy which enables them to retain the spatial hierarchies of the Native American normative geographies. Native American woman do not conform to the normative geographies defined by the Native and Euro-American patriarchies, hence, indulges in out-of-place acts and transgression. Besides, an inextricable relationship exists between the social and spatial, and the separation of the two results in socio-spatial ambiguities. Therefore, the 'out-of-place' metaphor "points to the fact that social power and social resistance are always already spatial" (Cresswell 1996 11). That is to suggest that to exhibit her socio-cultural resistance in form of transgressing against her marginalized spatial position, Native American woman selects the Native American spaces, and within those spaces,

she indulges in acts that are subversive in nature and are considered out-of-place and transgressive.

In my present study, I engage the concept of transgression to explore how Native American woman cross the geographic binaries of public and private spaces, gender roles, and experience space and place by acting out-of-place and engaging in transgression. Since my framing of the notion of spatial resistance is based upon Cresswell's notion of transgression, I use transgression as an act of crossing off a geographical and social boundary i.e. the Native American woman's departure from the private space into the public space. In this research, I delineate the socio-cultural context that gave rise to the development of geographical boundaries of private and public spaces, gender roles, and division of labor in Native American society. The study examines Euro-American religion, allotment acts, and education policies that motivated the Native American woman to contest her spatial marginalization and engage in the struggle to achieve geographical emancipation.

Since normative geography works on the notions of appropriateness and inappropriateness, therefore, it also encompasses the means to construct ideas about "who and what belongs where and when" (Cresswell 2004 13). The present study engages the notion of belonging in both, action and material (bodily or corporal) forms of belongingness to the geographical place. Cresswell maintains that anything or any action that is "seen as 'deviant' or outside of 'normal' society" is labeled as out-of-place (Cresswell 2004 13). This labeling takes place when individuals exhibit behavioral differences to those expected or prescribed behaviors within a particular geographical setting. Cresswell does not use the metaphor of out-of-place exclusively for describing actions, rather, he engages the idea of out of place for both actions and material body (2004 26). The present study employs the notion of out of place in these two distinctive, yet parallel facets. Firstly, an individual is considered to be engaged in out-of-place actions when his/her actions are considered improper within a spatial paradigm. Secondly, a material body is considered as out of place when an individual either fails to develop a sense of belonging or experience materially out of place due to some physical reasons within a particular geographical space. In this section, the study draws on the theoretical formulation of the notion of out-of-placeness concerning out of place actions. The notion of out of place action, in the present study, engages Linda McDowell's theorization of gender and geography and Doreen Massey's ideological formulations of the concept of gender roles and woman's place in the labor.

The spatial division of the social setup into public and private spaces is a pivotal theme in gender geography. The issue of gendered spaces establishes a profound association between

‘geography’ and ‘gender’, where both contribute to the construction of each other. The geography of gender studies the construction of spaces on the bases of gender and the significance of place in gendered experiences. The geography of gender takes issues related to embodiment, gender roles, gender relations, sexuality, and studies the correlation with the place, space, and spatial processes. In my current study, I take the issues of gender roles in Native American normative geographies. In my present study, I explore, firstly, how Native American woman’s role in the normative geography of the pre-contact era to understand how she was marginalized. Secondly, I explore the gender roles in the post-contact era to discuss the socio-cultural practices that resulted in the Native American woman’s spatial marginalization. In this connection, I engage Linda McDowell’s theoretical postulations of gender and geography. The specific aim of the feminist geography is to investigate, make visible, and challenge the relationships between gendered spatial division, and to uncover their mutual constitution. The purpose of feminist geography is to examine the extent to which women and men experience space and place differently. Feminist geographers also engage themselves in identifying how the experiential differences of space and place take part in the social construction of gender as well as that of place.

Linda McDowell asserts that gender relations are also of central concern for geographers because of how a spatial division - that between the public and the private, between inside and outside — plays such a central role in the social construction of gender divisions. The idea that women have a particular place in the social setup, is the basis not only of the social organization of a whole range of institutions from the family to the workplace, from the shopping mall to political institutions, but also is an essential feature of Western Enlightenment thought, the structure and division of knowledge and the subjects that might be studied within these divisions (12). Similarly, Doreen Massey’s assertion of space and place being “gendered” (179) demonstrates that geography is a significant element that influences the cultural formation of particular gender and gender relations. She further asserts that an individual’s gender identity is defined by his/her geographical location in a particular social setup. The division of social spaces in public and private space is an instance of the gendering of space, where a particular gender dominates public space and confines the other to private space (Massey 179). I study the socio-cultural context of the Native American gender roles from pre- and post-contact eras to understand how Native American gender roles changed under the Euro-American cultural influence, and how Native American woman is contesting this gendered spatial division.

Since gender and geography are intricately connected, they influence and intersect the construction of self and gender identity. Geography manipulates the formation of genders and relationships between genders. For instance, the division of social space into public and private spaces establishes the gender of an individual. Men are supposed to be actively engaged in public space, whereas women occupy private spaces. This identification of gender is based on the division of space. The interconnection of geography to gender is thus multidimensional. In this connection, Massey argues:

> From the symbolic meaning of spaces/places and the gendered messages, which they transmit, to the straightforward exclusion by violence, spaces and places are not only themselves gendered but, in their being so, they both reflect and affect, how gender is constructed and understood. (Massey 179)

Apart from the social subordination of women through the division of spaces, the division of space and place into public and private resulted in the division of gender roles, which targeted the economic subordination of women, by limiting women's participation in economic activities. Massey argues that women's access to economic activities was not the only threat to the destruction of the patriarchal domination, rather the "escape from the spatial confines of the home is in itself a threat" to patriarchy (179). This division also delineates how the identities of women and home are interconnected. However, the link between geography and gender is not one-sided, if geography has a vital role in the construction of genders, gender has also been involved in the "construction of geography" (Massey 180).

In an individual's experience of spatiality, whether in the form of geographic location or positionality in a social structure, bodily experience of space and place plays a vital role. The material body, according to Rodaway, is both a physical entity and cultural artifact (31). Therefore, in an individual's experience of spatiality, the body serves to give a measure of the physical geography, and at a socio-cultural level, it acts as a referent to a set of social values and standards (Rodaway 35). These multifaceted dimensions of the body make it an integral part of the understanding of the spatial experience of an individual. The present study approaches the notion of out-of-placeness from a material aspect as well. The following section elucidates the theoretical formulation to understand the notion of out of place body within the Native American normative geography. In this context, the present work attempts to comprehend Native American woman's material body positionality, the experience of out-of-placeness, and transgression. The study expands on Pamela Moss and Izabela Dyck's theorization of the notion of disabled body and spatial marginalization, Paul Rodaway's formulation of sensuous geography, and Edward C Ralph's notion of existential experience of

spatiality. In this second section of the theoretical framework, the present study draws on the notion of material experience of spatiality.

The spatial experience incorporates the geographical and social location of the body. However, dominant normative geographies are established upon the notion of abled-body, therefore, disabled bodies or bodies with some chronic illnesses are considered as abnormal. Such bodies become subject to the processes of spatial exclusion as they do not conform to the normative structure. Besides, social hierarchies are established upon the notion of abled-body, and individuals with physical disabilities are considered out of place. Pamela Moss & Izabela Dyck maintain that spatial exclusionary processes are multidimensional. In the first place, the dominant abled-body culture does not include disable or chronically ill individuals in the overarching spatial orientation of society. On the other hand, disabled and chronically ill individuals also engage in place-specific exclusionary practices (231). Such spatial experiences end at the spatial marginalization of individuals at both, public and private, spaces. Moss and Dyck further assert that meanings of space and place are produced and reproduced through material practices (232). Therefore, to overcome this spatial marginalization, individuals often engage in material practices through which they negotiate their spatial marginalization. In this process, disabled individuals engage in activities that redefine their relationship with space and place. Individuals, with disabled identities, structure and restructure their experience of physical and social spaces to accommodate their physiological diseases.

The present study employs Moss and Dyck's concepts of spatial marginalization of disabled and chronically ill body to comprehend Native American disabled woman's spatial experiences. The study, on one hand, explores her experience of spatial marginalization, whereas, on the other hand, it investigates her engagement in material practices to negotiate her disable spatial identity. With reference to her engagement in material practices, the present study employs Paul Rodaway's notion of sensuous geography. The present study explores how senses are used as a medium through which disabled Native American woman negotiates her spatiality. At its foundation, sensuous geography is the study of the "role of the senses" in spatial experience (Rodaway 3). Rodaway claims that human senses contribute distinctively to the geographical experience at individual and social levels (9). Rodaway constitutes the notion of sensuous geography on the idea that human sense is both, "the medium and a message" (25). As a medium, senses are used to collect information about a particular geographical space and place. On the other hand, sense as a message structures selective information that it gathers into a particular message (25). Rodaway considers the material body as a sense organ and site of all other sense organs and attributes it with a crucial part in constituting the sensuous experience

of space and place, which further enable us "to recognize our situation in a world and to have a sense of a world" (Rodaway 13). The present study takes into consideration the physical body's contribution to an individual's orientation in geographical space, an awareness of spatial connections and appreciation of spatial characteristics of a particular spatial experience (Rodaway 37). The study maintains that Native American woman with a disabled body employs the notion of sensuous geography as material practices to orient her spatial location, build emotional attachment and identity within the geographical spaces of Native America.

Edward C, Ralph maintains that places have three basic components i.e. the physical setting, the activities, and the meanings (Ralph 47). Where the physical setting refers to the geography of a particular place. The social aspect of the place is constituted upon the activities within a geographical environment. The meanings are attributed to the notion of an individual's experience of place and space. In other words, spaces and places are not only geographical entities or social constructs, rather individuals directly experience these without any intermediator source or medium. According to Edward C. Ralph "direct experiences and consciousness" of the geographical place emerges from a phenomenological basis of geography (8). In such an experience, the individual is confronted with the meaning of a particular place, since it forms the foundations of human existence. The meanings of a place may be rooted either in the physical setting or the objects located in it or the activities being performed at a certain place. Any alteration of the three aspects of place causes destabilization of the initial meanings and production of renewed meanings of a place. However, the meanings a place may adopt for an individual, these three elements constitute the foundation of his or her experience of place. In such scenarios, an individual may experience existential insideness or outsideness in a place. This is the overarching theoretical framework of exploring Native American woman's corporal experience of space and place that the present study aims to engage.

1.6 Methodological Framework

The process of writing a narrative is similar to that of developing a map. A writer and cartographer, both engage in similar processes in which they determine prominent and less significant elements to suit their objectives. In doing, so the writer and the cartographer determine the type or kind of map or story that will be produced. In due course, both go beyond the limits of conventional ingredients of a narrative. Therefore, in order to develop a literary world necessarily involves going beyond traditional elements of a story, and rearrangement those elements in a new order. This order is a writer's (un)conscious choice of making some

elements of the plot prominent as compared to others. Robert Tally maintains that a map offers a "fictional or figurative representation" of spaces (2). Ascribing these attributes to works of literature, he further asserts that literature also serves as a form of mapping where it describes different places, situates readers in various imaginary spaces, and offers referents which help the readers orient their positionality and understand the world. On the other hand, writers use literary works to map the spaces they might have encountered or imagined (Tally 2). However, there is a third dimension to the notion of space and its representation in literature i.e. the portrayal of the experience of place by the character. The notion of experience of place is established upon the idea of embodying space through emotions, thoughts, and tangible materials (Tuan 17). Since space and place are geographical and social entities, therefore, experience constituted upon space relates to both the physical space and social space. In addition, our spatial experiences constitute the meanings of places and expectations of behavior related to particular normative geography (Cresswell 1996 152).

Since this research premise on the notion that the Euro-American and Native American patriarchies marginalize the Native American woman in the normative geographic structures of Native America, therefore, I engage in a spatial analysis of the selected narratives to highlight Native American woman's ever-increasing spatial exploitation. The focus of the methodological mode is to understand how the Native American woman experiences real and textual world spaces and places. The textual worlds in the selected narratives are the semblance of the real world wherein the female protagonists engage in out-of-place actions and transgression. Hence, the textual world cannot be separated from the real world. Therefore, the methodological approach employed here negotiates between diverse notions from literature, geography, and gender.

The methodological framework informs the reader about the method of analysis through which the present study approaches the issue of the Native American woman's spatiality within the Native American normative geographies of prehistoric, pre- and post-contact eras. The study takes into consideration the textual world normative geographies of Native America and develops parallels with the real Native American normative geographic structure in order to identify the spatial marginalization of the Native American woman. The textual world represented in the selected text is founded upon the real world. As the theoretical framework juxtaposes theories of gender, geography, and literature to delineate the out of place actions, body, and transgression, a corresponding multidisciplinary methodological framework is constructed to explore Native American woman's experience of space and place within the normative geographies. The methodological framework is foregrounded upon the notion of

spatial experience and it explores the portrayal of Native American woman's spatial experience in selected works.

The theoretical structure of the study is constituted upon the notion of commonsense assumptions about a particular space, judgment of the normative behavior, and experience of place. The present study is an attempt to interpret the connections between these notions by engaging multiple interconnected methodological frameworks. The first step is to delineate a set of commonsensical assumptions about appropriate and inappropriate behaviors in a particular place. This leads the study to develop an historico-cultural review of the development of prehistoric, pre- and post-contact Native American normative geographies. The study establishes a historical account of the development of the normative geography in the prehistoric era and woman spatial location in it. Historical sources are consulted to delineate Native American woman's spatial subordination in the pre-contact era and identify causes of her double spatial marginalization in the post-contact era. In the later parts of the present study, the analysis is structured upon two fundamental premises, namely the out-of-placeness of actions and transgression on one hand, and the experience of spatiality on the other hand.

To comprehend out of place actions and transgression, the present study examines situations where actions appear to be inappropriate or may pose a threat to the normative geographic structures. In other words, the study offers an interpretation of out of place actions and transgressive acts that constitute Native American woman contestation of the normative geography. The present study employs Doreen Massey's notion of economic emancipation to understand Native American woman's engagement in subversive practices that destabilized the normative economic space. Arguments and evidence are presented to comprehend Native American woman's subversion of the gender roles and sexual division of labor in the wake of Euro-American cultural and assimilation policies. In addition, the present study scrutinizes Native American woman's departure from her Native lands in Glancy's *the Reason for Crows* and attempt to offer a spatial interpretation of the event. The study also interprets the actions of Erdrich's *Tracks* protagonist to make a point as to how Native American women contested the atrocities of the Dawes Act of 1887. On the other hand, to understand Native American woman's experience of spatiality the study employs Moss and Dyck's notion of disabled-body experience of space and marginalization. The study examines Diane Glancy's *the Reason for Crows* protagonist's experience of disabled spatial identity and spatial experience of corporal out-of-placeness. Engaging, Rodaway's notion of sensuous geography, the study attempts to understand Kateri's engagement of material practices to counter her material outsideness. Doreen Massey's notion of economic space is used to document the

socio-economic experience of spatiality within socio-economic normative geography in Polingaysi Qoyawayma's *No Turning Back.* The study includes Ralph's notion of experience of existential outsideness to understand Louise Erdrich's *Tracks* protagonist, Fleur Pillager, the experience of spatiality.

1.7 Significance of the Study

In this study, the research identifies the quintessential characteristics of the Native American normative geography as portrayed in the selected works. There are numerous researches on investigating the portrayal of the Native American land, nature, geography, socio-cultural, and geopolitical influences in Native American literature, however, the significance of this study lies in its focus on exploring the portrayal of the normative geography within textual spaces, the Native American woman's experience of spatiality, her out-of-place actions, and transgressive practices. Space has an agentive role in these narratives, therefore, this study maintains that space does not work as a background setting for action in these selected works. Space is a character with the power to initiate action. Since, the location and situation of identities within multifaceted prehistoric, pre-contact, and post-contact Native American normative geographic structures remains an undiscovered area with reference to Native American women's writings, therefore, my research through a spatial analysis explores the challenging role that space and place play in the narrative lives of different Native American female characters. The role of space and place in the creation and contestation of identity has been dealt with in detail to discover how the female protagonists of the selected women's writings subvert patriarchal politics of space and place.

1.8 Delimitation

The present study aims to explore Native American woman's experience of spatiality, out-of-place actions, and transgression within the normative geographies of Native America. The study offers a socio-spatial, socio-cultural and historical review of the spatial marginalization of the Native American woman. It focuses on understanding and the ways spatiality is used as a tool of gender discrimination in the Native American cultural context. The study considers Native American normative geographies to explicate Native Woman's experiences of in placeness, out of placeness, and transgression. The study maintains that the Native American normative geographies are multidimensional, hence Native American woman's experience of spatiality is also multifaceted. Therefore, the study investigates Native American woman's spatiality within the normative corporality, normative economic spaces and within the phenomenological experience of space and place.

My study explores the Native American woman's experience of the out-of-placeness within the normative geographies that are defined by the Native American and Euro-American patriarchy in the pre- and post-contact eras. My focus is on exploring the socio-cultural practices that the Euro-Americans employed to enforce the Eurocentric socio-spatial models and thus further destabilized the normative geographic structure of Native America. These practices include the propagation of Christianity, the implementation of the Europeanized schooling system, and different allotment, acculturation, and assimilation acts. The study analyses the following women's writings to understand how Native American women writers respond to the Native American woman's experience of these ambivalent normative geographies.

1. *Tracks* by Louise Erdrich
2. *Reason for Crows* by Diane Glancy
3. *No Turning Back* by Polingaysi Qoyawayma

Spatial analysis is not possible without engaging multiple texts that represent not only different spaces but are thematically founded upon those practices that the Euro-Americans employed to shape the normative geographies of the Native America of the post-contact era. *Tracks* is an imaginative story taking place in a reservation and narrated by two different narrators with references to real places and people. *Tracks* is written in the backdrop of the 1887 Dawes Act that devised the allotment policy and played an influential role in redefining gender boundaries on one hand, while on the other it caused tremendous disturbance to Native Americans' association with land and space. The act caused the degeneration of the Native Americans' existential experience of space. *Reason for Crows* by Diane Glancy is a biographical narrative of Kateri Tekakwitha's spiritual and spatial journey from her village Caughnawaga to Sault St. Louis in Quebec. The historical fiction is constructed upon the theme of Christianization of the Native America. However, it also reveals the Native American patriarchal spatio-cultural hegemony where the spatial supremacy lies with abled-body, and women and disabled-bodied individuals are considered as out of place. The narrative revolves around the protagonists' efforts of negotiating spatial identity within the overarching normative geography of the Mohawk tribe. *No Turning Back* is an autobiographical account of Polingaysi Qoyawayma encompassing her travels to and from her village to different states and cities of the United States. The autobiographical narrative explores the Euro-American schooling system that was employed as a tool to reshape Native American normative geographies. The work gives an overview of the gender-specific construction of normative geography and its

marginalization of Native American women. Qoyawayma contests these Native and Euro-American gender roles and division of labor to become a school teacher.

It is pertinent to mention here that the choice of these multiple works is conscious. These works portray real-world spaces within the fictional paradigm. These works portray the lived experiences of in-placeness, out-of-placeness, and transgression of the female protagonists. In placeness is the authentic experience of a place coupled with an individual's emotional attachment to a particular space. In out-of-placeness, the experience of a place comes without any emotional relationship with a particular space. Transgression is the event in which the female protagonists of the novel go beyond the normative geographic structure of the Native American society. Hence, these selected works are purposefully selected to develop the contours of the Native American female protagonists' spatial experiences within the normative and beyond the normative geographies of Native America.

1.9 Organization of Study

To conduct this study, the whole research work is divided into six chapters.

1.9.1 Chapter I

The first chapter is the introductory chapter, which sets the background for the research by focusing on a recent example of a spatial confrontation between the Native American and the US government. The Standing Rock Sioux tribe resistance against the construction of the Dakota Access Pipeline (DAPL) on the Native lands highlights the continuation of Native Americans' spatial marginalization within the US socio-cultural practices. The chapter problematizes the portrayal of Native American woman's spatial marginalization in the works of selected female writers. The research objectives focus on exploring Native American woman's spatial experience and attempt to answer questions related to the construction of normative geographies of Native Americans in the wake of pre- and post-contact cultural invasion of the Euro-Americans. The chapter elaborates on the theoretical framework that is constructed through a composition of literary, geographic, gender, and spatial theories.

1.9.2 Chapter II

The second chapter is about the review of related literature. This section is divided into two sections. The first section offers a literature review concerning the field of spatiality and its connections with literature. The focus of the section lies in identifying theoretical formulations related to the fields of gender, geography, and literature. Works of theorists are closely read to understand their incorporation of the spatial within literary and literary within spatial. In addition, the discussion in this section includes a survey of contemporary literature

related to spatial analysis of different literary works. The second section pertains to the review of literature related to Native American works. The section includes the study of the portrayal of issues of land, space, place, Euro-American invasion, and Native American socio-cultural aspect. It also includes the evaluation of scholarly critique done on the selected literary works of Native American female writers. Focusing on the representation of Native American geography, the section identifies missing links of Native American woman's experience of space and place.

1..9.3 Chapter III

Chapter three discusses the methodological framework in detail. This chapter gives a detailed account of the research methodology to explore Native American woman's experience of space, spatial marginalization, and her attempt to subvert it through engagement in out of place actions and transgression. The research methodology encompasses the multifaceted notion of spatial analysis which includes analysis of out-of-placeness both, the corporal out-of-placeness and engagement in out of place actions, transgression, and experience of space. A methodological framework has been constructed that incorporates theoretical formulations of Tim Cresswell, Doreen Massey, Linda McDowell, Paul Rodaway, Edward, C. Ralph, Pamela Moss and Isabela Dyck.

1.9.4 Chapter IV

Chapter four explores Native American normative geographies of the prehistoric, pre- and post-contact eras. The chapter offers an historico-cultural and socio-spatial review of the development of the ambivalent normative geographies in the prehistoric, pre- and post-contact eras. The pivotal premise of the chapter is that Native American normative geographies have been gender-biased since the beginning of the Native American social organization of the prehistoric time. The chapter analyses historical studies to substantiate the argument that Native American women were subjected to pre-defined spatial locations of home with limited or no access to the outside world. The second section of the chapter deals with the historico-cultural study of the Native American normative geographies of the pre-contact era. In this section, the study offers an in-depth analysis of the gradual institutionalization of Native American woman's spatial marginalization in the pre-contact era. The third section of the chapter offers a comprehensive review of the socio-political, socio-cultural, socio-economic, and socio-spatial orientation of the Native American normative geography of the post-contact era. The central argument of this section revolves around the double spatial marginalization of the Native American woman in the wake of the Euro-American socio-cultural invasion. The study maintains that the Euro-Americans imposed Eurocentric socio-cultural models to reconfigure

Native American normative geography, which subsequently resulted in the double spatial marginalization of the Native American woman. The section offers a detailed analysis of Euro-American religious, educational, and legislative maneuvers that contributed to further destabilization of the normative geography of the Native American society and reification of the spatial marginalization of the Native American woman.

1.9.5 Chapter V

Chapter five offers a detailed analysis of the Native American woman's experience of out-of-placeness due to her disabled body. The fundamental premise of the chapter deals with the analysis of the organization of Native American normative geography on the able-body paradigm. The chapter offers an analysis of Diane Glancy's *the Reason for Crows* to comprehend the protagonist, Kateri's, corporal/material body experience of out-of-placeness due to her disability. The study in this chapter resorts to Glancy's contestation of the notion of the spatial superiority of abled-body within the normative geography of Native America. The study offers an exhaustive review of Glancy's strategy of developing sensuous geographic paradigms to give her protagonists an idea of reestablishing her spatial location within the Native American normative geography. The chapter employs Pamela Moss and Isabel Dyck's notion of spatial marginalization of disabling body to understand Kateri's initial experience of out-of-placeness, and Paul Rodaway's theorization of sensuous geography to understand the protagonist's engagement in out-of-place actions and eventual transgression of the normative geography of Native America. The study in this chapter maintains that Glancy evokes the haptic and auditory geographies to enable her protagonist to contest her out-of-placeness and create her own space.

1.9.6 Chapter VI

This chapter is dedicated to the spatial analysis of gender roles and the division of labor within the Native American normative economic spaces. The study in this chapter is founded on Doreen Massey's theorization of the notion of economic space and explores Polingaysi Qoyawayma's *No Turning Back* to understand the gendered construction of Native American economic space, Native American woman's spatial marginalization and experience of out-of-placeness within these spaces. The focus of the chapter revolves around the protagonist's experience of out-of-placeness within the economic spaces of Hopi tribes. The discussion in the chapter centers on Qoyawayma's engagement in out-of-place actions and eventual transgression of the Native American normative economic spaces. The study maintains that the protagonist of *No Turning Back* challenges her economic out-of-placeness within the Hopi normative economic spaces by not accepting traditional gender roles and division of labor. The

discussion delineates the protagonist's engagement in joining the Bahana school, Sherman Institute, and finally taking a job as a government teacher, as episodes that constitute her out-of-place actions and eventual transgression of the Native American normative spaces.

1.9.7 Chapter VII

Chapter seven of the present study is an extension of the discussion on the issue of out-of-placeness within the Native American normative geography. However, the discussion in this chapter centers on the experience of existential outsideness caused by the Euro-American legislative act. The study in this chapter offers an exhaustive analysis of the role of the Dawes Act of 1887 in triggering the experience of existential outsideness among the Native Americans. The section reinterprets Louise Erdrich's *Tracks* from a phenomenological perspective on the notion of spatiality. The chapter addresses a fundamental premise that Euro-American policies of acculturation and assimilation thwarted existential experiences of Native American woman. Within this paradigm, arguments are presented from the novel to maintain Native American woman's experience of out-of-placeness. The chapter offers a spatial rereading of the protagonist, Fleur Pillager's life to explicate how she confronts the issues related to the confiscation of her ancestral lands trigger an experience of existential outsideness to her land, her subsequent visit to Argus, a white town, and her job at the Kozka's Meat corresponds with the notion of existential outsideness. The study offers a reinterpretation of the protagonist's location in different places within the framework of existential experience of space and place.

1.9.8 Chapter VIII

The conclusion delineates selected women writers' portrayal of Native American woman's spatial marginalization in the normative geographies of Native America. The portrayal illustrates Native American woman's contestation of her spatially marginalized position throughout Native American history, on one hand, whereas, on the other hand, it also demonstrates the selected writers' transgression from the normative textual practices. The spatial analysis of the selected women's writings reveals the selected writer's understanding of the deep-rooted spatial anxiety of Native American women. The study reached the conclusion that to fulfill the dream of emancipation, Native American woman has to struggle against her spatial marginalization and reconfigure the normative geography of Native America in contemporary times.

NOTES

1. See Tim Cresswell, chapter 1 for a detailed insight of the notion of normative geography.

2. See Time Cresswell, chapter 2, for an insightful analysis of the relationship between in place, out-of-place and transgressive actions.

CHAPTER II

LITERATURE REVIEW

The literature review discusses the notion of spatiality and its association with literature. In this chapter the study attempts to identify the interconnections between diverse fields like gender, geography, and literature. Works of theorists, related to these areas, are closely read to know their incorporation of the spatial within literary and literary within the spatial. Additionally, the discussion includes a survey of up to date literature associated with socio-spatial analysis of various Native American literary works. The chapter offers a critical review of the literature associated with Native American works in general, and selected female fiction writers work in particular. This include discussions pertaining to the portrayal of problems faced by the Native Americans related to land, space, place, Euro-American invasion, and other socio-cultural aspects. Focusing on the representation of Native American normative geography, the section identifies missing links of Native American woman's experience of space and place.

The theme of space and place constitutes the essential thematic paradigm of Native American literature. An immense body of literary research on Native American fiction deals with the issues of space and place and discusses the multifaceted ways in which Native American writers and characters respond to the notion of space and place. Literary researchers have invested their energies in deciphering the portrayal of the Native American landscape and Native Americans' relationship with the land as represented and reconstructed in the Native American fiction. For instance, Padraig Kirwan in his essay *The Emergent Land: Nature and Ecology in Native American Expressive Forms* discusses the portrayal of the indigenous landscape, natural environment, and the co-dependency between the Native Americans and ecology in the works of different Native American writers. *In Place, Vision, and Identity in Native American Literatures,* Robert M. Nelson discusses the extraordinary respect that the Native American writers give to place and landscape in their writings. Lee Schweninger in Listening to the Land talks about the Native American writers' sensitivity and the articulation of their intricate relationship with the earth. Helen May Dennis in her work offers a critique of the representation of cultural spaces, identity crisis caused by displacement and homelessness

in the works of Paula Gunn Allen, Marmon Silko, Linda Hogan. Elizabeth Leigh Wilkinson, in her dissertation, discusses selected Native American women's use of rhetoric as a means to protest land theft and reclaim for territories forcibly occupied by the United States government.

In addition, what the existing corpus of works on Native American literature indicates is that work on the spatial experiences of Native American women within the ambit of normative geographies of the pre- and post-contact era is also scarce. Indeed, there are critical studies that focus on the Native American landscape and geography, however, they tend to take the issues of space and place as a mere background setting to the Native American narratives. For instance, Jonathan Wilson in his essay Old Wives, the Same Man, and a Baby: Location and Family as the Foundation of Home in Tales of Burning Love and Bingo Palace reviews Erdrich's representation of the issues of belonging and redefinition of home. Whereas in The Function of the Landscape of Ceremony, Robert M. Nelson discusses landscape as a character in the story, Katherine Rainwater in Louise Erdrich's Storied Universe talks about the relationship between Native Americans' ties with their geographical location. Similarly, Stephanie J. Fitzgerald in Native Women and Land: Narratives of Dispossession and Resurgence reviews the Native American women writers' treatment of issues related to dispossession and removal from their ancestral lands. The instances stated above show that much of the existing literary research deals with the land in its most obvious form i.e. the setting for a particular scene or action of the story to take place. My study investigates the role of space in shaping Native American woman's spatial experience at her site of location within the Native American normative geographies. What these instances show is that less work has been done on the study of the Native American woman's marginalized location and gender roles within the Native American normative geographies. This study, therefore, investigates the Native American woman's attitude towards the normative geographies and her experience of space and place.

Reminiscing the glorious Native American past, Lee Maracle claims that the Native American cultures promote communal self-reliance, individualized self-disciplining, nurtured love among the community, and shared the bounties bestowed by nature before the arrival of the Euro-Americans. She claims that the pre-contact socio-cultural system was guided by the essence of humanity and spirituality. The Native American women in these societies had extraordinary roles and their dominions extended from the economy of the nations to the pedagogy of the children and to the governance of the relationship between nations (Maracle 33). Maracle holds the westerners responsible for the disintegration of socio-cultural authority of the Native American woman and putting her at the lower strata of social hierarchies.

According to Maracle, the Westerners' hierarchy accord the superior position to the White man, followed by the White woman, at the further inferior level is occupied by the Native man, and the Native woman is placed at the subordinated and marginalized position within this social pyramid (34).

Laura Frances Klein and Lillian Alice Ackerman claim that colonial literature presents Native American woman either as a savage squaw or in a much romanticized image of an Indian princess (5). The squaw is represented as a woman who has no contribution to the social progression, is subordinated to the authority of man, and is powerless to take decisions of life like marriage, and family. On the other hand, the princess image is developed upon the Eurocentric ideal of ladyship, love and romance. The stereotypical image that results from the two differing views about Native American woman is that of either a disgraced drudge who is subservient or is trapped in the degenerating traditions of their cultures or as picturesque lady who "took on the virtues of upper-middle class European society and left Native American traditions behind them" (6). This representation emerges from the Europeans' reading of Native American woman through the lenses of European ideals of womanhood. However, this portrayal of Native American woman as princess is also marred with Eurocentric prejudice. For instance, the princess in popular colonial literature is portrayed as a submissive woman to the authority of man, a dependent creature that requires support of man and above all she is portrayed as "maternal protector and helpmate" to the European expansionists. Klein and Ackerman, however, are pleased to note that there are ethnographers who have bridged the gap between the reality and fantasy and have portrayed relatively "positive" image of the Native American woman, and have documented the true status of women and gender roles in their ethnographic writings (6). Klein and Ackerman claim that although Native American men and women had diverse roles throughout history, but these roles were not constituted upon any social hierarchy. They considered it in a "balance(d)" form which then promoted "well-being of society" (14).

Maracle's eulogizing of Native American history and women's situation in pre-contact era, and Klein and Ackerman's disdain for the portrayal of Native American woman's image are few examples the way Native American scholarship assesses the Native American woman's issue in the pre- and post-contact eras. Indeed, Native American scholars are justified to point out the atrocities of the white Americans against the socio-cultural reconfiguration in the post-contact scenario. However, in Klein and Ackerman's collections of essays related to gender roles in different Native American societies, multiple writers have highlighted the broad differences between male and female gender roles and existence of a gendered labor division.

For instance, Lee Guempl in her description of the Inuit society claims that although at a socio-cultural level men and women of Inuit society have "relatively equal status, power and prestige", however, the social roles are assigned through "the division of labor" (27). Similarly, Henry S. Sharp claims that the Chipewyan society is a male dominated society with frequent abuse of females (49). Joy Bilharz in her portrayal of Iroquois society points towards a gendered socio-cultural imbalance between men and women's role. According to Bilharz, the Iroquois men occupied the "forest" which is the domain of warriors, hunters and diplomats, on the other hand, women were restricted to "clearing" which is the sphere of women, farmers, and clan matrons (103). Alice B. Kehoe in her description of the Blackfoot societies of the Plain argues that these societies espoused a socio-cultural setup that supports "personal autonomy" (122). However, the location of this personal autonomy existed in specific domains for men and women, and Blackfoot women were expected to exercise their autonomy through their "innate powers of homemaking and child care" (122). Likewise, the gender roles in Pomo society as described by Victorian D. Patterson attest that the Pomo people cherished "complementary" relations between sexes (126). The complementary relationship, although promised "necessary and equally valued roles", nonetheless did not guarantee against the division of spheres for men and women. Pomo societies will all harmonize relationships between sexes, and have specified activities for men and women within a specific realm (Patterson 129). This division has barred Pomo women from achieving "personal prestige" as men gathered within the Pomo tribes (Patterson 141). In addition, Martha C. Knack's account of the Great Basin culture reveals that women in these tribes were also subject to subordinated tasks. These cultures propagated "gender-segregated work groups" with distinct territories for men and women (Knack 149). Mary Shepardson's study of Navajo socio-cultural patterning reveals that Navajo culture offers certain rights to women, but the society primarily functions on sexual division of labor (165). Therefore, when a man engages in woman's work, he is labeled as "transvestite, or *nádlee*" which means the man has lost his superior position (Shepardson 166). The works, although, elaborately define the roles and positions of Native American woman, but within that paradigm, they also point towards the existence of exclusive spaces for men and women. The instances presented above attest to the fact that the Native American ethnographers assert a clear division between the masculine and feminine spaces in Native American society. Klein and Ackerman point out the biased portrayal of Native American woman in the colonial literature, however, an in depth analysis of Native American ethnographers works reveals that Native American woman were subjected to a lower socio-cultural position by the Native American patriarchy. This marginalized socio-cultural position,

subsequently, influenced her spatial position within the Native American normative geographic structures. Similarly, delineating the Cherokees metaphors for masculinity or femininity, Theda Perdue asserts that throughout history Native American women have been portrayed as sifters whereas men have been compared to a bow. This metaphoric division is not only a literal dimension of the socio-cultural patterning of Native America, but it is deeply rooted in the socio-economic paradigms as well. The announcement of either bow or sifter at a child's birth initiates the division of space and place for Native American man and woman within a Native American socio-cultural context. This initial spatial division is further augmented by raising male and female children in different ways and educating them in gender specific skills and labors.

Space and place studies have been approached from multiple points of view. In doing so, the conventional critical modes of interpretations have been often discarded. The phenomenological approach takes up the "subjective experience" (15) of a place as its central theme. The origin of the phenomenological approach is established upon the revolutionary works of Bachelard and Poulet who have devised their phenomenological understanding of the politics of place and space from impressionistic endeavors. Consequently, the "modified phenomenological approach" (Prieto 15) becomes convenient in assessing our scientific understanding of the world and mind. Phenomenological analysis of place emphasizes the "embodied, environmentally constrained nature of human consciousness" (Prieto 15) which deconstructs the mind-body dualism. Because the phenomenological method is limited to the subjective experience of space and place, it lacks the ability to evaluate the socio-political dimensions of place and space.

On the other hand, the post-structuralist thinkers of space and place are more interested in the "semiotics of spatial representations, the spatial distribution of power, (…) and the social production of space" (Prieto 17). The post-structuralist thinkers consider the "impersonal networks of power and discourse" (Prieto 17) to prioritize space over the place and the subjective experience. The post-structuralist approach to the study of space and place is deep-rooted in Marxist's "theory of mediation", which asks the "truth value" of our subjectivity with respect to the "materiality" of our subjective representation of the world (17). In addition, the postcolonial approach to the study of place and space addresses issues like "territorial identity, intercultural contact, dispossession, and displacement, exile and migration" (18). The works of postcolonial thinkers, focusing on spatial politics, have significantly contributed to the understanding of imperialist territorial endeavors. On the other hand, feminist studies and geography are also interconnected, particularly in studying concepts related to home and the

division of spheres. Besides, the feminist and postcolonial concepts work in juxtaposition to address the geographical conundrums in literary pieces.1 From the perspective of environmental studies, geo-critical finds affiliation with ecocriticism and geo-poetics. From a spatial perspective, environmentalism emphasizes the radical relativization of "human subjectivity" by taking a holistic view (Prieto 18). The subjective approach of environmentalism distinguishes it from the "post-structuralist and Marxist critique of individualism and humanism" (Prieto 18).

Moreover, the study of the physical features of space is also an integral part of the discourses of space and place. Discussing the "physicality of place" in literary works, Moslund argues, that in our shifting of focus away from landscapes to "langscapes, we also move from the detached contemplation of place as scenery and enter into the complex cultural and sensuous experiences of place as a lived-in world" (31). He calls this kind of approach to the study of literature, as Topopoetic, where the place is not studied as mere representation, but it is seen as having "direct presencing" in a literary text. Hence, in such readings of the text, the place is not a passive or silent character, rather it is active and capable of generating "sensory experiences" (Moslund 31). In other words, this distancing involves a mode of reading where the physical dimension of the text is presented to arouse some sensory experience to extend the appreciation of the thematic brilliance of the text. Moslund further asserts that topopoetics reading of a text is:

sensitive to how the language and the culture of the work (…) dwell in the physicality of the world, or, more precisely, how the physicality of place may give shape to or affect the language of the work and its cultural worldviews, as well as the processes of the cultural transformation it may engage or involve. (34)

Moslund argues that for a topopoetic mode of reading takes a "panperceptual" approach to the study of the text, wherein reading the geography of the work, our senses coordinate with each other to create a "synthetic experience or event of place" (35). Furthermore, topopoetic reading also evaluates the extent to which the geographical setting of a text influences the vocabulary of text, which may result in the production of new words, or the inclusion of untranslatable words of the aboriginal communities may take place, and thus produce local varieties of a language (Moslund 35). However, the topopoetical reading of a literary work becomes difficult when dealing with spaces that are intimate and located within a singular geographical structure. For instance, the relationship between house and memory becomes extremely difficult to discern since it occurs at the cross-section of memory, history, economics, and politics. Tracing the historical developments in housing, Moran asserts that the

expansion of an unregulated private housing market during Thatcher's era aggravated the problem of the separation of durable and temporary houses. Thatcher's government, in order to deregulate the financial system, opened the gates for prosperity and success in the housing market. Furthermore, with the 1980 Housing Act, millions of people got the opportunity to buy their houses at popular places, for which the government gave them heavy discounts as well. This whole process was initiated with the expectations that these new homeowners would play a crucial part in elections and will vote Tory (Moran 608).

On the other hand, Moran argues that houses represent "continuity and permanence" (608), which makes them outlive the inhabitants. As social artifacts, houses communicate multifaceted memories and nostalgic episodes, depending upon the "cultural and economic capital" (Moran 608) they accumulate during their life. Developing his point on the axis of western culture, Moran suggests that our association with houses is not established on the grounds of an "idealised past", rather on the trivialities of day-to-day life. He acknowledges the capacities of a house to arouse a sense of preservation of the past within the firm borders of their concrete walls. However, he argues that the house is not permanent due to its site and structure; rather it is a constantly evolving "entity of layered residues and accretions, responsive to the subtle modifications of habitual experience" (Moran 612). He further argues that the cultural semiotics of the house comes from the presence of invisible memory lanes. In this bonding with the house, we often overlook the fact that our "organic and indissoluble" affiliation with the house is a result of certain circumstances and implies explicit "meanings about wealth, class and cultural distinction" (Moran 612). Moran connects the notion of cultural Othering with that of an individual's conscious or unconscious indulgence in the 'zoning' process of place. In urban societies, the zoning of inhabited areas expresses the intrinsic "competitiveness and inequalities of the housing market mean that our feelings of homeliness are achieved at the expense of the most deprived and excluded sections of society" (612). Jackson argues that the notion of imperceptible margins and spatial isolation based multidimensional identities categories provides opportunities for "contestation" and "renegotiation" of spatial semiotics for the construction of spaces in feminist and postcolonial works (57). This process of "zoning" instills a sense of exclusion among spatially marginalized groups. According to Trudeau and MacMorran, marginalized groups experience exclusion through multiple ways, which stimulates them to revolt against the marginalization and "contest exclusion", this contestation often results in the creation of "new spaces of exclusion" (445-446).

In his seminal work, Spatiality, Robert Tally[1] describes multiple approaches to decipher literary maps. According to Tally, the mapping of text is "more like extracting bits of information, transferring such bits onto a spatial diagram, and then interpreting the resulting diagram" (108). Therefore, any effort to identify any map in a literary work has to be done systematically through any of the approaches that he mentions. In addition, reading a literary text for identifying specific geographical maps requires systematic reading that targets those elements that help visualize literary maps more explicitly. Furthermore, such a reading "does not involve interpreting the literary text as a freestanding formal entity in itself" (Tally 108), rather the map is constituted through the juxtaposition of the different constitutive elements of a narrative. It must also be noted that a literary map does not in itself "explains the phenomenon, rather, it helps to identify a phenomenon that then needs to be explained" (Tally 109). For instance, Franco Moretti's portrayal of the early nineteenth-century village, through mapping of village stories, is an excellent example to show the ways in which mapping of a literary text is carried out by a writer. Moretti illustrates the mapping of text through his analysis of the early nineteenth-century' village stories' of Britain. In his analysis of Mary Mitford's Our Village (1824), Moretti discards the geospaces of the stories, and develops his map where he marks significant events and characters from different stories. The village serves as a centrifugal point, and all other elements and characters seem to revolve around it. Moretti identifies a unique pattern in these various stories while he performs a country walk. The narrator leaves the village to reach his destination and then returns home.[2] The narrator undertakes these walks in a different direction, which subsequently reveals concentric design.

Geography and gender are intricately connected in multifaceted manners. This interconnectivity is not one-dimensional, rather in synchronic amalgamation, the two distinct phenomena complement each other. According to Doreen Massey, the influence of the two phenomena is "mutual", where both take an active part in the "construction of the other" (177). This mutual influence has always intrigued feminists and geographers, therefore, several studies explore the intricate and sometimes obscure relationship of gender and geography. Feminist scholarship is bent upon investigating the influence of space and place on the feminist cause and the ways in which geography influences the politics of public and private spaces, while on the other hand, geographers investigate the dynamism of space and place and the influence of geography in shaping different ideals. In this connection, it is pertinent to bring into light the questions that Linda McDowell raises about the relationship between the two. McDowell begins her inquiry into the association of gender and geography by questioning the links between the two phenomena. McDowell's study explores the social construction of gender

and the ways in which it influences femininity and masculinity in different spatiotemporal junctions and how feminist and geographer address issues of gender and space (1). In the backdrop of her investigation of the links between place and gender, McDowell explores the "renegotiations of gender divisions" within the complex of gender and geography (2). However, to comprehend such a renegotiation, McDowell at the very outset elucidates the notion of space, place, and the locale with reference to gender. According to McDowell, the globalization of the world has influenced our perception of the local area drastically. The recent global interconnectivity and associations have caused a decrease in our connectedness to the local. McDowell identifies the local as:

> [T]he amount of time people spend in a restricted geographical area, in the number of friends and family in the environs, and in the control that might be exercised at the local level, whether over political decisions and actions or the economic consequences of the actions of capital. (2)

The 'local' is an amalgamation of spatiotemporal patterns that bear the essence of an individual's attachment to the place; however, in the wake of globalization, our relationship with the local is on "decline" (McDowell 2). Subsequently, the decline in an individual's association to the local impact his or her sense of place where it becomes difficult for the individual to feel some sort of rootedness in the place or consider some responsibility towards the place he or she inhabits. However, with the influx of globalization, the very notion of place has also received tremendous changes. The place is no more "a set of coordinates on a map that fixes a defined and bounded piece of territory" rather it has become "contested, fluid and uncertain" (McDowell 4). The construction of a place is subject to the "power relations" which dictate the rules for construction of boundaries. Since these boundaries are both social and spatial, therefore, "they define who belongs to a place and who may be excluded, as well as the location or site of the experience" (McDowell 4). In other words, within the socio-spatial framework, the power relations play a decisive role not only in defining the place but also in the allocation of spaces and places to particular individuals or groups. However, during the twentieth century, the notion of place and the local changed extraordinarily under the influence of technological advancements and capitalist expansions. Therefore, McDowell asserts that the constitution of the place is not limited to the geographic scales on a map, rather the intersection of an array of factors involves the constitution of places. Similarly, Massey asserts that "the intersection of global and local processes" result in the construction of localities (McDowell 4). Massey's argument premised on the notion that in a globalized world the local can only be constituted in accordance with the global, it cannot exist in any other way. McDowell offers the example of cities like London, which is "made up from flows and movements, from

intersecting social relations rather than stability and rootedness" (5). This notion of "globility" of local places has made places "relational" (McDowell 5). McDowell defines relational places as "locales constructed through social relations between groups and individuals" (5). The whole process of the constitution of the new locale has engendered a new sense of place, and where the places are replaced by non-places. McDowell borrows the notion of non-place from Marc Augé who considers non-places as:

> [L]ocations in the contemporary world where the transactions and interactions that take place are between anonymous individuals, often stripped of all symbols of social identity other than an identification number: a pin number for a cash card for example, or a passport number. (McDowell 6)

These non-places become relevant to issues of gender and geography in the sense that in such places gender attributes and sexed bodies become "unimportant, opening up a paradoxical space of control and liberation" (McDowell 6). In the wake of technological and capitalist expansionism not only has the notion of geographical space and place been redefined, but rather it has also influenced our understanding of gender. McDowell asserts that over the years the feminist scholars have diverted their attention from "the material inequalities between men and women" and are now focused on investigating the role of "language, symbolism, representations, and meanings in the definition of gender and on the questions about subjectivity, identity, and the sexed body" (7). Within the scope of new issues related to gender, the relationship between the representation of gender and place has become "interconnected and mutually constitutive" (McDowell 7). McDowell's argument is based on the premise that since the interactions between men and women are "spatially positioned" therefore, our intentions and belief system are subject to change with the change in location (7). This task of identifying the spatial positioning of gender is undertaken by feminist geographers with the purpose to "investigate, make visible and challenge the relationships between gender and divisions and spatial divisions, to uncover their mutual constitution and problematizes their apparent naturalness" (McDowell 12). Linda McDowell in her investigation identifies the differences in men's and women's experiences of space and place and exhibits how these differences become part of the "social constitution of gender as well as that of place" (12). McDowell identifies a clear demarcation of gender geography which encompasses the "variations between and within nations in the extent of women's subordination and relative autonomy, and correspondingly in male power and domination" (12). McDowell illustrates this variation between women and men spatial position in a binaristic division that exhibits "an evident multiplicity in the social construction of gender, in gender divisions and the symbolic meanings associated with femininity and masculinity" (McDowell 12). At this point, I deem it

pertinent to draw a distinction between gender and sex. According to McDowell, gender is different from sex since both are differently constructed. She situates sex as "biological construction" and gender as a social construct (13). McDowell definitions of the two phenomena are constituted on Simon de Beauvoir's seminal work The Second Sex where Beauvoir claims that “one is not born but rather becomes a woman. No biological, physiological or economic fate determines the figure that the human being presents in society: it is civilization as a whole that produces this creative indeterminate between male and eunuch which is described as feminine, (de Beauvoir 295)

The explicit demarcation between gender and sex played a vital role in engendering spirit into the 1960's second wave of feminism. During the 60s, key feminist directed their attentions towards challenging the "absolute sexual difference between women and men, and, importantly, to demonstrate that women's supposed inferiority in matters of physical strength and mental agility was not 'natural' phenomena (McDowell 14). The emphasis in these debates lay on the role of society in the constitution and description of the idiosyncratic character of individual gender. However, in later stages, the earlier notion of biological differences between gender and sex subsumed within each other. Subsequently, the "biological foundationalism" of the earlier perspective of gender difference was "challenged" (McDowell 15). In this whole process, the body also became a variable, and its former constant position became contested (McDowell 13).

The statement gives rise to certain questions regarding the gendering and/or sexing of space and place. It is pertinent to mention here that McDowell claims, "space and place are gendered and sexed, and gender relations and sexuality are 'spaced'" (65). In McDowell's analysis of the origin of spatial separation, claims that division of spheres developed with "the industrial capitalism in the West", and influenced women's life tremendously (73). According to McDowell, women in the nineteenth-century were "encouraged (and forced in some circumstances) to identify with and restrict themselves to the home" (73). To enforce the division of home from work, the nineteenth-century patriarchy associated 'home' with values "that was constructed in opposition to the developing capitalist economy" (McDowell 75). Subsequently, the idealization of 'home' in "religious" fervor and "spiritual" eminence made it a "locus of love, emotion and empathy, and the burdens of nurturing and caring for others were placed on the shoulders of women, who were, however, constructed as 'angels' rather than workers" (McDowell 75). McDowell maintains that to keep these angels at home multiple strategies and campaigns were launched, which includes but not limited to the invention of "domestic science" as a subject taught at school and college level, the representation of

domestic work as "a rational and systematic set of tasks requiring specialized instruments and other goods" by the growing advertising industry (79). Subsequently, women were "exploited" by capitalism on one hand, and men on the other, besides, the division of spaces between the "private arena of the home and public arena of the worlds of wage work, politics and power in industrial societies was crucial in the social construction of accepted attributes of femininity and masculinity" (McDowell 96).

Walby elaborates on the notion of patriarchy in her theorization of "private" patriarchal relations and "public" patriarchal relations. Walby distinguishes the two concepts as “the domestic gender regime is based upon household production as the main structure and site of women's work activity and the exploitation of her labor and sexuality and upon the exclusion of women from the public (6). She further elaborates the diversity and imbalance as “the work performed by the woman may range from cooking and cleaning for the husband to caring for their children. Women as housewives perform this work for husbands (Walby 221).

Walby's theorization of the domestic and public sphere exhibits the spatiality of gender in any social setup. Doreen Massey also claims that space and place are "gendered", but she does not limit her argument to the gendering of the space and place, rather she goes beyond that and claims that space and place "reflect and affect the ways in which gender is constructed and understood" (179). The statement suggests, firstly, that the social construction of gender is subject to spatial politics, and secondly, our understanding of gender differences is shadowed by our location in a particular space and place. Massey elucidates her argument by giving examples of the restrictions on the mobility of women in different cultures, and through these examples, she establishes the intricate relationship between space, place and gender. Massey argues that the control on space and place establishes authority that dictates the construction of gender roles and location. This control of spatiality, according to Massey, exhibited in the West a "culturally specific distinction between public and private" (179). It is through the confinement of women to the private spaces that the western patriarchy exhibited its hegemonic control over space and place. Massey points, "the attempt to confine women to the domestic sphere was both a specifically spatial control and, through that, a social control on identity" (179). It is through the propagation of the ideology of separate spheres through the church, literature, and sermons that the nineteenth-century patriarchy established its hegemonic control over a woman's space and place. 'Home' was constituted as a "source of stability, reliability, and authenticity" and was "coded" as female (Massey 180). A woman was taught to inculcate values like piety, purity, submissiveness, and domesticity to become a True Woman (Welter 152). Thus making nineteenth-century homes prison and women hostages at the same time.

However, the industrial revolution subverted gender roles and allowed women to become economically independent. The situation caused "dismay" and was considered as a threat to the hegemonic structures of society because more and more women were becoming "economically active" (Massey 180). The situation not only resulted in subverting the spatial separation of the genders but also in destabilizing the gender roles. Therefore, Massey maintains, "spatial control, whether enforced through the power of convention or symbolism, or the straightforward threat of violence, can be a fundamental element in the constitution of gender in its (highly varied) forms" (Massey 180).

While Massey sheds light on the emergence of separate sphere ideology from a Marxist perspective, Nirmal Puwar traces the historical development of public and private spheres from a sociological point of view. According to Puwar, the division of public and private spaces was laid when the first social contract was constituted. Puwar attributes this social contract as a "masculine fraternal pact", which aimed at repressing the feminine section of society. Hence, according to Puwar, "sons were freed from patriarchs (the law of fathers) to form fraternities, women were still subject to the sexual or conjugal aspect of patriarchy" (15-6). The exclusion of women from the social contract was based on the separation of sexes, but, according to Puwar, this does not mean that women were entirely "absent" from the public realm. This suggests that women had a definite role in the social contract, but one which is subordinate and subject to the rule of men. Since women's presence in the public realm is constrained by the designation of domains as masculine and feminine, therefore, their presence is "smothered by the definition of that space by hegemonic masculinities" (Puwar 24). Puwar's arguments make it explicit that patriarchy played an active role in constraining women's entrance into the public spaces. The body of the social contract does not negate the existence of women as a community in the social setup, but maintains stringent measures to strict women to the proper place, which is the private space of the home. However, these efforts to confine women to private spaces and subjective positions were not successful always, and irrespective of all these measures "women often overstepped the mark and moved in domains and places that sought to limit their movement but which the defined anew" (Puwar 24).

The theme of space and place constitutes the essential thematic paradigm of Native American literature. An immense body of literary research on Native American women’s writings deals with the issues of space and place and discusses the multifaceted ways in which Native American writers and characters respond to the notion of space and place. Literary researchers have invested their energies in deciphering the portrayal of the Native American landscape and Native Americans' relationship with the land as represented and reconstructed

in the Native American women's writings. For instance, Padraig Kirwan in his essay *The Emergent Land: Nature and Ecology in Native American Expressive Forms* discusses the portrayal of the indigenous landscape, natural environment, and the co-dependency between the Native Americans and ecology in the works of different Native American writers. In *Place, Vision, and Identity in Native American Literatures*, Robert M. Nelson discusses the extraordinary respect that the Native American writers give to place and landscape in their writings. Lee Schweninger in *Listening to the Land* talks about the Native American writers' sensitivity and the articulation of their intricate relationship with the earth. Helen May Dennis in her work offers a critique of the representation of cultural spaces, identity crisis caused by displacement and homelessness in the works of Paula Gunn Allen, Marmon Silko, Linda Hogan. Elizabeth Leigh Wilkinson, in her dissertation, discusses selected Native American women's use of rhetoric as a means to protest land theft and reclaim for territories forcibly occupied by the United States government.

In addition, what the existing corpus of works on Native American literature indicates is that work on the spatial experiences of Native American women within the ambit of normative geographies of the pre- and post-contact era is also scarce. Indeed, there are critical studies that focus on the Native American landscape and geography, however, they tend to take the issues of space and place as a mere background setting to the Native American narratives. For instance, Jonathan Wilson in his essay *Old Wives, the Same Man, and a Baby: Location and Family as the Foundation of Home in Tales of Burning Love and Bingo Palace* reviews Erdrich's representation of the issues of belonging and redefinition of home. Whereas in The Function of the Landscape of Ceremony, Robert M. Nelson discusses landscape as a character in the story, Katherine Rainwater in Louise Erdrich's Storied Universe talks about the relationship between Native Americans' ties with their geographical location. Similarly, Stephanie J. Fitzgerald in Native Women and Land: Narratives of Dispossession and Resurgence reviews the Native American women writers' treatment of issues related to dispossession and removal from their ancestral lands. The instances stated above show that much of the existing literary research deals with the land in its most obvious form i.e. the setting for a particular scene or action of the story to take place. My study investigates the role of space in shaping Native American woman's spatial experience at her site of location within the Native American normative geographies. What these instances show is that less work has been done on the study of the Native American woman's marginalized location and gender roles within the Native American normative geographies. This study, therefore, investigates the Native

American woman's attitude towards the normative geographies and her experience of space and place.

Critique of the literary works of Native American female writers is multidimensional. Literary critics have analyzed the works of Native American female writers from a multitude of perspectives, which ranges from feminist study to Marxist evaluation of literary works and from ecocritical to psychoanalytical analysis of literary pieces. In her essay *Revising Strategies,* subtitled as The Intersection of Literature and Activism in Contemporary Native Women's Writing, Lisa J. Udel asks few fundamental questions regarding Native women's writing, activism, and reader's response to this textual adventurism. Analyzing the thematically rich canon of Native American writings, Udel claims that Native writer writes with the specific purpose of educating both, Native and non-native readers, regarding the "violence of Euro-American expansion and domination" and "ongoing problems that continue to erode Native nation's ability to survive in modern America" (62). Furthermore, in her analyses, based on the works of LaDuke, Cook-Lynn, and Linda Hogan, Udel asserts that the "reformative" (63) nature of their works presents "a superior Native reality, with the hope of producing an educated reader/activist who, upon finishing the text, will work to improve the lives of contemporary Native Americans" (Udel 63). The "chief aim" of these writers is the "decolonization of North America", however, this decolonization comes through "Indigenism", which is "a liberation movement and worldview that offers an ideology that integrates life with nature" (Udel 63). Udel claims that the writings of these writers have the imprints of their political and artistic ideologies. Furthermore, their Indigenist agenda is a multidimensional movement, which is practiced in both academia and reservation or community. The movement is ideologically founded on ecoculturalism, which is "an identity located in the linkage between a sense of being with a sense of place" (Udel 64). Udel's understanding of the notion of "Indigenism" is based upon Guerrero's "Examplers of Indigenism", in her understanding of the term Udel asserts:

> Native intellectuals argue for an academic Indigenism that would be based upon Native experiences of language, history, culture, religions, and so on. Intellectual Indigenism would apply Native knowledge bases to decolonize current Native studies programs and the Native communities they serve. Grassroots activists employ an ecocultural methodology that identifies women's health and prosperity with feminized, maternal earth to combat the destruction of natural habitat (ecocide) and a land-based culture (ethnocide), which they view as inextricably bound. (Udel 64)

In their academic projects, these three writers focus on the "eco- and the ethnocide" (Udel 64) to educate the reader about "Native land reclamation projects, environmental

restoration, economic sustainability, and Native sovereignty" (Udel 64). Since all three writers represent complementary elements of Native women's "activist writing" (Udel 65), therefore, the grassroots, academia, art, and spirituality make the foundation of the thematic diversity of these writers. However, the fundamental purpose of the portrayal of historical, cultural, and artistic verisimilitudes is to persuade the reader to validate the worldview they portray (66). By offering a realistic portrayal of contemporary Native American life, the works of these writers "seek to persuade their readers of the value and authority their fiction represents" (Udel 80). According to Udel, irrespective of the didactic tone of the works, they "insist upon the engagement of the reader in the ongoing project of Indian sovereignty" (80).

In her essay, *Historical and Cultural Contexts to Native American Literature*, Joy Porter talks about the misrepresentation of Native Americans in "conventional histories" (39). The focus of these conventional histories was "limited" either to "the history of Indian policy or frontier conflicts, or, (…) to tribal histories with narratives that ended before 1900" (Porter 39). However, the Native American literature, on the other hand, has "voiced a different relationship to historical "facts" and a different consciousness of the past itself" (Porter 39). Therefore, at the very outset of his critical endeavor, Porter claims that her work considers the ways in which "past is conceptualized within Native cultures at the tribal and cross-tribal level" (39). Tracing the historical and cultural context of the Native American literature, Porter refutes the claims that the Indian American literature did not commence in 1492 or 1776, rather it is "a continuum of voice that began with the first human expression of language in the landscape" (Porter 41). The four broader categories of the post-contact era included "ritual dramas", "songs", "narratives" and "oratory" (Porter 42). The central themes of these distinct genres were the Natives' comprehension of the "fundamental truths of creation and the origins of human beings and their relationship to the universe" (Porter 42). Since the expression of the "landscape" in native oral tradition was a new thing, therefore, the Euro-Americans "failed to comprehend the different, sophisticated ways of understanding human existence they encountered or the languages and dialects that articulated them" (Porter 42). The oral traditions were established deep in the cultural traditions of Natives, therefore, they "survived and continue to grow" (Porter 42) amidst extraordinary adversity, and represent the cultural "change and diversity" (Porter 42). According to Porter, oral tradition derives its significance and intricacies from within the "sense of interconnectedness and relationship between all things (…) and a requirement to seek individual, communal, and environmental balance" (43). Discussing "the self" in the oral tradition, Porter argues that it has "unlimited context" (43) where the animate and inanimate forms of being are all at the disposal of the self. Furthermore,

oral traditions deeply rooted in places are not limited to mere spoken words, rather, it includes "an interactive relationship to specific places that is expressed and perpetuated through forms of ritual and ceremony with the power both to heal and cause harm" (43). Since these ceremonial activities take place within multifaceted paradigms of language, therefore, Porter argues that the "creative and transformative power of language, symbol and thought" (43) are vital to these rituals and ceremonies.

Furthermore, Porter claims that with the American victory of the war of independence "the desire for coexistence waned and the drive to possess Indian lands east of the Mississippi increased" (49). The thirst for Indian lands triggered the American expansionist campaign, and as a result, tribal territories of the Natives were occupied either forcefully through treaties or by military force. Natives were forced to live in allocated reservations where they were compelled to adapt to American means of agriculture. On one hand, this cultural transformation aimed at "subversion" to tribal life, while on the other hand it "stressed Indian assimilation to the American way of life" (Porter 52). Later years saw some Native uprisings both violent and nonviolent in the forms of the establishment of different societies and organizations to regenerate Indian culture. On the literary forum, around the 1930s according to Porter, the printing press emerged as a "strong new vehicle for Indian oral tradition" (55). The literary works of this era took the economic, political, and socio-cultural issues in and off the reservations. The post-World War II era and the establishment of the Indian Claims Commission ended the long-established "federal responsibility" (Porter 57) for Indians. Stripped of federal services and protection, Indians were faced with two distinct but equally complex situations, on one hand, they "escaped the paternalism" of the Bureau of Indian Affairs, while on the other hand, they became vulnerable to "termination and the loss of recognition as Indians" (Porter 57). To escape the termination, the majority of Indians accepted the 1950s relocation program, which allowed them to settle in big cities. The literary works of this period articulated the adverse effects of the "relocation program" (Porter 59), Native urbanization, poverty, and alienation towards the new settlement. However, the Native American literature of that age "broadened its context" and encompassed critical debates over its relative position to other "national and transnational discourses" (Porter 59). The literature of this age exhibits the juxtaposition of Native and non-Native lives, however, it is not limited to the living form, but also "to the earlier incarnations mediated through non-Indian anthropological sources" (Porter 60).

In *Women Writers and Gender Issues*, Annette Van Dyke argues that Native American women writers have long resisted, through their writing, the stereotypical presentation of

women as "princess" or "squaw" in popular culture (85). Besides, this struggle was not limited to the stereotypical representation of Native women; rather, Native women writers also addressed the "misconceptions about the importance of women in Native culture" (Dyke 85). Dyke addresses the issue of women's writings and gender in two distinctive phases. Firstly, she discusses the literary contributions and achievements of the early Native American women writers. Dyke highlights the individual idiosyncrasies and collective contribution of these Native American women writers to the canon of Native American literature. For instance, Ojibwe writer Jane Johnston Schoolcraft works bear the impressions of the "pre-Romantic and Romantic period" and combined both "European and Native elements" in her writings (Dyke 87). Sarah Winnemucca, the Paiute writer, was the first Native American autobiographer who, on one hand, highlighted the issues of Native's relocations and the "conflicts with Euro-Americans over their land" (87), while on the other hand, she reminisces the higher status of woman in Paiute society in comparison to the Euro-American society (Dyke 87). S. Alice Callahan, the first novelist from an Indian Territory, contributions to the genre of "women's sentimental fiction" established her repute as a novelist par excellence (Dyke 89). Through her novel, Callahan challenges the politics of public and private sphere, and "subverts the domestic ethic that women's place is in the home by asserting that the world and the home are one and the world should be ordered by the values of the home" (Dyke 89). E. Pauline Johnson, the first Native American female poet, considers the issues of "respect for nature" and "attention to place" as central themes of her poetic collections (Dyke 90). Her short stories came as a reaction to the Native American woman characters' portrayal as "weak and suicidal", her collection depicts Native women "as strong mothers and protectors of tribal culture" (Dyke 90). Zitkala-Sa, the first writer who attended a boarding school and a political activist, advocated the role of Native women as leaders in her writings. Therefore, her writings bear emblems of "political activism" and "preservation of culture" (Dyke 91). Mourning Dove was among the first novelists to materialize "the oral tradition into a work of fiction" and thus preserved Native American culture and language in her novels and short stories collection (Dyke 93). Ella Cara Deloria is a Native American linguist and a preserver of oral traditions (Dyke 93). She also wrote a novel, Waterlily, which focuses on the "roles and status of women before European contact" (Dyke 94). Apart from the individual idiosyncrasies of these women writers, Dyke argues that these writers employed the "double-voice discourse" technique in their writings, which addresses " two audiences from the often-jarring standpoint of being both within and outside Native Culture" (86). Furthermore, these writers often combined "genres and use non-linear structures in their writings to achieve their goals" (86).

Secondly, Dyke highlights the contributions of the women writers of the Native literary renaissance and argues that the writers of this era began to "publish substantial amounts of fiction, poetry, and critical essays" (94). Leslie Marmon Silko, Laguna critic, and writer, themes range from "graphic and disturbing tale of drug dealers, military tyrants, self-serving land developers, and corrupt Native Americans" to the "European abuse and oppression of Native Americans and the land" and "Native American women's spirituality" (Dyke 95). Paula Gunn Allen works on the collection and interpretations of Native American mythology. Allen's work centers on the "delineation and restoration of (…) women-centered culture" through the representation of the "mythic dimensions of women's relationship to the sacred" (Dyke 95). Joy Harjo, a Muskogee poet, musician, and playwright, is celebrated for her characters "who speak from the earth, removing barriers in time and understanding between the sacred and the profane" (Dyke 96). In her poetry, she advocates and vocalizes "women's relationship to the land, their endurances, their centrality as the mothers of the future" (Dyke 97). Linda Hogan, a Chickasaw writer, raises voice against the "destruction of the environment" (Dyke 97) in her novels, but her poetry "celebrates the role of caretaking that women do from day to day, extending that caretaking to caring for the earth" (Dyke 99). The Cherokee writer, Diane Glancy, deals with the "identity issues" of romanticized Indian characters (Dyke 99). Noting her contributions to the literary canon, Dyke claims, "her poetic use of language is particularly valuable in capturing the consciousness of the different characters, who are in various stages of assimilation into Euro-American culture" (99). Louise Erdrich's, an Ojibwe novelist and essayist, exhibits her angst at the stereotypical representation of Native Woman. Therefore, her works abound strong female characters that occupy central roles and therefore, influence the plot. With the variety of characters, she also explores multitudes of themes in her works, which range from religion to spirituality and from land conflicts to identity crises. In her conclusion, Dyke asserts that these women writers contributed in four distinct ways to the Native American literary canon. Firstly, they rejected the stereotypical portrayal of Native women. Secondly, these women writers reinstated the significance of Native women contribution to Native American society. Thirdly, they documented and preserved the Native culture in their writings. Fourthly, by using the oral tradition, they gave a new shape to the literature.

Stirrup claims that Native American literature has an ingrained "dichotomous aspect of biculturalism" (34). He associates the "bicultural nature" of Erdrich's works to her German-Chippewa background. According to Stirrup, Erdrich's biculturalism results in the creation of "ambiguous cultural space" (34). Therefore, issues related to "space, place and individual" (Stirrup 34) form the bases of Erdrich's geocultural poetics. Delineating the geocultural

influences on Erdrich's writings, Stirrup also maintains that these multifaceted influences "inform rather than confuses her cultural identity" (35). According to Stirrup, it is the "literal and spiritual geographies of the Great Plains" (37) through which Erdrich endeavors to demonstrate "the double paradox of freedom in the enclosure, and entrapment in the open spaces of the plains and the imagination" (36). Erdrich's works exhibit an inadvertent fusion of the "sacred and secular" (Stirrup 37) spaces. Besides, the juxtaposition is the consequence of Erdrich's adroit use of the Turtle Mountain reservation setting in her novels. Erdrich reinforces the notion of "openness and enclosure" (Stirrup 37) through the manipulation of the sacred and secular spaces. Therefore, Erdrich's geocultural poetics bear not only the nuances of the cultural encounters but also the metaphysics of her situatedness in indigenous spaces. Stirrup argues that Erdrich's works exhibit an intricate interplay of temporal and spatial metaphors. He further argues that the out-of-placeness and in-placeness of Erdrich's characters evolve from her connecting the "locally specific to the Universal" (41). In other words, Erdrich not only retreats to native cultural identity but also explores the assumed boundaries. Commenting upon the "ethnopoetics", Stirrup argues, that Erdrich's works exhibit elements of "transculturation" which allows her not only considers separate spheres in totality, rather her concerns encompass the individual cultural idiosyncrasies (Stirrup 62).

Stirrup in his essay discusses the multiple uses of symbolism in Erdrich's novel. However, Stirrup emphasizes Erdrich's use of Christian, Native, and Universal symbols to reveal the spatial relationships in her novels. It is through these symbolic representations of spatial relations that Erdrich reveals the dislocation of individual identities and subsequent social disintegration. Erdrich views spatial dislocation as the raison d'etre of "tribal dissolution and familial dysfunction" (Stirrup 70), which in *Tracks* comes in the wake of the Dawes Severalty Act. The symbiosis of symbolism and spatiality in Erdrich's novel is best exemplified in the homecoming episodes of her novels, where homecoming serves as "instances of negative and unreconstructed representation: the first is a return to center, the second a suggestive legacy of one old-time healer to a new" (Stirrup 72). Erdrich uses symbols to demonstrate the "brutalisation" of territories, which is represented through subversive politics of symbolism. Stirrup illustrates her subversive strategies through a scene from the Love Medicine, where Nector, a Native American male, agrees to be portrayed semi-naked, subject to a female artist's gaze, and in this way negotiates the issue of the "objectification" of the Other. Stirrup argues that this scene serves as an example of "the emasculation of infantilisation of the displaced, dispossessed, Native man" (74). Here Stirrup deals with the issue of displacement from an existential point of view, where the individual encounters a sense of alienation to the place.

This sense of loss of a place makes Nector vulnerable to indulge in an identity crisis under the "dominant and domineering female gaze" (Stirrup 74). Stirrup claims that Erdrich uses the Ojibwe landscape as a backdrop of her stories, which serves as a platform for the breakdown of Ojibwe stereotypes. Native landscape occupies a pivotal role in Erdrich's stories, therefore we come across repetitive references to maps and treatise. It is through these maps that Nanapush tries to establish the sovereignty of his tribe. Stirrup argues that the territorialization of Erdrich's stories is questionable since there is topographic evidence which critics correlate with her use of the Ojibwe landscape, but on the other hand, Stirrup also claims that Erdrich's novels "resist" (76) such territorialization. Therefore, in Stirrup views, all attempts to "map" (76) Erdrich's works fail, since they do not bring any authentic map to the surface.6

Commenting upon the binaries of Erdrich's ancestral religion and catholic practices in *Tracks*, Stirrup argues that Erdrich's writing exhibits a "contest" (85) between the old Ojibwe religious traditions and Catholicism. This dichotomy is best conveyed in the portrayal of different characters, where Fleur is the representative and preserver of the Ojibwe traditions, while on the other hand, Pauline is portrayed in the very essence of a Catholic enthusiast. The reason for the constitution of such a complex binaristic division lies in Erdrich's own religious experiences, which are formed through the juxtaposition of the Ojibwe and Catholic traditions. Since Stirrup restricts himself to the identification of the religious binarism, he does not indulge in identifying the religious trope in Erdrich's work, which would have explicitly conveyed the religious supremacy of one tradition over the other. Religious imagery is fully exploited in *Tracks*, to bring to the surface the dichotomy of religious aspirations of Fleur and Pauline, which subsequently is expressed through planned religious cartography.

For James Flavin, Erdrich's writing is more of a performance than simply a retelling of Ojibwe stories. Flavin's notion of the novel as performance rests on his assumptions that the Annisshnebeg tribes hesitate to utter their names. However, in *Tracks*, Nanapush, one of the narrators, frequently utters his name. According to Flavin, such gestures do not come directly from the narrator himself, rather it is the writer who through such artistic methods "threatens to subvert character" and subsequently "robs the character of power" (1). In order to elaborate his argument, Flavin resorts to Kroeber's notion of the Native American novelists "struggle with story and discourse" (1). Kroeber asserts that since native literature passes through oral tradition, therefore, Native American novelists face difficulty in portraying the "sense of culture" (Flavin 1) through the novel. Since native literature is in the form of songs and oral narratives, the novel is alien to traditional Native American discourse. Kroeber further argues that the Native American literature has lived through the ages in the form of "performances"

(Flavin 1) rather than in textual form. These Native performances are not only distinctive than the novel in form and spirit, but rather culturally they are also distinct. The song performances of Native Americans aim at bridging the gap between audience and artist and cultural integration, while on the other hand, the novel form is alien to the Natives, since its experience is "usually private, seldom oral, and rarely brings together artist and audience" (Flavin 1).

On these theoretical underpinnings, James Flavin furthers his thesis of the novel as performance and identifies the multifaceted modes of communication in Erdrich's *Tracks*. Flavin premises his hypothesis on the notion that Erdrich translates on the pages of the novel, the intricate, yet the indissoluble relationship between communication and Native American oral tradition. Flavin initiates his analysis of the Nanapush section of *Tracks* and argues that Erdrich's conscious employment of a narrator and a narratee technique enables her to accomplish the task of equating novel with "performance" (2). The Nanapush section of the novel is set in the backdrop of the impaired relationship of a daughter with her mother. However, to convey the scene, Erdrich uses a traditional oral narrative setting, where the narrator directly addresses the narratee. Therefore, Flavin observes that the "novel mirrors the performance situation of traditional Native-American songs and poems to capture in written form a sense of oral performance" (2). Furthermore, Flavin asserts that Erdrich employs two distinct sets of actions in the dramatic situation of the novel. On one hand, Erdrich documents Fleur's story and her struggle to save the land, while on the other hand, Erdrich engages her readers in speculating the desired outcome of Nanapush's efforts of Lulu's reunion with her mother and "keeping Lulu within her native culture" (Flavin 2). Flavin asserts that Erdrich uses the "oral context" in *Tracks* to convey the imperfection of the novel form in communicating signals of "cultural survival or destruction" (3). In other words, Erdrich is aware of the inadequacies of the novel form, since it lacks the "narrative self-consciousness" (Flavin, 4) of traditional Native American oral forms of communication. Flavin claims that Erdrich manipulates the oral context to further the thematic underpinnings of the narrative. Since the preservation of land is a fundamental theme of the novel, therefore, Erdrich through the oral context attempts to "define within the novel the importance of the preservation of space and heritage" (Flavin 5). Since communication takes place through language, therefore, Erdrich attributes extraordinary power to the language. In *Tracks*, according to Flavin, Erdrich employs language for an array of purposes, which includes the use of language "as a tool for survival", means of self-assertion, "self-preservation" and "curative powers" (7). In other words, Erdrich considers communication a means of "asserting the physical reality of being" (Flavin 6) and "binding of individual with individual" (Flavin 7). Flavin in his study offers scores of instances

where Erdrich uses language to establish a link between "the physical and metaphysical in the Anishinabe culture" (7). It is through the strange power of language that Erdrich "bring together the world of flesh and the world of the spirit, creating in the process a community of forces devoted to survival" (Flavin 8 -9).

Equating Erdrich's narrative style with that of James Faulkner's, Victoria Walker describes Erdrich's narrative technique in *Tracks* as "distinctive" (37) than her preceding novels in the sense that here she employs "two participatory narrators" (37). Walker asserts that not only Erdrich employs a distinctive narrative technique in *Tracks*, rather the two narrators have "distinct styles" (38) of narration, which is visible in the "comparison of their versions of the same incidents" (39). The idiosyncrasies of the two narrators call into question the fundamental premises on which Erdrich built the plot. Walker's presuppositions are based on the notion that through such distinctive narrative techniques, Erdrich tries to "exercise control over reader response and credulity" (37) and she is successful to a certain extent. The success of such a technique, maintains Walker, can be judged through the reader's participation level in the assessment of the nature of the two narrators. Erdrich deliberately constructs the two narrators with some character flaws, which calls into question the credibility of the two narrators. Walker claims that by employing such narratological techniques, Erdrich has challenged the reader "to question the words of each narrator" (37). Walker further asserts that the dodgy nature of the narrative at times makes the reader feel "distanced from the text by the unreliability of Pauline", while at other times the reader is drawn towards it when "reading the authoritative and confiding tones of Nanapush" (37). Thus putting the reader in both a "constantly warned" and "compromising position" (Walker 37), Erdrich achieves the ultimate goal of controlling the reader's response. In conclusion to her argument, Walker claims that Erdrich "Does not overtly direct the reader into a position of participation, nor warn us of our active and involved role", rather the reader unconsciously finds himself/herself in a "position of complicity" (40). Walker claims that Erdrich intentionally avoids the "omniscient interruption" to allow the reader to decide for himself/herself whether he/she believes “a confessed, charming "talker" or a mean-spirited woman who is a proven liar" (40). However, Erdrich cautiously woven threads of the narrative hold the reader in a position where engagement is inevitable.

In *Shifting Identity in the Works of Louise Erdrich and Michael Dorris*, Ann Rayson critically evaluates Louise Erdrich and Michael Dorris' joint venture, *The Crown of Columbus*. Rayson argues that the two authors in their "first formal joint-by-line" attempt to identify marginality in a cohesive "confluence of Indian-white heritages and male-female voices" (27). This reinvigoration of the notion of marginality, according to Rayson, allows the authors to

articulate their understanding of the "mixed racial heritage", treat the issue of "shifting identities" and above all offer "new resolutions" to the idea of bicultural identity (27). Although Rayson claims, the issues are of extraordinary "concern" to both writers in different modes, however, both fail miserably to resolve them in their literary ventures. Rayson argues that the reason for such failure is not due to some technical flaws in their works; rather it is more of the very ethnicity of the two authors. Rayson gives instances from Dorris' memoir, *The Broken Cord*, where Dorris himself has penned multiple instances where he was subject to racial discrimination. Although claims Rayson, Dorris's "flexibility" allows him to penetrate through the two cultural identities, however, he is "neither a New England blueblood nor a grassroots Native American superhero" (30). Furthermore, Rayson claims that Erdrich and Dorris may not be triumphant in resolving the issues of mixed blood, identity shift, and biculturalism, nevertheless, they are successful in translating "the reservation experience to the canon" (30). Rayson borrows the notion of "translate" from Fredrick Douglass slave narratives, where Douglass translates "the experience of slavery for white readers" (Rayson 30). Erdrich and Dorris' seminal works have not only helped the Native Americans to communicate with the White reader but also helped the white readers to "understand Native American life" (Rayson 31). Erdrich and Dorris are representative of the Indian American and White American cultures, therefore, it was easy for them to communicate through cultural translation and constituting "cherished version of reality" (31).

Rayson asserts that the "confluence of White-Indian culture" (31) and the entrance of the writing into the canon are not the only product of Erdrich and Dorris' joint venture, rather in their works they successfully reached to "a resolution of the colonial suppression of the Native" (31). Subsequently, "*The Crown of Columbus* espouses an extremely positive view of the confluence of two cultures, the ideal achievement, the new American" (Rayson 31). Rayson also points that such literary adventurism may be acceptable to and "heralded by" the establishment, however, the truth is that it is still "ill-equipped to accept Native American ritual performances as American literature" (32). Rayson elaborates his argument through an example from Erdrich's *Love Medicine,* and argues that the "in the classic American novel Indian territory is off the map, treacherous wilderness, hostile unmapped terrain; in *Love Medicine* Indian territory, now the reservation, is the place of safety and nurturance" (32). In other words, Rayson claims that the making of the "new American" is impossible unless Native American territory may be represented in its true spirit in American literary canon.

Rayson claims that the mingling of male-female voices in Erdrich and Dorris' joint venture "complicates" the issue of the "ethnic identity" (32). The undercurrent of Rayson's

argument reveals that the male and female voices in Erdrich's novels are strong, although the female voices are "dominant" (23), however, the distinction between the two voices becomes arduous in Erdrich and Dorris' joint literary endeavors. The complexity of the indistinguishable character of the voices lie in the fact that Erdrich and Dorris are more concerned about the creative "process", and to reach a "synthesis through characters who are fluid" (Rayson 33). Since the "fluid" characters have "intermediate or 'marginal' identities" (33), asserts Rayson, Erdrich, and Dorris deliberately creates "confusion and uncertainty in the reader's mind over what it means […] to have a mixed identity" (34-5). In other words, Erdrich and Dorris are exploiting through their joint undertakings "the difficulty of determining a clear identity when multiple cultures and literary forms are available" (Rayson 35). Rayson claims that the success of Erdrich and Dorris' literary expeditions lies in the inseparability of the authorial voices, which challenges the critics "who would seek a clear female or ethnic voice to legitimize theories of feminist and Native American literature" (35). Subsequently, according to Rayson, Erdrich and Dorris produce "multiple forms of expression of mixed Native American and EuroAmerican identity" (35).

Annette Van Dyke in her essay, Questions of the Spirit: Bloodlines in Louise Erdrich's Chippewa Landscape study the "spiritual legacies" of the Chippewa community, which is arduously resisting "the encroachment of Euro-American society" (15) in *Tracks* and Love Medicine. According to Dyke, Erdrich portrays Fleur as the epitome of Chippewa's spiritual authority; however, it is the Misshepeshu, the "guardian" (15) spirit, to whom Fleur Pillager owes her powers. Dyke further claims that Fleur inherited the guarding spirit after her father's death. Since the water monster has a "mixed reputation" in Chippewa folklore, therefore, Fleur's association with the Monster is described both "negatively" and "positively" (Dyke 16). Dyke establishes that Erdrich's portrayal of the Misshepeshu is an amalgamation of multiple folk traditions and exhibits the "antagonism between thunder and the water spirit" (17). On one hand, the lake monster is associated with "evil visions", eroticism, sorcery, and "death by drowning", while on the other hand, it is associated with "luck", and "vision of great power" (Dyke 17-9). Therefore, on one hand, the water monster "lure people to their death by drowning", on the other hand, it is through the spiritual powers of the Misshepeshu that Fleur can "pay taxes on her land" and protect her "land" (19) from the whites. The spiritual legacy of the Misshepeshu "continues" (Dyke 20) from one generation to the other, where Lulu inherits spiritual powers from her mother. Lulu encounters "troubles" related to her land, like her mother, and exhibits her spiritual powers when she is evicted from her "home" on the tribal land (Dyke 20). Dyke tries to establish a link between the spiritual powers of Chippewa women

and land, however, this relationship is not viewed from a perspective of territoriality, rather an over-generalization of the spiritual powers of the Chippewa community in general and Chippewa women in particular. Pauline Puyat uses her spiritual powers to smooth her "troubled" spiritual journey. Since Pauline is a "mixed-blood" (Dyke 21) and an enthusiast to become a staunch Christian, she has mixed feelings towards the water monster. At times, she is drawn to it, while at other times she "vows to fight him as Christ's representative" (Dyke 21). Similarly, Marie inherits the Chippewa spiritual legacies from her mother and uses her powers to "heal the long feud between the families" (Dyke 24). The spiritual powers of the Chippewa decline when passes from one generation to the other, because of the distancing from the "knowledge of old days" and acceptance of the "Catholicism and Euro-American ways" (Dyke 23). However, Dyke claims that both generations have been able to ensure the "continuance of the nation", and "the battle has shifted from infighting among the people to fighting for the land and maintenance of the Chippewa way" (24).

Gloria Bird in her essay, searching for *Evidence of Colonialism at Work: A Reading of Louise Erdrich's "Tacks"*, contests Helen Tiffin's notion of "dismissal of "felt marginality" (41). Bird considers the issue of "marginality" of the Native Americans a poignant issue for the reason that premise Bird's social margin is situated on the periphery society" (41). The underlying premises of Bird argument is that Native Americans have a "longer intimate history and relationship with a landbase that predates any invasive people's living memories" therefore the "margin/place is the center/source" when it comes to Native American marginality. The undercurrents of Bird's argument are that to "come from an Indian reservation is to have lived difference, not 'marginality' (author's italics 41). Furthermore, Bird argues that the Native American literature is at the "center/source" although "continually maintained both politically and social as separate" (41). At this point, Bird invites attention to the problematics of the term "post-colonial", which "implies that the time of colonization is past, that we are at a point of comfortably distancing ourselves from the nature of the relationship between the colonizer and ourselves as colonized peoples" (41). Bird argues that since the Native American community has not distanced itself from the "effects of colonialism" it is still undergoing through "the process of colonialism" (41). Distinguishing the colonialist text and Native American literature, Bird identifies the process of typification and reification of Native American stereotypes in Euro-American literature and the process of colonization manifested in Native American literature. Bird questions the construction of social order and its recognition and studies the role of critics and literary artists in "supporting that construction" (41). Furthermore, Bird argues that at a certain point "we no longer recognize either our part in the production of

stereotypes or our part in their continued production" (42). In her essay Bird investigates "the ways in which difference, or being "Indian," is constructed in *Tracks*" while focusing on the "consequences of those constructions as evidence of colonization at work in this novel" (42). For this purpose, Bird uses Robert F. Sayre's theoretical paradigm of savagism in order to investigate the typification and reification of Nanapush, Fleur Pillager, Pauline, and Moses' character. Bird further argues, "while *Tracks* provides a predominant structure of relationships, there is also a particular deviation of those representations of the characters in the novel that aligns it closely to the construct of savagism" (42) where several characters are portrayed in the very spirit of "The Vanishing Red Man" (42). Bird furthers her argument by delineating instances from the novel, to exhibit the process of colonization in Native American writings. Pointing to the setting of the novel, Bird asserts that the portrayal of the reservation as an "estrange" and "alienated" space gives the opportunity for creating "margins within margins" (Bird 46). Furthermore, Bird claims that the idea of margins within margins existed in Native American communities since the "original factioning during the treaty era" (46). Bird contest the notion of factionalization for the reasons that it is the "static moment" (46) in the process of colonization. Since Erdrich does not acknowledge the historical circumstances, which led to the factionalization of Indian communities, therefore, there is a lack of recognition of the factionalization as a colonial aspect.8

Julie Barak in her essay Gender Mixing in the Novels of Louise Erdrich argues that the collaboration between Erdrich and her husband, Doris, has been a sort of "sensual/sexual union" (50). Barak resorts to an array of instances from Erdrich and Doris interviews, where they both have called the process of collaboration as "co-conceiving" (qtd in Kay Bonetti, 82). In this process of co-conceiving, both used pseudo names through which they experimented with "authorial gender and the gender blending of their authorial selves" in order to create "exchange and transformation", which is essential for establishing a gendered relationship (Barak, 50). Barak views this authorial gendering as a step towards experimentation with their characters' gender, which subsequently results in the construction of multifaceted gender roles and boundaries (50). Barak takes the issue of gender-mixing in the Tetralogy and argues that Erdrich's characters exhibit or in some way act out "opposite sex role mannerisms or behaviors" (51). Barak asserts that Erdrich models her characters on, Berdache, a powerful figure in many pre-contact aboriginal societies in North America, in order to equip her characters with the "fluidity of gender identities" (51). Barak lists an array of characteristics of the idiosyncratic character, which includes but not limited to "cross-dressing", "making money", considered intelligent, "match-makers", "over saw funeral rites", "healer", and "were thought of as holy or

special" (51-3). Identifying the differences in character portrayal of mono-gendered and mixed-gendered characters, Barak establishes that Erdrich's mono-gendered characters are an utter "disaster" (53). In other words, Erdrich fails to reach the height of her artistic excellence when it comes to portraying mono-gendered characters in novels. According to Barak, Russell Kashpaw from The Beet Queen, King, Henry Jr. and Gordie from Love Medicine have significant roles in the plot of the respective novels; however, Erdrich fails miserably while drawing these characters. On the other hand, characters like Eli Kashpaw and Lulu from Love Medicine, Nanapush, Pauline and Fleur from *Tracks*, and Mary Adare and Celestine from The Beet Queen to name a few are portrayed in the very spirit of Berdache. However, Barak attributes Erdrich's "blurring and blending gender border" to the existence of "transformational or border crossing character in Native American myth" (56). Barak problematizes Erdrich's gender blurring and blending under the auspices of Judith Butler's notion of resignification and recontextualization. However, Erdrich's blurring and blending of boundaries are not limited to gender alone, rather it includes the blurring of ethnic, narratological, and genre boundaries. The blurring boundaries of ethnicity make it difficult for the reader to trace a character's genealogy. By employing multiple narrative voices, Erdrich blurs the "narrative lines" subsequently and "fracturing her story line" (Barak 57). In addition, Erdrich "crosses genre boundaries" and attributes "her power as a storyteller to that aspect of her writing" (Barak 57). In doing so, Barak claims that Erdrich creates a "grotesque art" (57), which is an attempt to break readers' notion of traditional gender roles, narratology techniques, and genre infatuation.

In his essay, titled Beyond the Iconic Subject: Re-visioning Louise Erdrich's *Tracks*, Nicholas Sloboda revisits Erdrich's works and portrayal of Native Americans. Sloboda identifies two-fold criticism on Native American writings. According to Sloboda, on one hand, critics refute the "western interpretive frameworks" being applied to Native American writings, while on the other hand, critics approve of "promoting alternative and indigenous readings" (63). Sloboda on one hand commends these dichotomous critical evaluations for the reason that they invite attention "to the nature of the Native American voice and its own rich tradition", while on the other hand, he argues that such contestations "runs the risk of appropriating the individual text to fit the proposed theoretical paradigm" (63). With such an understanding, Sloboda reexamines "Erdrich's depiction of the individual and social subject" (63), and claims that Erdrich's characters do not "cede to typifications associated with their voice. Instead, she presents an often subtle exploration of identity and subjectivity that neither over-regulates her Native American voices nor engages in a "postmodern" free play of language and dissolution of subjectivity" (63). Contesting the critiques of James D. Stripes, Catherine Rainwater, and

Arnold Krupat, Sloboda argues that although such critical readings "promote stereotypical readings of Native peoples and their conflicts with the white man" however, these readings "gloss over significant aspects of Erdrich's novel, namely her distinctly dialogic subjects" (64). In other words, Sloboda put into question the "conceptual and practical validity" of such "closed" and "schematic" readings (64), and to justify his claims, Sloboda resort to Bhabha's notion of "socio-ideological formations" (64). Sloboda's view of Erdrich's character portrayal strategies complementary to Bhabha's idea of "dialogical" subject and Bakhtin's "responsive dialogism" (64), therefore, "Erdrich presents subjectivity as dialogic by placing her characters in contract with and often in the battle against other cultures, their social hierarchies, and systems of knowledge" (64). It is through this representation of subjectivity, claims Sloboda, that Erdrich "rejects expressions of finality and ethno-cultural exclusivity", instead Erdrich explores "the lasting consequences of American government policies and the destructive and violent influences of the settlers on Native populations" (64). Furthermore, it is through deliberate cultural crossing that Erdrich "engages in dynamic explorations of self and other, without compromising Native American concerns" (Sloboda 66). Sloboda claims that Erdrich continuously engages in a "dialogue" (77) with the ever-evolving world through her narrators who reinterpret and reconsider "previously secure or stable meanings and designs" (77). Furthermore, Sloboda identifies that Erdrich's characters are situated in a "shared, interactive, and conflictive discursive (and actual) space in which voices collide and horizons of understanding become altered" (77). Since both narrators articulate diverse perspective about the world they inhabit, Erdrich "contrasts Nanapush's choice to retain his Native identity and negotiate some kind of living future for himself and his people with Pauline's decision to live in her mystical world and engage in extreme acts, both individually and socially"(77). In his conclusion, Sloboda discusses the problems that arise from the interpretation of self and world in "reductive models of good versus evil", where the new world of whites and Christianity is portrayed as "good", whereas the old world of Natives and Chippewa beliefs as an "evil" world (77). In doing so, Erdrich exposes and confronts, simultaneously, "contentious sites of social reference", and during the process, she "tracks the ongoing tensions and changes within self-identity and social expression" (77).

In her seminal essay, Figuring the Grotesque in Louise Erdrich's Novel critic Mary Catherine Harper identifies "tangled relationships and obsessive characters", and claims that Erdrich's characterization leads to establish her novels on the model of "Midwestern grotesque novel genre" (18). In order to establish her argument, Harper cites instances from The Plagues of Doves, Love Medicine, The Beet Queen, The Last Report on the Miracles at Little No Horse

and *Tracks* and records "the wonders of human community in the face of disturbing social, political and economic behavior patterns" (19). Erdrich indulges in her character's hierarchical structures of Midwestern culture in order to "reveal deep ironies within the values and lifestyles of" (Harper 19) multifaceted Midwestern class and cultures. Harper believes that the grotesque qualities are "foundational" to decipher the social ironies of the Midwestern society; therefore, she studies the "distorted visions, unrealistic expectations, unholy predilections, and obsessive relationships" (19) of the characters to identify the grotesque in Erdrich's novels. Erdrich characters exhibit grotesque idiosyncrasies to serve the "modernist suspicion of bourgeois lifestyle, including patriarchal roles, Euro-American capitalism, narrow religiosity, and sentimental romanticism" (Harper 19). However, Harper identifies two parallel but diverse grotesques, which are namely the Ojibwe and the Midwestern grotesques, and both have their implications upon the characters. Therefore, Harper observes "romantic sensibility" of the Midwestern grotesque, accompanied by the Ojibwe cultural features (19). In other words, both grotesques complement each other and subsequently produce enriched Ojibwe and Midwestern Euro-American characters. However, according to Harper, it is the Ojibwe grotesque culture through which Erdrich exposes the "cultural context of colonization" (19). Harper further argues that Erdrichian grotesque's "complicated contemporary form" emerges from its subject and Style. Harper identifies three different approaches to Erdrich's oeuvre, which include "carnival", "burlesque" and "grotesque" (19). In Erdrich's work, carnival "disrupts the choking, moralistic fear of expressiveness in social, economic, and political life", whereas the burlesque is "specifically focused on trivializing sacred traditions, values, and socially respected persons while elevating profane behaviors or lowly social positions and abject person". Harper identifies grotesque as "obsessive, compulsive, paranoid, or otherwise singularly focused behavior of a character" (21).

At the very outset of her essay Ethnic Signs in Erdrich's *Tracks* and the Bingo Palace, Catherine Rainwater poses certain questions regarding the nomenclature of the Native American novel. Rainwater delves deep into the fundamental constituent elements of a Native American work, therefore, she questions as to whether it is the "content" of a work or the "ethnic identity" of the author that decides the categorization of a Native American work (Rainwater 75). Although Rainwater does not answer any of the questions regarding the nomenclatures of the Native American work, however, she considers that the answers may lead us to a deeper understanding of the construction of "ethnic signs" in Native American literature. Furthermore, these ethnic signs can also be "catalogued (…) as a list of exotic references to the Other" (Rainwater 145) and therefore can be a deciding factor in the nomenclature of Native

American works. In Erdrich's work, these ethnic signs bring a reader out of the comfort zone and indulge in an active agent in decoding the "ethnosemiotic encountersvents" (Rainwater 145) in her works. Catherine Rainwater, in her monumental work, identifies a whole network of ethnosemiotic tropes, which serves multiple purposes in the story. In *Tracks*, the enthnosemiotic trope of 'drowning' serves as a warning to the "wary reader of the dangers of irresponsible consumption of other peoples' stories" (Rainwater 148). 'Snare' is another ethnosemiotic trope in *Tracks*, that Rainwater identifies as a "semiotic trap" and warns the reader to "avoid a one-sided reading of a cross coded, bicultural text" (150). Erdrich also shapes the "tribe of pressed trees" on the principles of ethnosemiotic trope, where the mentioned trope refers to an ever-increasing "tribe of books" (Rainwater 150) which aims not only at documenting the record of the past, but also "shape the future" (Rainwater 150). As a result, the readers of these ethnosemiotic tropes become "active agent in a social semiotic revision of the contemporary reality" (Rainwater 150).

Maureen Riche in Waiting Halfway in Each Other's Bodies, traces the elements of kinship and corporeality in Erdrich's Father's Milk. Riche explores the kinship of animate and inanimate forms of life in Erdrich's work from Enrique Salmon's theory of the 'kincentric ecology' perspective (67). Riche acknowledges Erdrich's adroitness in portraying "indigenous history, language, knowledge, and storytelling, as well as the power of non-indigenous narrative elements and techniques" (67), however, her structuring of the story 'Father's Milk' as an Indigenous culture representative work, according to Riche, runs the risk of "characterizing indigenous people in reductive and stereotyped way" (67). Erdrich portrays the dissolution of "corporeal boundaries between characters" and "blurring the distinctions of gender and species" through the carefully crafted motif of "the nursing maternal figure" (Riche 48). Through the 'Father's Milk', Erdrich establishes the notion that in kin-centric framework "bodies are not distinct and exclusive" (Riche 55), rather they overlap and crossover to seep into another body. The reenactment of the "real, embodied, and intensely intimate relations between animals and humans" (Riche 66) dissolves the distinction between animality and humanity. Riche in her analysis elucidates the intricate amalgamation of the human body and animal body, to decipher the notion of "all my relations" (66). Riche explores the praxis of "all my relations" in Erdrich's work and concludes that the portrayal of kincentric ecology invokes the idea of "an imaginative place and time before zoos, stuffed toys, and Disney cartoons" (67). In 'Father's Milk' the amalgamation of bodies "across the divides of gender, generations, and species" (Riche 67) is possible through the metaphorical representation of the motif of breastfeeding.

Sanja Runtic in her postcolonial study in, Reimagining the Frontier in Louise Erdrich's *Tracks* identifies the "frontier zone" (117) in Erdrich's *Tracks*. Erdrich employs magic realism to construct a "hybridized textual space" in order to contest and subvert "the consistency of colonial symbols and identity constructs" (Runtic 117). Erdrich's construction of "narrative geography" (Runtic 117) through the portrayal of different characters addresses the "destabilized" and "grotesque" (Runtic 117) character of colonial rule. Runtic claims that through the amalgamation of the "realistic" and "fantastic" in *Tracks* Erdrich creates a "fluid and transmutable" fictional space (118). Furthermore, Erdrich exploits the "counter-hegemonic" potentials of magic realism, which "embrace disparate conceptual and political geometries and stage dialectical combat of discursive systems" (Runtic 118). Runtic asserts that the magic realism technique assists Erdrich in moderating the "fixity of binaries and create a dual space" (118). These dual spaces are the location where Erdrich dissects "colonial doctrine and practices" and re-inscribe the traditional Ojibwe cultural practices (Runtic 119). Runtic argues that the Ojibwe and Christian world overlap in *Tracks*, however, they never merge into each other, nevertheless in doing so Erdrich exposes the ambivalence in her characters. Runtic also explores the motif of "illness" as both tool and metaphor in *Tracks* and discovers that this the motif engender a "fear of contamination" among various characters, and is a "central ingredient of various forms of discrimination" (120). Runtic asserts that Erdrich uses elements of grotesque to highlight the ambivalent character of Pauline Puyat. Erdrich exhibits Pauline Puyat's mental illness, uncleanliness, and madness through multiple elements of grotesque to "deconstruct the imperial paradigm of conversion" (Runtic 121). Runtic explores the Bakhtinian notion of 'body' as topography to discover how Erdrich portrays their bodies as "colonized spaces" and "exposes the imperial dogma, and the psychophysical perils of its internalization" (122). Runtic claims that through the magic realism Erdrich represents the unsettling of "the boundaries of the magical and real", and "disturbs the colonial meta-narrative and its evangelistic tools" (122). Runtic argues that through a series of "conflicting referents" Erdrich "creates a polyphonic space in which the discourse of hegemony is estranged, and power relations reworked and reversed" (122). It is this narrative technique through which Erdrich "reimagines the frontier", which of course is a "venue of resistance from which the colonized voice can speak to the center and be heard" (123).

Robert C. Bell in his article Circular Design in Ceremony addresses the mythical patterns of "hero-quest" used in Native American literature. Discussing the ingredients of mythic plots, Bell claims that such narratives include "intricate procedures and items of rituals (…) description of legendary events that explains rite, properties, and behavior", whereas an

amalgamation of these makes these narratives "figural and symbolic" (23). According to Bell, in his quest for "ceremonial knowledge and power" the protagonist of Native American narratives encounters a series of "predicaments or suffer injuries" where "supernatural aid" (23) comes to the protagonist's rescue at these troubling times. Bell further argues that Native American rituals and ceremonies are the constituent elements of Native American narratives. These rituals and ceremonies are portrayed in the narratives as a "mixture of procedures designed to symbolically recapitulate the events told in myth and legend" (24). Silko also recapitulates the 'hoop transformation ceremony' in Ceremony from "the procedures set forth in the Coyote Transformation rite in The Myth of Red Antway, Male Evilway, recorded and translated by Father Berard Haile in the 1930s" (Bell 24). However, what Bell focuses in his essay is that he considers Silko's faithful recapitulation of the hoop ritual in Ceremony "comparable to the ritualistic exactness required of the singer or medicine man" which consequently makes Silko's storytelling as a "curative art form which can bring about restoration and renewal" (24). Traditionally the hoop ritual occupies a "space" where the "power has been concentrated" (Bell 25).

The above survey of related literature reveals that although land, space, and place are important ingredients of these researches, however, the issue of space and spatial experience has not been dealt exclusively by these and many other critics. Space and place are two fundamental elements that encompass the Native American literary canon. However, the dearth of research on the Native American spatial experiences in general and Native American woman's spatial experiences, in particular, requires re-reading the Native American literary text within the spatial context in order to better understand the Native Americans' plight of space and place. Keeping this perspective in view, my present study is a spatial re-reading of the selected Native American writings by female writers to understand and document the spatial experiences of the Native American. The following chapter is a commentary upon the method of re-reading the selected Native American women’s writings to identify the spatial world represented in the text, Native American woman's experience of space, and lastly to understand the image of the Native American woman in these selected literary works.

NOTES

1. For a comprehensive study of different literary cartography techniques, See Robert T. Tally Jr., chapter 2.

2. See Franco Moretti, chapters 1,2, and 3, for a detailed analysis of Franco Moretti's analysis of Mary Mitford's Our Village (1984).

CHAPTER III

RESEARCH METHODOLOGY

The present study occurs at the crossroad of diverse fields such as literature, gender, geography, space, and place. Hence, the consequent theoretical framework is a juxtaposition of interdisciplinary theories ranging from literary theories to spatial studies, and gender theories to geographical concepts. The foundations of the present study are erected upon Louise Erdrich' *Tracks*, Diane Glancy's *the Reason for Crows*, and Polingaysi Qoyawayma's *No Turning Back*. However, the reinterpretations and re-readings are reinforced through the engagement of theoretical underpinnings of spatial studies, gender studies, and geographical analysis of these texts. Therefore, the diverse theoretical scaffoldings of literature, gender, and geography are intricately connected through the theoretical underpinnings of spatiality.

To decode this interdisciplinary theoretical model, the present study engages a methodological framework that caters to diverse yet interlinked methodological formulations. The methodological structure of the present study is founded upon Cresswell's theorization of the notion of the spatial experience of in-placeness, out-of-placeness, normative geography, out-of-place action, and transgression[1] which is further reinforced and complemented through engagements of Paul Rodaway's notion of sensuous geography, Pamela Moss and Isabel Dyck's conception of the spatiality of disable body, Doreen Massey's proposition of economic space, and Edward C. Ralph's concept of existential insideness and outsideness. With these multifaceted approaches to understand the spatiality of the Native American woman, the present chapter draws a detailed research methodological framework of the present study.

The present study is a rereading of selected Native American women's writings to understand the ways in which the selected writers have depicted the issues related to space and place as confronted by the Native American woman. The study is founded upon a fundamental premise that space and place are two avenues that work as a platform for the exercise of power. The insinuations of the notion of power make space and place political entities. Therefore, to understand the political implications of a spatial event, it is pertinent to understand its ideological insinuations. Hence, within the Native American context, the power to dictate

spatiality resides in the hands of the Native American and Euro-American patriarchy. Therefore, ideologically the two patriarchies control Native American woman's spatiality.

The present study is founded upon two distinctive yet parallel aspects of spatiality, namely the spatial experience of a particular place, and common sense assumptions about behavior in a particular place. With this presupposition, the present study is an attempt to comprehend Native American woman's spatial experience of the normative geography of Native America as illustrated in the selected works, on one hand. While on the other hand, the study elucidates Native American woman's response to the assumptions of commonsense behavior within these normative geographies. In the following section of the research methodology chapter, the study dwells on the premises of spatial experience and assumptions about spatial behavior, respectively.

The overarching subject matter of the present study is to evaluate Native American woman's spatial experience of in-placeness and out-of-placeness within the Native American normative geographies. These spatial experiences are not isolated events or occurrences related to particular spaces, rather they are intricately weaved into the socio-spatial fabric of the Native American society. However, before the study indulges in devising the methodological structure for understanding Native American woman's experience of in-placeness and out-of-placeness, it is pertinent to understand the engagement of the ideas of 'experience' and the terms 'in-placeness' and 'out-of-placeness'.

It is pertinent to mention here that there are two parallel thoughts that the notion of the spatial experience of in-placeness and out-of-placeness comprises. Firstly, the notion of the experience within a spatial paradigm and secondly the ideas of in-placeness and out-of-placeness. The concept of 'experience', as deliberated in the present study, is founded upon Yi-fu Tuan's theorization of the experiential perspective of spatiality. Tuan takes experience as an idea that encompasses numerous "modes through which a person knows and constructs a reality" (8). These modes range from the "direct and intimate" engagement with a place to "indirect and conceptual" orientation of place to the experience of place "mediated by symbols" (Tuan, 6). In other words, places are experienced through direct and intimate interaction that is subject to physical presence or location at a particular place. The indirect or conceptual modes are evoked when places are experienced through "active visual perception" (Tuan 8). Whereas, symbolization occurs when places are experienced through their meaningfulness. Accordingly, the present study employs these variant modes of experience of space and place in its estimation of the notion of experience.[2]

The second idea concerns the conceptualization of the philosophies of in-placeness and out-of-placeness. The present study engages Cresswell's formulation of the two premises. Cresswell constitutes the conception of spatial experiences of in-placeness and out-of-placeness upon the notion of belonging to a particular place (2004, 13). The notion of the spatial experience of in-placeness and out-of-placeness is developed when an individual either belongs to or does not belong to a particular place. Nevertheless, the sense of belongingness to a place itself is a complex orientation of spatiality since it includes multifaceted aspects of place within its realm. On one hand, the notion of belonging incorporates the sense of ownership and connection towards a place (Cresswell, 2004, 1), while on the other hand, it also encompasses connections between place, identity, and power (Cresswell, 2004, 14). In addition, Cresswell also uses the notion of belongingness as a synonym to the notion of a sense of place, which refers to the subjective and emotional attachment that an individual has towards a particular place (2004, 8). The subsequent complex of spatial experiences of in-placeness and out-of-placeness embraces all these varied notions of belongingness. The present study in its estimation of the notion of the spatial experience of in-placeness and out-of-placeness also uses these varied coordinates of the notion of belonging. Furthermore, the experiences of in-placeness and out-of-placeness are triggered by certain socio-cultural paradigms. The focus of the present study is to explore Native American woman's experience of in-placeness and out-of-placeness within Native American normative geographies. Therefore, the study encompasses a detailed analysis of the socio-spatial organization of the selected Native American societies. With this dissection of the socio-cultural, socio-economic, and socio-spatial framework, the study approaches Native American woman's experience of in-placeness and out-of-placeness, and her response to spatial marginalization within Native American normative geographies.

In addition, our spatial experiences constitute our fundamental response to the notion of space as a social construct, therefore, space is experienced in multifaceted forms. Commenting on the social construction of space and place, Cresswell maintains that the idea of space and place as social constructs means that they are not "natural", rather result from some human activity (2004, 30). In other words, space and place are called socially constructed when their meaning and materiality are constructed by society. In view of the fact that society engages in a continual cycle of definition and drawing limitation of the meanings and materiality, therefore, the process of creation of space and place remains open for constant reconfiguration and reevaluation. Within this backdrop, the study employs the notion of the spatial experience of in-placeness and out-of-placeness to review the social construction of

space and place within Native American geography. The study considers the ever-changing meaning and materiality of space and place and its impact on the Native American woman's experience of in-placeness and out-of-placeness.

The second part of the research methodology engages Cresswell's notions of normative geography, out-of-place actions, and transgression. These spatial notions are engaged to understand the construction and illustration of Native American normative geographies within the historical context and as projected in the selected works, understanding of the female protagonists' engagements in out-of-place actions and their transgression of the normative geographic structures of Native America. In other words, this part of the research methodology undertakes the project to interpret the connection between the common sense assumptions about a particular place and the normative judgment of behavior.

To achieve the said purpose, the study draws blueprints of the normative geography of the selected Native American tribes as depicted by the selected women writers in their selected works. By way of explanation, the study develops the contours of sets of common sense assumptions about appropriate behaviors within a particular geographic space and place. These normative geographies are developed by drawing references from cultural and historical perspectives. On one hand, the historico-cultural framework allows the reader to imagine the normative geographic landscape of the selected Native American tribes, while on the other hand, it enables the reader to understand and comprehend the notion of appropriate and inappropriate behaviors within the normative landscapes of the selected Native American tribes.

Therefore, at the very outset of the study, the present research attempts to establish the fact that Native American normative geographies are ambivalent since the prehistoric initiation of Native American cultures. Surprisingly, the same continued during the pre- and the post-contact era of Native American cultural progression. The study offers an historico-cultural review of the prehistoric Native American hunting tribes that migrated from Asia through the Bering pass and brought the Asiatic socio-spatial model to be implemented in Native America. By offering historical evidence, the study maintains that the prehistoric Native American cultures delegated spatially marginalized positions. The prehistoric tribes maintained gender-specific roles and the gendered division of labor. The study discusses the progression of the spatial ambivalence into the pre-contact Native American societies. The normative geographies of the pre-contact era were primarily defined by the Native American patriarchy and thus it institutionalized the spatial marginalization of the Native American woman. The study offers a review of historical literature that ascertains the establishment of Native American pre-

contact normative geographies upon gender divide. With the arrival of the Euro-Americans, the Native American normative geography slowly and gradually changed to the worse. In the post-contact era, the study maintains, Native American women became spatially double marginalized. Through a rereading of historical and cultural literature, the study maintains that Euro-Americans reconfigured the Native American normative geography in the post-contact era upon the Eurocentric socio-cultural and socio-spatial models. An appraisal of Native American historical and cultural studies reveals that Euro-Americans through their religious, assimilation, acculturation policies, and land treatise further compromised the ambivalence of the Native American normative geographies. Subsequently, these socio-political and socio-spatial maneuvers resulted in the double spatial marginalization of the Native American woman. Within this double spatial marginalized position, the Native American woman's approach towards normative geography, and her experience of spatiality changed drastically.

The selected women's writings narrate life histories, real and imagined, of Native American women who have been victims of the spatial incursions of Native American and Euro-American patriarchies. However, the selected female writers recount the events of their protagonist's lives when they challenge their spatial marginalization within the normative geographies and attempt to recreate their own spaces. The present study examines different situations and events where the commonsensical assumptions of appropriate behavior are being thwarted by the protagonist's engagement in out-of-place actions and subsequent transgression of the normative geographic structures at different places. These places occur at their geographical locations and have no significance until they are highlighted by out-of-place action or transgression. Within this paradigm, the research methodology illustrates the relationship between place and behavior by examining behaviors that are judged as inappropriate within a particular geographic location and normative geography. Since inappropriate actions are fundamental actions out-of-place, hence, the study also evaluates the causes and reasons for the out-of-place actions and transgressions.

Within the prototypical framework of out-of-place actions and transgression, the research methodology also extends to three different paradigms of out-of-place actions and transgression. *Firstly*, the study explores the experience of space and place from the perspective of the material body and its positionality within a geographic paradigm. The study maintains that the Native American normative geography is constituted upon the notion of abled-body; hence it allocates spatially marginalized positions to a disabled body. The study explores the marginalized location of physically disabled Native American woman in Diane Glancy's *the*

Reason for Crows. The study asserts that the protagonist of Glancy's novel experiences out-of-placeness within the Mohawk normative geography due to her physical disability. However, this experience of bodily marginalization is subverted through actions that are considered out-of-place. The study maintains that Kateri's use of human senses and the creation of sensuous geography are out-of-place actions that allow her to transgress the normative abled-body geography of Native America. Diane Glancy's protagonist Kateri employs her senses not only to map her location within the normative geography but also constitutes her place and thus commits transgression from the normative geography of Mohawk tribes. *Secondly*, the present research analyzes Native American woman's experience of marginalization within the economic spaces of Native America. Native American economic spaces are constituted upon the gender division of labor, where women are located in a financially subordinated position. The study maintains that the normative economic spaces of Native America are constructed upon gender bias, and labor is divided upon gender inequality where Native American women are made dependent upon Native patriarchy for their economic survival. The study reviews Polingaysi Qoyawayma's *No Turning Back* to understand the ways in which a Hopi girl experiences out-of-placeness within normative Hopi economic spaces. To contest her out-of-placeness, Qoyawayma engages in out-of-place actions by taking a job as a government certified teacher and thus transgressing the normative economic spaces by subverting traditional Hopi and Euro-American gender roles and division of labor. *Thirdly*, the study explores Native American woman's existential experience of space and place. Analyzing the spatial experience of space and place of Louise Erdrich's protagonist in *Tracks*, the study offers a rereading of the existential spatial outsideness caused by the Dawes Act of 1887. The study maintains that the Act not only caused spatial dislocation and disintegration of Native American societies but also caused an existential crisis among the Native Americans. The study asserts that the Act of 1887 insinuated existential outsideness in Fleur Pillager, the protagonist of the novel, and she tries to re-experience existential insideness through different means. Fleur's engagement in wage labor at the Kozka's Meat are instances of her engagement in out-of-place actions and transgression from the normative Ojibwe socio-cultural and socio-spatial structures. These three distinctive lines of investigations form the methodological paradigm of the present study.

Within the paradigm of out-of-place actions and transgression, the study analyzes Diane Glancy's *the Reasons for Crows*. In *the Reason for Crows*, Diane Glancy narrates the life journey of Kateri Tekakwitha, a Mohawk girl. It is a biographical novel that depicts the life history of Kateri, The Lily of Mohawks. Kateri is the narrator of the novel and recounts the

perils and persecutions that she endures due to her physical disability. In order to avoid her physical oppression Kateri undertakes a voyage to Sault St. Frances from her village Caughnawaga. The novel also recounts Kateri's spiritual journey from her traditional Native American religion to Christianity. The story revolves around Kateri's association with her land, mission, and spiritual crisis. The biographical novel reconstructs the seventeenth-century geographical locations like Kateri's village Caughnawaga, the route to Sault Saint. Frances, and Sault St. Francis.

The study reassesses Glancy's *the Reason for Crows* protagonist's experience of out-of-placeness within the Mohawk normative geography through the lens of chronic illness and positionality of the material body as propounded by Pamela Moss and Isabel Dyck. Moss and Dyck draw their methodological framework of the positionality of the material body on the notion of the spatiality of disability (231). Within the spatial and marginalized body structure, they investigate the ways in which individuals "embody" the process of marginalization (Moss & Dyck 231). Within the context of spatial marginalization of the disabled body, the present research studies Kateri's spatiality from three different paradigms. Firstly, the study revisits Kateri's struggle with the notion of destabilized identity as a consequence of her realization of her disabled body. Moss and Dyck assert that the diagnosis with some chronic illness causes "uncertainty and variability" (233). The uncertain and capricious attitude towards identity causes a breakdown of association with space and place. Secondly, a woman's material body becomes destabilized as a consequence of some chronic illness. Kateri's difficulty in negotiating the day to day affairs of life is an exemplum of what Moss and Dyck terms as "fluctuating transitory symptoms" (233). In other words, a destabilized material body does not allow Kateri to actively structure the social environment. Thirdly, since the social environment is constructed upon the notion of "able body", for a disabled woman the social organization becomes a site of exclusion (Moss & Dyck 234). Within such exclusionary geographies, disable bodies experience an alienated positionality, which is further augmented by disruption of the socio-cultural and socio-economic hierarchies within a normative geographic structure. According to Moss and Dyck, the complexity in "negotiating social and material spaces" by disabled women influences their positionality within the labor force (233). In addition, Moss and Dyck also assert that individuals with disabilities and chronic illnesses engage in a new set of experiences by repositioning themselves at the sites of struggle (234). Defining sites of struggle, Moss and Dyck maintain that these are places where disable bodied individuals are "forced to contest" their disability (234). The present study revisits these sites of struggles to understand Kateri's redefinition of her disability within the Mohawk normative geography.

In *the Reason for Crows*, Kateri experiences an acute sense of out-of-placeness due to her disability, which further compromises her socio-cultural positionality within the cultural hierarchies. The study employs these three dimensions of disabled body spatiality to establish Kateri's spatial marginalization and experience of out-of-placeness within the normative geography of the Mohawk tribes. To overcome this experience of out-of-placeness, Kateri engages in "material practices" that reconfigure spaces and places as the site of struggle (Moss & Dyck 234). These spatial experiences and experiences of disability fabricate a woman's identity. Since these relocations of sites of struggle and the notion of disability are in constant flux, the subsequent identity continues to change form. Paradoxically, this does not end in the creation of an end product, rather it poses itself in a series of interim stages of identity formation (Moss & Dyck 234). Nevertheless, the present study maintains that the material practices also allow experiencing space and placing differently. At this stage of the discussion, the study inserts Paul Rodaway's notion of sensuous geography to understand Kateri's engagement in material practices that constitutes her spatial experiences.

Kateri's disability undermines her experiences of in-placeness within the Mohawk normative geographies. However, Glancy constructs a complete complex of material practices through which Kateri experiences spatiality. These material practices evoke Kateri's experience of in-placeness through the construction of the sensuous geographic structure. It is pertinent to mention here that the notion of spatial experience encompasses the experience of space and place through senses as well. Within the sensuous paradigm, our senses not only help us establish a relationship with the world but also structure the geographic world to be experienced. Pivotal to the spatial experiences, our senses help us in understanding the geographic structures that surround us. It is pertinent to note here, that our geographical experiences are not shaped by a singular sense, rather a juxtaposition of multiple senses lets us orient our spatial positionality within geographic spaces. Indeed, there exists a hierarchical relationship between the senses that Tuan, Westphal, and Rodaway have discussed, but a holistic experience is an amalgamation of multiple sensuous stimuli. Keeping in view the experiential hierarchy of human senses, it is pertinent to mention here that our understanding of the geographic world is constituted upon the working of passive and active use of senses.

According to Roadway, the human body is an "essential part" of a sensuous geographic experience (31). Our body constitutes the primary medium through which we engage in mediation between space and spatial experience. Since the body is both a physical entity and a cultural object, therefore, it carries sensations and meanings simultaneously (Rodaway 35). The present study takes the material aspect of the body to study how sensations are documented

on to the material body and thus evoke a spatial experience of a particular geographic space. According to Rodaway, our senses, in combination, offer significant media through which geography is experienced and understood. Such an understanding contributes to an individual's experience in-placeness of a particular spatial location. Within this archetypal structure of sensuous experience, the study attempts to understand Glancy's portrayal of sensuous geographies as avenues for the protagonist's experience of in-placeness. Glancy creates haptic and auditory geographies through which the protagonist of *the Reason for Crows* experiences her spatial positionality. Using Rodaway's methodological framework of the working of senses as "a relationship to the world and the senses as in themselves a kind of structuring of space and defining of place" (4), the study reviews Glancy's protagonist's engagement in material practices to subvert her spatial marginalization, counter her spatial out-of-placeness and engagement in out-of-place actions that constitute her transgression. In other words, the present study employs the notion of sensuous geography as a methodology to explore how a physically disabled Native American woman experiences space and place through her senses and responds to the experience of out-of-placeness.

Furthermore, the arrival of the Euro-Americans altogether changed the socio-economic structures of the Native American societies. Employing Doreen Massey's notion of economic space, the current study develops contours of the Native American economic spaces in the prehistoric, pre-contact, and post-contact era. Economic spaces are the spaces that are produced at the intersection of social and economic relations (Massey 1). The location of economic activity and its socio-cultural implications are the central focus of any study of economic space. In other words, the notion of economic space encompasses the socio-spatial framework of any society. Within this socio-spatial framework, the economic space considers the division of labor and gender roles. The notion of gender role is studied in conjunction with the location of that economic activity by individuals of a particular gender. Thus the overarching economic space caters to the study of the "dominance and subordination" of gender within the socio-spatial organization of economic activity (Massey 1).

Since the construction of the Native American normative geography is established upon the ambivalent spatial division of Native American genders, this section of the study explores the Native American woman experience of marginalization, out-of-placeness, and her attempt to create her own spaces within the economic spaces of Native America. The study offers a rereading of Polingaysi Qoyawayma's *No Turning Back* to understand the spatial marginalization of the woman in the Hopi economic spaces, her attempt to engage in out-of-place actions by opting for a government job, and her transgression of the Hopi gender division

of labor and gender-specific roles. *No Turning Back* is the life story of a Hopi woman, Polingaysi Qoyawayma, who leaves her native village at an early age with the passion to learn the ways and explore the world of the White Man. This autobiographical work documents different stages of Polingaysi Qoyawayma's life. Polingaysi tells the story from her early childhood and then moves on to narrate the events that took place from her first visit to school until her retirement as a schoolteacher. This work recounts Qoyawayma's struggle to bridge the gap between the worlds of her people and the Whites (2). This autobiographical work is set in different geographical locations, but Qoyawayma's village Oribie is the central location of the work. In this way, the writer establishes the notion of spatiality as the central premise of the autobiography.

At the outset of the discussion on *No Turning Back*, the study reviews the development of Hopi economic spaces, division of labor, and gender roles through different historical epochs. Historical and cultural documents are used as evidence to support arguments that pertain to the creation of Hopi economic spaces upon Hopi patriarchal models. Within these biased economic spaces, Qoyawayma, the protagonist of *No Turning Back*, experiences out-of-placeness. To overcome the spatial ambivalence at the Hopi economic spaces, Qoyawayma steps out of the Hopi gender roles by going to school and learning the White man ways (3). However, the protagonist soon realizes that the Hopi and White Man ways are the same, as they both do not wish that Native American women may become financially stable, hence the only training they offer at the educational institutes are those that make women skillful at the domestic chores. The study offers a critique of the educational policies that the Euro-Americans adopted in the assimilation and acculturation programs. The educational policies aimed at making the male Native Americans proficient in fields that would produce cheap labor, whereas, Native American women were trained in homemaking and domesticity. The study delineates Qoyawayma's experience of social out-of-placeness due to her compromised financial positionality within the normative economic spaces of the Native American. The study reviews Qoyawayma's struggle to subvert the gender-specific roles as prescribed by the Native and Euro-American patriarchies. Therefore, she engages in acts that appear out-of-place but ultimately culminate in her transgression of the traditional gender roles and division of labor.

In his seminal work, *Place, and Placelessness*, Ralph asserts, "to be human is to have and know *your* place" (italicized in the original 3). The statement refers to two fundamental propositions related to the notion of place. The first proposition of 'have' signifies the ownership of a particular piece of land or space. The second proposition of 'know' indicates

the knowledge and understanding of its meaningfulness to an individual's existence. Nevertheless, these evocations dictate the existential implications of the phenomenon of place and space. In other words, our experiences of space and place are not only socially oriented, rather they are fixed into the very geography of the world that we live in. Our knowledge of a place comes from our direct experience and consciousness of particular geographical entities (Ralph 4). The phenomenological base for the understanding of the notions of space and place comes from these two distinctive, yet parallel, propositions. Ralph maintains that our estimation of our location in the physical world is dependent upon "direct experience, memory, fantasy, present circumstances, and future purposes" related to a particular space and place (4). These multifaceted dimensions of our location constitute the foundations of human existence. The premise of the third section of the present study is founded upon such existential experience of space and place.

In this section, the study explores the Dawes Act of 1887 and its implication on the Native Americans in general and woman in particular. The study offers an in-depth analysis of the causes that lead to the legislation of the Dawes Act. The study presents a review of the acculturation policies and looks into the issues of Native American relocations at different reservations. The Dawes Act of 1887 caused huge socio-cultural and socio-political disintegration to the Native American society. The study analyzes multiple sources to understand the socio-cultural and socio-political impact of the Act. In addition, the study maintains that the Act further depreciated the socio-spatial organization of the Native American society. Within the background of the Dawes Act of 1887, this section offers a reinterpretation of Louise Erdrich's *Tracks. Tracks* is the third novel in a four novel series, set in the North Dakota. The Novel delineates Fleur Pillager's, the protagonist of the novel, struggle for saving her ancestral lands. The novel depicts the life history of the protagonist as seen through the eyes of Nanapush, an elder trickster, and Pauline Puyat, a young nun, as narrators of the novel. The novel has received extraordinary acclaim for its compelling plot and idiosyncratic narratological method. The novel is set in a fictional reservation that is modeled by Louise Erdrich on her own Turtle Mountain Reservation in North Dakota. The novel spans over eighteen years that begins in spring 1912 to the 1928 autumn.

The study focuses on the allocations of lands, as per the mandate of the Dawes Act of 1887, and its implications on the existential experiences of the Native American woman. The present research maintains that the Act disturbed an individual's experience of existential insideness since it lost its meanings. Fleur Pillager, the protagonist of *Tracks*, experiences existential insideness is disturbed when the Dawes Act of 1887 changed the meanings of the

place. The meanings of a place are rooted in “the physical setting and objects and activities”, and when these changes or alteration occurs to these, the meanings of the place changes (Ralph 47). The study investigates the ways in which the Dawes Act alters the setting and activities of the reservations and thus reshape Native Americans' experiences of the places that were once owned by them. Fleur Pillager’s experience of existential insideness is impeded when she confronts the risk of losing her lands for nonpayment of allotment fees on her lands. In order to save her lands, Fleur embarks on a journey to earn money. The study, from a phenomenological perspective, interprets Fleur’s visit to Argus, a white city, and attempts to comprehend her experience of existential outsideness at her workplace, the Kozka’s Meat. In rereading the phenomenological aspects of the protagonist’s experiences of space and place at different geographical locations, the study maintains that existential experiences are intricately connected to our direct experiences of the land. In short, the notion of spatial experience is viewed from the corporal i.e. material body, experience of space and place, from the socio-economic perspective, and lastly from the existential experience of geography. These three dimensions of documenting spatial experience constitute the framework of the research methodology of the present study.

NOTES

1. See Tim Cresswell, chapter 1 and 2, for a detailed analysis of the notion of in-placeness.

CHAPTER IV

HISTORICO-CULTURAL APPRAISAL OF NATIVE AMERICAN WOMAN'S SPATIAL MARGINALIZATION

4.1 Introduction

This chapter offers a historico-cultural analysis of Native American normative geographies and Native American woman's spatial positionality within these normative landscapes. The discussion in this chapter premises on the notion that these normative geographies are ambivalent since they accord a marginalized spatial position to the Native American woman. At the very outset of the chapter, the present study contests Native and Non-native historians and researchers' claims regarding the non-existence of structural spatial binaries in Native American societies. The discussion leads to a survey of Native American socio-cultural history to explore the socio-spatial orientation of the Native American normative geographies throughout Native American history. This section is divided into three sections that begin with the study of the advent of Native American normative geography in prehistoric America. The debate in this section pertains to the initiation of systematic spatial subjugation of the Native American woman. The study argues that the nomadic tribes brought the Asiatic socio-cultural patterns that paved the way for Native American compromised spatiality. In the later stages of the prehistoric era and with the development of organized tribal structures, the Native American woman's spatial marginalization also became structured. The discussion then offers a critique of the ambivalence of the normative geographic structures in the pre-contact era. In this section, the current study maintains that by the pre-contact time, Native American nations have developed and expanded into different civilizations with established socio-cultural structures and socio-spatial boundaries. During this period, Native American woman's spatial predicament continued and her spatial suppression has become institutionalized. In the last section, the study explores the Eurocentric socio-cultural and spatio-cultural influence on the Native American normative geographies. The study maintains that the implementation of Eurocentric spatial paradigms put Native American woman at a double spatial marginalized position. The study offers a critique of Euro-American religious, spatial, cultural and

educational measures to expose the double spatial marginalization of the Native American woman in the post-contact era. The chapter concludes on the delineation of the Native American woman.

In the following section, I present a critique of the socio-spatial development of Native American normative geographies from the prehistoric till the post-contact times in order to explore the institutionalized spatial marginalization of Native American woman. The study claims that Native American socio-cultural structures are constructed upon gender discrimination which made the normative geographies ambivalent, authoritarian and exploitive. Consequently, these oppressive normative landscapes spatially suppress Native American woman by according to their marginalized spatial locations. This study also present accounts of Native American women who got engaged in out of place actions and transgress the normative geographies of the Native American society.

However, there is no denying the fact that there are Native American women who have made efforts to transgress the spatial division of the prehistoric, pre- and post-contact normative geographies. The present study draws a blueprint of the space and place where this Native American woman lives and engages in these nonconformist actions. I understand that without delineating the socio-cultural geography of her existence, one cannot comprehend the gravity of her out of place actions and the enormity of her transgression. I use the word nonconformist, purposely, to inform the reader that the notions of out-of-placeness and transgression are not only spatial, but also subversive in essence. This suggests, hypothetically, that there exists a geographical space that is a space of conformity to set rules and patterns that governs our behavior. This space constitutes what Cresswell calls, “normative” geographies (1996, 10). This normative geography is constituted upon what is considered as “natural and commonsense” behavior within a particular space in any culture (Cresswell,1996, 10). These normative geographies are “always already existing”, and thus influence an individual’s sense of place within a socio-cultural pattern (Cresswell 1996 10). However, it is important to note that forces that hold “power” to do so (Cresswell 1996 10) do the demarcation of the normative geographies of a society. In other words, there has to be some agency that fashions these normative geographies in the first place. This suggests that there is an unwritten code developed by some powerful agency that designates actions as appropriate and inappropriate with reference to particular spaces. In addition, these normative geographies cease to provide a sense of place and location in particular space to an individual. The individual experiences spatial degeneration with the space and a sense of out-of-placeness overcomes previous spatial positionality. Consequently, an individual’s emotional attachment to the place becomes

ambivalent, and thus fails to establish any sort of connection with this space of conformity. All those actions that defy the boundaries of such normative landscape are considered as out of place actions (Cresswell 1996 10). Such an individual develops a nonconformist attitude towards the normative geography, and the out of place actions further culminates in the transgressive act, where the individual crosses the established spatial boundaries.

Every society operates within its predefined normative geography that complements the socio-cultural pattern of a particular social group. The natural and commonsensical spatial pattern explicate the socio-cultural structure of any society. Throughout history Native American societies have thrived upon normative geographies that complemented the socio-cultural schema of the society. The power to define such normative geographies rested with the Native American patriarchy, therefore, in the prehistoric and pre-contact normative geographies of the Native America, the Native American man occupied central and pivotal position, whereas the Native American woman was accorded spatially marginalized status. The Euro-American spatio-cultural invasion further reinforced the already ambivalent prehistoric and pre-contact normative geographies. In efforts to impose the Eurocentric spatio-cultural values upon the Native Americans, the Euro-Americans further escalated the spatial crisis for the Native American woman. By remodeling the pre-contact Native American normative geographies upon the standards of Eurocentric normative geographies, they disturbed the Native American woman's sense of place to a great extent in the post-contact era. The Eurocentric spatiality of the Native American normative geography engendered spatial anxiety in the Native American woman. For the Native American woman, the imposition of yet another spatially discriminatory order, along with the Native American biased spatial allocation, was an utmost rejection of her spatial identity. The Native American woman experienced double spatial marginalization in the sense that in the pre-contact normative geographies, the Native American man marginalized her, but in the post-contact era, this spatial suppression was doubled because of the Eurocentric spatial structuring of the Native American societies. The implementation of Eurocentric divisions of spheres further complicated the already disturbed spatial location of the Native American woman. The Native American woman was restricted to the private sphere of the home, whereas the Native American man exploited the public sphere of game and wars. The Native American woman’s limitation to defined spaces and places utterly destabilized her sense of place. Thus, there was an increase in the degree of suppression and exploitation of the Native American woman in the post-contact era. In the following section, I draw the contours of the prehistoric, pre- and post-contact Native American

normative geographies to explore the ways in which the Native American woman was spatially marginalized.

Before I engage in the delineation of the Native American woman's oppression and marginalization in the pre-contact Native American normative geographies, it is pertinent to understand how these pre-contact normative geographies came into being in the first place. This leads us to a very fundamental question regarding the origin of the Native American societies and their initial socio-spatial structuring. In order to understand the spatio-cultural patterns of the pre-contact Native America, it is important to know how the Native American societies emerged and established these normative geographies. One simply cannot accept the idea that these societies might have emerged from ground just like plants, even plants require some seed to grow from, and that has to be borne by some other plant, which might be located at some place. Therefore, the questions related to formation of normative geographies can only be answered when we trace the origin of these pre-contact Native American societies.

Social changes do not occur at a specific point of time; rather they span over a great expanse of time to be weaved into social structures. Such processes sometimes begin years ago, continue for centuries, and remain incomplete after millenniums. In such scenarios, it becomes difficult to determine the period of initiation of a particular social process. In my present study, I also came across the difficulty of determining the time of the development of the normative geographies of pre-contact and post-contact eras. The terms 'pre-contact' and 'post-contact' refer to the period that marks the arrival of the Euro-American to America. However, what makes these terms complicated is that historians differ in determining the exact date of the contact between the Euro-Americans and the Native Americans. Historians and anthropologists maintain differing views regarding the first contact. Doherty and Doherty claim that Vikings had "briefly" lived in the Atlantic coast somewhere around 1000 AD (82). Granberry[1] argues that between the years 12,000 BC and 1492 the Native America had "few additional visitors from the Asiatic world" (38), and that Columbus's discovery of the America was "third such European finding" (24). These differing views make it difficult to fix the date of the first contact and thus complicate the identification of the normative geography of the particular era. However, in order to avoid the confusion, in my present study I take the pre-contact time as the period that roughly begins at the end of the first millennia and lasts till Columbus's landing in America in 1492. The post-contact era begins from Columbus's arrival in 1492 and continues through the assimilation and acculturation periods of nineteenth and twentieth century until contemporary times.

Furthermore, in my delineation of the normative geographies of the pre- and post-contact era, I do not take the chronological time scale, rather I engage in the sociological progression of time. In other words, my division of normative geographies takes place at the intersection of time when the United State government implemented the assimilation and acculturation acts that began a new era of Native American history. In the current scenario, the arrival of Columbus in 1492 did not altogether change the socio-cultural patterns of these pre-contact societies, rather the Native American culture received Euro-American cultural values slowly and gradually. Hence, the term pre-contact normative geography encompasses the overall socio-spatial schema of Native American society that existed until the legislation of assimilation and acculturation acts. The post-contact normative geographies are composed of those spatio-cultural practices that the United States government implemented under the aegis of the assimilation and acculturation programs.

4.2 Native American Woman's Spatial Marginalization in the Prehistoric Era

Native American ancestry can be traced back to the pre-historian time when the Asian hunter tribes who travelled through the Bering land bridge between Siberia and Alaska during the last ice age that occurred somewhere between 12,000 and 20,000 years (Granberry 29). These hunter groups later settled in different parts of the Americas. The Asian-American groups developed "bewildering number of native societies" with great language and cultural diversity (Granberry 29). Similarly, Craig A. Doherty and Katherine M. Doherty[2] maintains that the Paleo-Indians migrated from North Asia through the Bering pass. These nomadic tribes settled throughout the Americas in small bands that "worked together" for the sustenance of the group (5). J. E. Luebering asserts that these family-based bands "shared certain cultural traits" (18) with their Asiatic cousins.[3] These and many other historical resources agree that the Native Americans are the descendants of Asian hunting tribes that developed their own socio-cultural systems in America. According to Granberry, between 12000 BC and Columbus's arrival in America, the New World was "part of the Asian realm, both physically and culturally" (30). Which suggest that although these tribes developed diversified cultural traits, yet they were largely indebted to their ancient Asian ancestors for their socio-cultural and socio-spatial patterning. These societies, along with other cultural practices, maintained the Asiatic gender roles that persisted throughout the Native American society. In these hunting groups men and women had defined roles, where men brought the kill and women made fire and raised children. The spatio-cultural norms were established upon these socio-cultural

orders, which allowed the prehistoric Native American man to travel long distances for hunting, and restricted Native American woman to home and domestic chores (Granberry 31).

During the developmental stages, these nomadic groups used animal hunt for sustenance, however in later centuries, with the improved socio-cultural structures and environmental changes the dependency on hunt reduced. Towards the 10000 BC agricultural modes of sustenance flourished throughout the Americas, which resulted in the initiation of trade activities in the region (Luebering 19). The change in modes of acquiring provisions for sustenance changed the socio-cultural patterns as well. The cave dwellings now changed into construction of dwellings made of mud, trees and bushes. The new dwelling structures restricted the nomadic movements of tribes; consequently, tribes became spatially stable during the later stages of development. The small family bands of hunting groups grew into bigger tribes. This sociological development complicated the overarching gender roles as well. In the hunting groups woman mostly remained at home and man exploited the forest.

In the later agricultural and trade eras, women started work in the field and prepared trade items at home to be traded by men in different trading zones. In addition, with the socio-cultural developments these tribes developed a refined family system. Native American societies employed both matrilineal and patrilineal family systems. In the matrilineal system, "the extended group was traced through the women in the family", whereas in the patrilineal system families were "organized along the male's family line" (Doherty & Doherty 18). However, the chief of the tribe used to be a man who would hold supreme authority (Doherty & Doherty 18). Although in many tribes, women were respected and given positions as "clan matrons" (Volo & Volo 54), however this status was given to very few elder women, and was not practical to be granted to all women. For instance, societies, such as Iroquois, where the matrilineal system was established, did not guarantee woman's political role as superior to that of men. In fact, these matrilineal social setups were governed by patriarchy, and their matrilineal system was "far removed from a political matriarchy in which the women actually ruled the tribe" (45). Furthermore, to establish the spatio-cultural norms, in many tribes, at an early age young boys and girls were taught, "separate tasks they would be expected to do as adults" (Doherty & Doherty 22). The ceremonies organized for the celebration of adulthood for young boys and girls were of great importance to the development of the Native American normative geographies. Boys were considered men only when they would kill a big animal, whereas young girls, reaching puberty, would be separated from the family for the puberty ceremonies (Doherty & Doherty 22).

These were the initial steps that instituted a patriarchal social system with defined but imbalanced spatio-gendered roles in these prehistoric Native American societies. Except for a few, in the majority of tribes, men would assume positions as head or chief of the tribe, council members, traders and warriors, whereas women would take jobs like food gatherer, and domestic workers. This gentrification of the social classes on gender basis paved the way for the spatial ordering of the society as well. Although these prehistoric societies did not mature into the Victorianaized or later Native American division of spheres, they established clear spatial demarcations and allocations of space within the social setup. With little differences, individual tribes had defined spatial allocation of gender, and "women's activities tended to take place in family dwellings" mostly (Luebering 45). In short, the prehistoric Native American tribes maintained their gender biased normative geography throughout the era, until it entered the pre-contact period. The spatial division of these prehistoric societies further reified into the later generations of the pre-contact tribes.

4.3 Native American Woman's Spatial Marginalization in the Pre-Contact Era

The normative geographies of the prehistoric era developed into refined socio-spatial structure in the first millennium. By this time, most of the tribes had grown into fully developed societies with established socio-cultural norms and structures. With the development of social hierarchies, the prevailing imbalanced spatio-cultural systems became more stringent. Over the centuries, the Native Americans developed great cultures like that of Hopewell cultures, Mississippian cultures, and Pueblo cultures. These diverse cultures developed individualized and complex socio-cultural patterns, and possessed "carefully defined political and economic structures" (Granberry 33). The prehistoric socio-cultural processes continued to influence the Native American society until the end of the first millennia. Towards the beginning of the second millennia, foreigners started arriving in America from Russia, Spain, and France. The Spanish established a local peasant class to serve the Crown, the French exploited the natural resources of the Native American, and the Russians used the trade route to supply marine mammal fur to China from the Northwest coasts and Arctic (Luebering 21). However, these occasional visitors left very little or no impact upon the socio-cultural progression of the Native Americans during the pre-contact era, rather these societies "produced new and unique cultural patterns alien even to the original Asian homeland" (Granberry 30). In addition, the arrival of Euro-Americans in the fifteenth century had little impact on the spatio-cultural ordering of the pre-contact Native American societies. The socio-cultural foundations of these Native

American societies grew strong enough to repel the early and mild European cultural invasion in the beginning. Since, the early Euro-American did not do much to influence the socio-cultural infrastructure of the Native American societies. Therefore, the socio-spatial ordering of the pre-contact era remained intact for quite a long time even after the arrival of the Euro-Americans to America, and the Native Americans continued with their spatio-cultural hierarchies.

During this era, more and more documented records were established that enlighten us regarding the spatio-cultural structures of the Native American society. Unlike the prehistoric periods where records of spatio-cultural ordering can only be traced through findings of artifacts at archeological sites, with the arrival of the Euro-Americans written records of the spatio-cultural ordering of the Native American societies also became available. The Euro-Americans developed detailed accounts of their encounters with the Native Americans. Although these records might be biased and subjective observations of individual Europeans, and their authenticity may raise serious questions; however, they help us to sneak a look into the socio-cultural and spatio-cultural structures of these societies.

During the pre-contact era, Euro-Americans encountered Native American men as traders and warriors, whereas their encounter chances with Native American women were very limited; there are very few accounts of Native American women in these personal writings. The catalogues of Euro-Americans provide data about the socio-spatial organization of the Native American societies. These accounts fail to enlighten us about, Native Americans in general and Native American woman in particular, experience of space and place. However, these accounts reveal that Native American "men's and women's spheres were separate" (Rountree 16) in the pre-contact eras. The normative geographies of the pre-contact era defined spatial allocation to the male and female members of the society. In these Native American societies, gender roles were "rigidly defined" and there existed "strict division between men and women who performed different work and even occupied separate space in dwelling" (Moore 93).[4] In these normative geographies, "warfare and diplomacy with foreign nations lay firmly within the men's world, while domestic affairs, including farming, rested with women" (Rountree 16).

Native and Non-Native scholarship agree that Native Americans societies had an established gendered spatial division in the pre-contact era. The spatial allocation of man and woman was strictly observed in Native American societies in the pre-contact era in order to subjugate the Native American woman. The spatial marginalization of the Native American woman of the prehistoric era continued during the pre-contact era, and with the arrival of the

Euro-American, it changed to the worst. There are scores of instances, which attest to the fact that the spatial ambivalence of the pre-contact Native American societies grew more explicit and exploitative after the year 1492. The ambivalent normative geographies that emerged in the prehistoric era continued to mar the spatio-cultural positioning of the Native American woman in pre-contact era as well. Although, we have very little information about the lives of common Native American woman, however, the accounts of those women who somehow transgressed the spatial boundaries of the pre-contact and post-contact era, suggest that normative geographies of these eras were gender biased and suppressive for the Native American woman. In her delineation of the legend of Pocahontas, Rountree claims that Pocahontas, a daughter of Powhatan chief, was subject to the spatial discrimination. Pocahontas, like other Native American women, experienced spatial suppression and marginalization. She assumed the roles and places that were specifically prescribed for her gender. At an early age, Pocahontas, received training "in all the womanly arts" since she would be doing all this work "under other's scrutiny" (Rountree 16). The *other*, in this scenario, was always the Native American man who would marry Pocahontas. Rountree's statement exposes the gender biased spatial allocation of the Native American woman in the pre-contact normative geography. Pocahontas's training in the womanly arts and young Native American women's training in domestic chores imply a restriction upon their spatial movement imposed by the Native American patriarchy. Furthermore, the notion of the scrutiny of a Native American woman's work by an implied *other* suggests her spatial subordination to the Native American man and in such cases the husband. Similarly, the legend of Lozen exemplifies the rigid spatial divide between the Apache men and women. Laura Jane Moore, in her narrative of the legends of Lozen, maintains that the Apache's normative geographies were extremely rigid, where Apache men and women would follow "strict division" of space and gender roles (93). Apache's had developed a social setup that structures society around a "sexual division" (Moore 94) of labor and space, which made it difficult for the Apache woman to cross these spatial boundaries. In Apache normative geographies women roles were limited to gathering and processing of wild plants for food and were spatially limited to their homes, whereas men would hunt, trade and their movements were not curtailed by the spatial restrictions. Upon marriage, an Apache woman would assume "certain roles within the community" which would be mostly domestic tasks (Moore 94). Moore claims that for Apache women it was easier "to cross into men's domain", however, the Apache society "observed strict rules that governed relations between the sexes" (97). This sort of spatio-cultural norms developed normative geographies where the Native American woman felt marginalized and exploited in the pre-

contact era. The marginalization and suppression of the Native American woman was not limited to the Native American woman's spatiality, rather it had also been maintained in the economic structure of the Native American societies, which further contributed to the inequality and marginalization of the Native American women. In such circumstances, it is not surprising to know that Malinche, a Nahuatl Native girl, would be sold to the Tabascans in order to ensure that her stepbrother from her mother's second husband would inherit all the wealth and titles of the family (Bataille & Lisa 193). Such episodes attest to the imbalance of spatio-cultural traditions of this pre-contact Native American societies.[5]

In short, the pre-contact Native American normative geographies were suppressive and established upon the principle of Native American woman's restriction to home or private spaces. The natural and commonsensical was unnatural and lacked any rationality in every way. These pre-contact geographies delimited the Native American woman to the domestic sphere only, and allowed the Native American man to relish the public sphere. The domestic sphere became a place of emotional detachment and the Native American woman failed to establish any sort of affiliation with her positioning in that suppressive space. The geographically subordinate position of the Native American woman in the pre-contact era further divided the already spatially hierarchical society. This dichotomous and biased geographic division resulted in the repression of the Native American woman, and established a socio-spatial culture, which would continue in coming centuries, and further reinforced by the imposition of the Euro-American spatio-cultural values.

However, within the confines of these suppressive and marginalized spatio-cultural structures, there were Native American women who actually defied and transgressed these spatial confinements. For these women, the biased spatio-cultural division of the Native American society was unacceptable and whenever they got any opportunity to defy the spatio-cultural distribution, they actively engaged themselves in such subversive practices. Whenever these Native American women have crossed these spatial boundaries, they have impressed their name upon history. There are scores of instances, where Native American women of the pre-contact era have defied the always already existing normative geographies, and created new spaces for themselves, although unacceptable to the Native American patriarchy. These women have transgressed the pre-contact era normative geographies during Native American wars and skirmishes within Native American tribes and in wars with the Euro-Americans. They have also crossed the traditional normative geographies of the Native American society during peace as well. These early transgressions were limited to women's participation in tribal skirmishes and wars against the Euro-Americans. There were also few episodes where the Native

American woman participated in trade and other activities that constituted destabilization of the normative geographies of the pre-contact era.

Furthermore, in the pre-contact and post-contact eras, Wars and battles also contributed in the formation of normative geographies. The space of battle and war was considered a domain reserved for the Native American man, and woman's participation was least celebrated. According to Kessel and Wooster, warfare was considered as a "social force", that would determine the social status of a Native American (323). An individual Native American behavior during war and battle would define his position in a social hierarchy. Since warfare was a man's domain, therefore, Native American woman rarely participated in inter-tribal wars and often became victim of the brutality of the invaders and conquerors. However, there were women, who actually defied the spatiality of warfare and transgressed the socio-spatial boundaries by participating in wars and leading war parties. Native American women received scores of war trophies for showing their mettle in wars. The-Fight-Where-the-Girl-Saved-Her-Brother is one such war, named after Buffalo Calf Woman, a Cheyenne woman who saved her brother during a war (Kessel & Wooster 323). Island Woman, the wife of Cheyenne chief, in a fight against Pawnee, won reputation for her prowess in many battles (Kessel & Wooster 323). Running Eagle, a famous Piegan Indian of Blackfoot Confederacy, left her domestic sphere to avenge her husband's death who was killed by Crow (Absaroka) (Kessel & Wooster 277). She was the most celebrated woman warrior among the Piegans and had successfully led war parties for her tribe. Similarly, The-Other-Magpie, a Crow woman, transgressed the normative geography of her tribe. She was a medicine woman and participated in battles against Lakota and Cheyenne tribes (Kessel & Wooster 318). Woman Chief, a Gros Ventre warrior, later adopted by the Crow, from early childhood despised women working in home, rather trained herself into skills of bow and arrow, riding, guarding family and horses. After the death of her adoptive father, Woman Chief became the chief of her family. She led war parties against the Blackfoot Confederacy and for sheer strength and courage received third rank among Crow chiefs (Kessel & Wooster 345). William B. Kessel and Robert Wooster assert that these and many other Native American women participated in wars and battles to avenge murder of their relatives or defend their home and family (345). However, what I claim here is that the Native American woman found the space of war and battle an avenue to defy the normative geographies of their respective society. The war spaces gave the Native American woman an opportunity to redefine her spatial location. Her courageous engagement in war expeditions and winning of war trophies opened new vistas for other Native American women.

Native American woman of the pre-contact era did not transgress the normative geographies of the era for fighting battles, but she also participated in trade activities, politics and as well. Although Native American women prepared trade stuff, which included beads, wampum, baskets and jewelry, however, they were not actively engaged in trading those things, rather these things were traded by the Native American men. There are very few examples of Native American women traders in the pre-contact era. Netnokwa, an Ottawa woman, was a famous fur trader. She led a group of trappers and was called "captain" for her leading role in the fur trade (Bataille & Lisa 223). In the pre-contact era, few Native American women also rose to the status of chief of the tribe. Queen Anne of Pamunkey was one such leader who successfully led Indians of Virginia into treaties with the Euro-American and thus saved her people and land. She was a successful politician and during her short tenure, she managed to engage the Euro-American into different political situations. As a politician, she guaranteed the survival of her people, reduced land sales, and even gave her son to the College of William and Mary in order to save her people. Wetamoo, a Pocasset woman of Wampanoag Confederacy, became a Sachem of Algonquian tribes of the North Atlantic coast. She was a renowned sachem and had legendary "leadership role and regal stature" (Bataille & Lisa 333). These and many such unknown Native American women defied the normative geographies of the pre-contact era, and created their own space by transgressing the geographical boundaries. They did not yield to the suppressive and marginalized spatial allocation of the pre-contact Native American society. Rather they created spaces of their own by transgressing the normative geographies of the pre-contact era.

4.4 Native American Woman's Double Spatial Marginalization in the Post-Contact Era

As stated earlier, the normative geographies of the pre-contact era did not dissolve in the post-contact era, rather the gender based geographic division further augmented in the post-contact era. During the latter half of the millennia, settlers and the Native Americans came in close contact and thus influenced each other's cultures. This socio-cultural influence seeped into the socio-spatial dynamics of the Native societies. Native American societies, culturally diversified, did not relate to a single culture as compared to the settlers, who although may have come from different parts of Europe, nevertheless had brought with them similar cultural norms. In the beginning of the post-contact era, when the influence of the Euro-American was not fully established upon the Native American cultures, they maintained the individuality of their cultures. However, with the growing territorial dominance of the Euro-Americans, the

European culture also exerted its influence through different ways on the Native American society.

The Euro-Americans invaded the Native American lands with different purposes, and in this process, they made efforts to reconstitute Native American societies upon Eurocentric cultural standards. With the aim to re-establish Native American society, initially the Euro-Americans used their religion as a means of transformation of the *pagan* Native American societies into civilized societies along with the use of military force. In addition, towards the end of the millennia when Euro-American and the United States government was established and held more power, different acts and legislations were enforced to acculturate and assimilate Native Americans into Eurocentric socio-cultural setups; these included the establishment of reservations, land allotment acts, and creation of boarding schools on reservations.

On one hand, these multidimensional projects reconfigured the socio-cultural landscape of the Native America, while on the other hand, these different socio-cultural maneuvers resulted in reifying the spatially suppressive normative geographies of the Native American society. The Native American woman became double marginalized spatially because the Eurocentric socio-cultural patterns of the eighteenth and later centuries established the division of spheres into public and private. Euro-Americans brought this spatial division with them, and implemented the same in Native America. Native American patriarchy readily accepted the gendered division of the spheres for it assured them of retaining the supremacy of the Native American man over the Native American woman. Elements that supplemented this spatial marginalization of the Native American woman included the implementation of Eurocentric spatio-cultural norms, use of religious teaching, boarding schools for male and female students, and different acts and legislation that either focused, or contributed to the spatial marginalization of the Native American woman. In the following section, the study presents an in depth analysis of these different projects that contributed and paved the way for the double spatial marginalization of the Native American woman.

4.4.1 Spatial Marginalization Through Religion

Like the cultural diversity, Native American societies were religiously diverse. In other words, Native American societies did not follow a single religious or belief system just like the invading Euro-Americans. There were hundreds of Native American tribes and clans, and the majority of them had their own belief system, which were different even from other Native American tribes. For instance, the Ojibwe religion was founded on a grand medicine society that would arrange religious ceremonies (Luebering 39). The Carrier Natives religion had a "great sky god and many spirits in nature" which could be contacted through dreams and

visions, and they believed in “reincarnation and an afterlife” (Luebering 43). The Tanaina Native Americans believed in “animism” (Luebering 44). The Iroquois believed in an elaborate religious cosmology that consisted of the woman falling from the sky, deluge and supernaturalism, cannibalism and star myths (Luebering 49). The Natchez Natives “venerated the Sun, which was represented by a perpetual fire kept burning in a temple” (Luebering 43). The Pawnee Indians believed in star gods and performed ceremonies to entreat their presence (Leubering 76). The Sioux performs annual Sun Dance (Leubering 78). The Cheyenne Native Americans believed in two deities, “the Wise One Above, and the god who lived beneath the ground” (Leubering 88). The Pueblo Indians believed in Kachina religion, which is a complex belief system that comprise of “hundreds of divine being’s act as intermediaries between humans and God” (Leubering 97). The Yuman religious belief was established upon a “supreme creator” (Leubering 101). The Navajo Indians practiced an array of ceremonies and rites that celebrated the emergence of the first people from many worlds that exist beneath (Leubering 104).

These multifaceted religious belief systems governed the Native American tribes. The presence of different religious belief systems among the Native Americans during the contact era gave an opportunity to the Euro-American to impress their own religious beliefs upon the Native Americans. French were the early Euro-Americans who contacted the Natives and through Jesuits taught Christianity to the Native Americans. Since, French came to exploit the natural resources of America; therefore, they were least concerned about the religious conversion of Natives to the Roman Catholicism. However, as they established settlements on the coast, they needed the services of missionaries. Even at this stage, the work of missionaries was not to spread Christianity; rather, they worked to pave the way for the smooth colonization of the Native Americans. These missionaries established churches throughout the Native lands and invited people to Christianity. The English colonizers also came to America in pursuit of commerce and territorial expansionism. The Evangelization of the Native Americans was never on the agenda list of the English. Clergies of both countries used the same methods of preaching that ranged “from fairly benign to overtly oppressive” (Leubering 170). The early Euro-Americans brought with them the Puritanical version of Christianity. These missionaries were “extremely indoctrinaire” in their religious affairs, and would torture Indians who would attempt to maintain their traditional religious practices (Leubering 171). Although the Quebec Act of 1774 and the U.S Bill of Rights ensured free practice of religion to the Native Americans, these rules never materialized into practical form.

The initiation of Christianity in the Native America by the Euro-Americans exerted tremendous influence on the religious belief system. The monotheistic religions culture destabilized the polytheist religious beliefs of the Native Americans. Christian theology cut deep into the very belief of the Native Americans that all people came from the worlds beneath earth and that they are all equal. Christianity brought with it the supremacy of the Euro-Americans and their cultures over the Native Americans, and it was reiterated through the lessons derived from Genesis. Native Americans were placed at the lowest of the strata, both culturally and spatially. Nevertheless, this cultural supremacy of the Euro-Americans was extended to the spatial as well. Christianity not only established the social but also spatial hierarchies, where the Euro-Americans occupied higher position and hence they would be allowed to capture, occupy or take any part of the Native American land, and the Native Americans men were placed at a subordinate and secondary position whereas women were placed at the lowest strata of the spatial hierarchy of the Native America.

Furthermore, Native Americans polytheists have always considered the world and its people as a product of the coupling of male and female entities. Christianity distorted this image to a great extent, and propagated a "notion of single, male deity who was superior to all other deities" (Paper 63). Although the linguistic barriers made it difficult for the Native Americans to understand the concept, however, the notion further destabilized the already ambivalent gender relations of the Native American society. Christian teachings enforced the "patriarchalization of Native traditional cultures" (Paper 65). This imposed patriarchalization and the attitude of the early misogynist missionaries of Christian monastic order extended the cultural marginalization of the Native American woman. The cultural marginalization of the Native American woman, subsequently, resulted in her spatial marginalization as well. The Christian missionaries imposed the Puritanical values upon the Native Americans, which would strictly confine the Native American woman to places of home and church.

Native American men and women received the teachings of Christianity differently. Native American women made the majority of acceptance of the new religion. Native American men did not readily accept Christianity. The Native American man's aversion to the new religion was rooted in the association to the long traditional religious belief, and that the new religion gave women space that they were previously denied. Native American woman's socio-cultural marginalization made her an easy target for Christian missionaries. She was eager to accept Christianity with the hope of cultural and spatial emancipation, however, the new religion did not give that cultural and spatial freedom that it promised or propagated. Thus

both, the Native American traditional religion, except for leading roles in some ceremonies, and Christianity, in no way offered any spatial freedom to the Native American woman.

Christianity also reinforced the Native American division of labor and gender roles by restructuring the Native American society upon patriarchal standards. The Protestant missionaries' exaltation of male superiority and admonition of females as "lesser beings" (Paper 65) widened the gender gap. Furthermore, Native American religion "mandated identification by matrilineal descent" (Paper 90). However, with the arrival of Christianity, patrilineal descent was recognized in an effort to discourage matrilineal social setups. In addition, Native American used matri-local ritual centers for different religious ceremonies. These centers were run and supervised by clan mothers who would choose and instruct the leaders. With the building of churches throughout the Native American lands, the matri-local ritual centers were destabilized and hence clan mothers lost their power of socio-religious preeminence. Such religio-cultural practices by the missionaries further destabilized the normative geographies of the Native American society, and put the Native American woman in a double marginalized position in the social hierarchy.

The new religion destabilized the Native American religious relationship with nature and land. In many Native American societies, farming, hunting, and food were essentially religious activities. Food, whether received through hunting or farming, was treasured as a gift of spiritual beings, and elaborate ceremonies were organized to celebrate food. Native Americans established a relationship with nature and land through these quasi-religious ceremonies. The rituals performed during hunting and after harvesting meant renewed relationship with earth. In many tribes, like Pawnee and Nitsitapi, women member of the tribe who had a vision to do so performed these ceremonies (Paper 109). Christianity had no such traditions and discouraged Native American woman to be part of any such gathering. With the passage of time, these ceremonies were rarely celebrated and Native American women who would often form the center of such ceremonies, thus lost their esteemed spatial position. These religious interventions further deteriorated the Native American woman's spatial position in the Native American geographies of the post-contact era. In other words, Christianity contributed a lot in maintaining the ambivalent normative geography of the Native American society.

4.4.2 Spatial Marginalization Through Land Treaties and Acts

Furthermore, religion was not the only way through which Eurocentric spatio-cultural norms were implemented. Euro-American used forced occupations, land treaties, land acts and policies that influenced the overarching structure of normative geographies of the Native

America. It is pertinent to note that European religious intervention in the Native America was not the only factor that adversely affected Native American woman's space within the normative geographies of the Native America. The imposition of different acts, treaties and legislations also contributed to increase the spatial disenfranchisement of the Native American woman. In the following section, I discuss different acts, treaties, and legislative procedures that paved the way for destabilizing the normative geographies of the Native America. However, it is important to inform the reader that since all treaties deal with the issue of land and space, I discuss only those treaties that influenced the overarching socio-spatial setup with reference to the Native American normative geography. In this regard, I limit my discussion to the analysis of the U.S government Civilization Fund Act 1819, Indian Removal Act of 1830, and Dawes Act 1887. These Acts are of particular importance for the reason that they paved the way for the assimilation and acculturation of the Native American society into Euro-American social setup. In this analysis, the study does not indulge in the assessment of the acts, treaties and policies as to whether these treaties were good or bad for any of the party, rather the study offers an analysis of the impact that these acts and treaties had upon the normative geographies of the Native American culture and spatiality. Furthermore, the present study does not dwell on what situations led the Natives and Euro-Americans to reach agreements or treaties under these acts, and whether these treaties were fulfilled or not, the study is limited to the enquiry of how these treaties changed the normative geographies of the Native America and caused woman's double spatial marginalization.

Euro-Americans invaded America with a deep-rooted ethnocentric view of the world, which also developed a sense of re-organization of the Native American society upon the Eurocentric socio-cultural norms. The first step towards this socio-cultural modeling began with the arrival of the missionaries and establishment of churches in different Native American villages. The process of Christianization was slow but gradual. Meanwhile, Euro-American also established their settlements across America by occupying Native American lands through treaties, battles and forced removal. Until the 1775 American War of Independence, all Euro-American nations exploited the Native America and its people by different means, which included the occupation of land, natural resources and trade. After the American Revolutionary War of 1775 and the foundation of the federation, the North American continent came under the territorial jurisdiction of the United States. Since the arrival of the Euro-American, Native American tribes had tried to maintain their spatio-cultural sovereignty by either engaging in wars or in treaties with the Euro-Americans. However, after the American War of Independence, Native American tribes entered different treaties with the United States

government. In other words, the colonial process was not met into its fullest until the establishment of the United States government.

The United States government continued the colonization process and found Native Americans as a challenge to their territorial expansion. Therefore, the U.S government entered into different treaties where needed, and passed different laws and acts to resolve the Indian issue. In this regard, the first major act that was passed by the United States government was the Civilization Fund Act of 1819. The act was constituted in order to initiate a civilization project for the Native Americans in order to bring them into the mainstream American socio-cultural fabric. The Civilization Fund Act of 1819 was targeted at introducing among the Native Americans "the habits and art of civilization" (Chapter LXXXV). Indeed, these habits and art of civilization were modeled upon the Eurocentric, or now, White American socio-cultural norms. The 1819 Act brought two decisive changes to the Native American society. Firstly, it changed the means of production of sustenance where Native Americans were now forced to abandon the pre-contact modes of food production like hunting, and were asked to develop agriculture as a means for food production. Secondly, the Act introduced the education project for the Native Americans where the Native American children would be educated in arithmetic, reading and writing. An annual amount of Ten Thousand dollars was appropriated for the implementation of the Act.

The Civilization Fund Act 1819 played a vital role in shaping the normative geographies of the Native America in the nineteenth century. With the changes in the means of production, the normative geographies of the Native America also changed. With the abandoning of hunting and initiation of agriculture as primary mode of sustenance, the gender roles and spatial positioning of the Native American man and woman changed drastically. Hunting constituted not only the means of sustenance for the Native Americans, but it also established the spatially superior position of the Native American man. Hunting was an activity that requires physical strength, and freedom to move freely, therefore, it was considered as a masculine activity. It also allowed the Native American man to stamp his strength, and exhibit his spatial control of a territory. The Native American woman rarely participated in the hunting expeditions, remained at home, and waited for the Native American man to bring the game home. The abandoning of the hunting meant Native American man's resignation from his spatially superior position. On the other hand, since the initiation of agriculture in Native American societies, the Native American woman occupied the field. Although, Native Americans had not developed the Eurocentric model of farming, still there were spaces that were allocated for the production of food items. The Native American woman mainly occupied

these spaces, therefore, these spaces were considered as Native American woman's spaces. In these spaces, the Native American woman also contributed to the family income. However, the implementation of the Act resulted in Native American woman's retreat from these spaces to the domestic space since the Native American man occupied this space under the new law. In the pre-contact era, this spatial division of labor and gender defined the Native American geography. In the post-independence era, this division altogether changed and the Native American society was re-established upon a new normative geographic structure where man occupied the field, and woman was further delimited to the spaces of home and domestic work. Native American woman's delimitation to home space and her labor to domestic chores further compromised her spatial position.

The second part of the Civilization Fund Act of 1819 that severely damaged the spatio-cultural orientation of the Native American normative geography was mainly related to the education of the Native Americans in areas like reading of Bible, writing of English and arithmetic. In order to implement the section of the Act, boarding schools were established throughout the Native America. In the beginning, these schools were established under the supervision of the church, and were run by the Christian missionaries. However, in later centuries these church schools were remodeled upon the Carlisle Industrial Indian School. Native American children were forcibly taken from their parents and were indoctrinated in the Euro-American ways of living (Reyhner 2). The teaching in these schools did not limit to reading of Bible, writing of English, or arithmetic, rather these schools trained Native American boys in fields related to public spaces, whereas women were taught tasks that were compulsory in the private space of home. The process of assimilating the Native American began in these schools, which ultimately influenced the normative geographies of the Native American. The Euro-American gender roles and gendered spatial allocation was further reinforced upon the Native American children, which in later years became profoundly influential in reshaping the normative geographies of the Native American society.

The Indian Removal Act of 1830 also jeopardized the discriminatory normative geography of the Native America. It disturbed the overarching geographic location of the Native American tribes. With the passage of time, the number of settlers increased in the Native America while the number of the Native Americans decreased every passing day due to murders in wars and deaths caused by diseases. Since the arrival of the Euro-American into the Native America, Euro-American had established their settlements in the areas that were of little or no use for the Native Americans. However, with the passage of time, the settlers began encroachment of the lands that were significant for the Native Americans. These

encroachments were triggered by either the lust for occupying lands that were suitable for residential purposes, valuable for their agriculture, or stored natural resources. With the American War of Independence and establishment of the United States, the ever-increasing lust for lands grew more explicit in the Euro-Americans' treatment of the Native Americans.

Furthermore, the United States government assimilation project had also failed miserably and the notion of the Native American's otherness played a pivotal role in the shaping the U.S government policy towards the Native Americans and their lands. Consequently, the United States government passed different legislations to usurp Native American lands. These acts began with the voluntarily removal programs launched with certain financial settlement, and culminated in the 1830 Indian Removal Act. Before the 1830s Indian Removal Act, Native American tribes were coaxed into voluntarily relocation with fringe benefits, these also included Cherokee and Choctaw tribes along many other tribes. After the approval of the 1830s Indian Removal Act the tribes located on the east bank of the Mississippi river were forced to move towards the west bank of the river in specifically allocated reservation. These reservations were established in the light of Indian appropriation bills, passed by the United States government. Among these different bills, the most famous is the Appropriation Bill for Indian Affairs of 1851, which paved way for the Indian Appropriation Act of 1871. Many of these displaced and relocated tribes not only lost their lands, but were also forced to adopt the Euro-American socio-cultural patterns in the newly allocated reservation. According to Perdue, the United States government through Bureau of Indian Affairs (BIA) enforced the Euro-American construction of gender by "issuing ration to men for their nuclear families" and employed matrons to teach "domestic skills" to the Native American women and thus made women role "submissive" to those of men (7). The relocation and subsequent devaluation of the Native American woman drastically influenced the ancient relationship with their lands. The normative geographic structure that developed in these reservations engendered a sense of alienation in the Native American woman. The Native American woman, who was at the margin at her ancestral lands, now became further marginalized and lost that sense of location in the reservation land. This lack of association hindered her emotional attachment to the reservation space. Consequently, the Native American woman developed a sense of out placeness in the reservation.

Since the United States government held the power now, therefore, the power to dictate normative geographies rested with the United States government. The Dawes Act of 1887 or the General Allotment Act was crucial in reshaping the overarching normative geography of the Native America since it usurped an era of individual land ownership, completely unknown

to the Native Americans. According to the Act, the male head of the family was eligible to purchase the allotted land and women were denied of any such power to possess land. The act aimed at equipping the Native Americans to take responsibility for their socio-economic conditions as per the Euro-American socio-economic systems. However, the Act caused huge disintegration to the tribal family system, consequently, putting the Native American woman more dependent upon the Native American man. Native American woman's socio-economic dependency compromised her spatiality with reference to her roles and position in the Native American society. In short, in order to synchronize the normative geographies of the Native America with those of the United States spatio-cultural norms, the United States government implemented the Dawes Act in 1887. These religious, educational, land acts and treaties augmented the gender bias in the Native American normative geographies in the pre- and post-contact eras. Consequently, the Native American woman's spatial position changed adversely. The hierarchical pyramid was further reinforced where woman was at the lower stratum, and thus spatially double marginalized.

NOTES

1. See Julian Granberry, chapter 1 and 2, for a detailed historical review of the development of Native American society.

2. For a detailed account of the prehistoric Native American settlements, see Craig. R. Doherty and Katherine M. Doherty, chapter 1, 2 and 3.

3. See J. E. Luebering, chapter 1,2,3 and 4 for a detailed account of the development of Native American society at different time periods and geographical locations.

4. See Laura Jane Moore, 92-107, for an in depth analysis of the socio-cultural setup of Apache tribes.

5. See Gretchen M. Bataille and Laurie Lisa for a detailed biographical account of famous Native American women.

CHAPTER V

MAPPING AND MAKING SPACE THROUGH SENSES: NATIVE AMERICAN WOMAN'S CORPORAL EXPERIENCE OF SPATIALITY IN *THE REASON FOR CROWS*

5.1 Introduction

The experience of space and place is fundamentally sensuous. Human Beings are bestowed with five senses and an individual's experience of the world is constituted through the working of different senses in juxtaposition. In other words, the intricate interplay of senses structures our experience of immediate and distant environments and geographies. However, in spatial studies and estimation of space and place, we often neglect the role of senses although it is through these senses that we map spaces and places in the first place. We use our senses to map our environment and to establish our location in that geographic landscape. Hence, our senses not only constitute and contribute to develop our sense of the place rather they also help us in realizing the places where an individual experiences a sense of out-of-placeness. In other words, our sensuous experiences of a particular geography complement the meaning-making process of place. Since places have meanings, and human beings grant these meanings, therefore, to make a place means to experience that place sensuously so that it may be then presented in its entirety.

Furthermore, our sensuous experience of space and place may be a juxtaposition of different senses, however, it should not obfuscate the idea that all senses have an equal contribution to a particular spatial experience. Human senses work on a sensuous hierarchy that may be culturally different and diversified. Senses can be categorized into active and passive modes, but it must be remembered that our sensuous experiences are drawn from their combination. Furthermore, the categorization is itself complex, since, at times, our active senses become passive and passive senses become actively engaged in our spatial experiences. Paul Rodaway claims that there exists a significant "inter-relationship between the senses and the multidimensional nature of geographical experience" (25). The statement further consolidates the idea that the mapping of space and place is incomplete without the geographical data that we receive through our senses. Our immediate environment is fully

loaded with geographical data, and any change in this data is instantly recorded by our senses. This data recording and an individual's subsequent reactions to geographical stimuli are both conscious and unconscious. The point is further elaborated in Yi-Fu Tuan's claim, according to which, an individual's sensuous sensitivity contributes to a particular "spatial experience" (14). In other words, our senses mold our experiences of our environment. Regarding our experiences of space, Tuan further claims, "sensory organs and experiences enable human beings to have their strong feeling for space and spatial qualities" (12). The statement suggests that individuals structure the impression of space and place through sensuous activities. As stated earlier, the degree of involvement of each sense in consolidating our idea of our environment is always different both individually and culturally. Tuan further explains the idea and argues:

> Taste, smell, skin sensitivity, and hearing cannot individually (nor perhaps even together) make us aware of a spacious external world inhabited by objects. In combination with the "spatializing" faculties of sight and touch, however, these essentially nondistancing senses greatly enrich our apprehension of the world's spatial and geometrical character. (12)

Tuan claims that the role of sense of taste, smell and skin is little in constituting our spatial experiences, but that does not make them less important in our spatial experiences.[1] The sensuous complex, an amalgamation of different senses, that is thus created is often misunderstood in the broad spectrum of sensuous experiences of a particular geographic location. The categorization of sense thus becomes problematic due to the disproportionate use of senses in different sensuous experiences. Rodaway also points towards the "ambiguity" (26) in the classification, and claims that taste, smell, and touch are "intimate" senses, whereas, sight and hearing are "distant" senses. However, this classification is not based on the significance of the senses rather it is structured upon the immediate reception of a geographic stimuli. He further asserts, "each sense dimension operates over both intimate and distant ranges, though with different efficiency" (26). Although Rodaway identifies the inherent difference in the utility of intimate and distant senses, nevertheless, he asserts that the strict sensuous division or hierarchy can only be established on spatial classification of these senses (27). However, irrespective of the classification of the senses, it is beyond any doubt that all these senses coordinate to constitute our experience of space and place. Since all these senses are juxtaposed in one anatomical frame, called the body, it is the body that synchronizes the data received from individual senses and then directs other organs to respond accordingly.

Furthermore, when we discuss the role of our senses in the constitution of our spatial experiences, we are also locating our senses in our bodies. In other words, our body works as

a geographic location for our senses. This further increases the role of our body in documenting our spatial experiences. Rodaway identifies four distinctive functions of the body concerning our experiences of space and place. Firstly, he claims that our body "gives us an orientation in the world through its physical structure and its sensory capacities" (31). The statement suggests that the human body is uniquely designed to receive spatial information without any hindrance through the sensory receptors located on and in the human body. In this regard, the structure of the human body, and the idiosyncratic characters of our senses play a vital role in giving shape to our body. Secondly, our body "gives us a measure of the world that forms a basic yardstick by which we appreciate space, distance, and scale" (Rodaway 31). Rodaway claims that the very processes of mapping our environment take place through our bodily structure. It is the human body, based on which we map the location of other beings and objects. Our sense of nearness and farness, closeness and openness, relatedness, and un-relatedness are developed through the location of our body in opposition to particular objects. Thirdly, Rodaway asserts, "the locomotion of the body and its parts offers us the potential to explore and evaluate our environment, and to change our location to satisfy our needs" (31). The argument suggests that the mobile nature of the human body gives it the freedom to locate itself in the more conducive spaces. Mobility helps in documenting new spatial experiences and interprets the consequences of old ones. Fourthly, "the body as a coherent system helps to integrate and coordinate the sensuous experience generated by the various sense modes" (Rodaway 31). Since individual sense acquires a kind of spatial data that is uniquely distinctive from the other, therefore, there was a need for a system that would synthesize the diverse data into one coherent whole. The human body offers such a system that not only juxtaposes the distinctive sensuous data but also interprets it, thus giving coherence to our spatial experiences. In short, our body's multidimensional role enriches our spatial experiences and we can relate ourselves in space and place with the help of our body and senses.

However, it is pertinent to note that our sensuous experiences are not only limited to real geographic location, rather the complex is much more deeply rooted and includes diverse sensuous experiences of space and place. When Bertrand Westphal claims, "reading is not the monopoly of the eyes; it also speaks to the ears. Seeing and hearing work in concert helps to discover meaning in the text" (132), he suggests that in the meaning-making process of reading, we do not rely on our visual senses but it is a multisensory experience. In the above statement, Westphal establishes the superiority of sense of sight in comparison to that of auditory experiences.[2] Like Tuan and Rodaway, Westphal also claims that "gaze" exercise supremacy over other sensory experiences (132). Although, in the hierarchy of our senses gaze occupies

the esteemed position, it is the juxtaposition of all senses that create meaning of a text. Westphal further asserts that such a structure is not "culturally universal" (133), which suggests that every culture has a distinctive hierarchy of senses. The diversity in the hierarchy of senses is also dependent on the variety of spatial representations of sensory perceptions. According to Westphal, "we sometimes encounter "landscapes" dominated by one sense, and sometimes the "landscapes" are synesthetic" (134). Westphal further elaborates his argument by stating that our experience of sculpture comes through a synesthetic amalgamation of haptic and visual senses, whereas, the experience of literature comes from visual senses (134). Nevertheless, that does not suggest that other senses are not engaged in our experience of literature, rather "other sensory landscapes unfold, sometimes discreetly, in the text" (Westphal 134). Westphal offers several examples to elucidate the role of different senses in creating diverse landscapes within the text. He further claims, "When examining the representation of space in a polysensory perspective, we are confronted, in most cases, by synesthesia, especially if the object of study is a complex and saturated space" (135). The statement suggests that the kinds of space represented in a literary text are mostly synesthetic and their appeal is multisensorial. This multisensorial space is a synthetic view of a spatial experience since it is depicted through multiple sense organs where every sense mode has its unique spatial data. Westphal claims the study of sensuous and physical geography is "useful for literary study" because "the perception of different sensory landscapes provides valuable information" regarding space, place, and character (135). He also argues that a polysensorial representation of space and place "nourishes reflection" of a particular test (135). Hence, human senses play a vital role in documenting and recording an individual's spatial experiences.

In the following section, the study discusses Diane Glancy's *The Reason for Crows* to understand the insinuations of sensuous geography. The present study maintains that in the wake of out of place identity within Native American spaces, Glancy makes her protagonists use sensory experiences as material practices to counter a sense of out-of-placeness. The multisensorial experiences help the protagonist to locate herself in both the textual and Native American spaces. In the first half of the chapter, the study explores the reasons due to which the protagonist develops an acute sense of out-of-placeness within Native American spaces. In the subsequent section, I explore the geographies of illness and disability in Diane Glancy's *The Reason for Crows* to investigate how the protagonist of the novel creates and contests her space and place with a disable body. The study is structured on the theoretical scaffoldings of Moss and Dyck to explore the issues of space, place, marginalization, identity and body. In the second half of the chapter, the study offers a rereading of *the Reason for Crows* from

multisensorial perspective to understand Glancy's portrayal of Native American woman's sensuous experience of spatiality and her engagement in material practices that may subvert her spatial marginalization within Native American spaces. The study maintains that the utility of multisensorial mode of narration and Glancy's creation of a multisensorial landscape in itself is an act of transgression and hence problematizes the sensory experience of the textual world.

As stated earlier, the first half of the chapter discusses the sense of out-of-placeness that the protagonist of *the Reason for Crows* experience. In this section, the study offers a detailed review of the reasons that causes Kateri's, the protagonist of *the Reason for Crows*, sense of out-of-placeness within Native American spaces. The notion of out-of-placeness in this section is discussed with reference to corporality, body, disability and spatial marginalization to study how these notions constitute an individual's sense of out-of-placeness in the Native American normative geographic structure. According to McDowell, our environment "in the widest sense of the physical buildings and infrastructure and the relations between people, is designed with an able-bodied individual, without dependents, in mind" (60). The statement suggests that whenever we take the issues of space and place into consideration, we refer to the issues from a standpoint of a healthy body. In our estimation of spaces and place, we often neglect the ways in which ill or disabled people interact and negotiate these entities. Even in spatial literary critique critics focus on the spaces and places that influence healthy bodies, forgetting that spatial forces also influence unhealthy and disabled bodies. On the other hand, in the field of geography, there are increasing studies to investigate the geography of illness, disability, health and healthcare, and other issues pertaining to the human body (McDowell 60). In this regard, Pamela Moss and Isabel Dyck most celebrated and critically accomplished study *Material Bodies Precariously Positioned: Women Embodying Chronic Illness in the Workplace* has guided many studies to investigate the geography of illness and disability.

The study of idiosyncrasies of characters with physical or mental disability or illness cannot be a true portrayal of their personality unless we study the influences of space and place in which they exist. On the importance of the study of disability and spatiality, Moss and Dyck argues, "documenting responses to processes of exclusion and marginalization by persons with disabilities has been fruitful in creating a *spatial* understanding of disability" (italicized in original 231). Moss and Dyck claim that insight into the process of marginalization of the disabled bodies has yielded in conceptualizing the extraordinary power of space and place.[3] The whole process has helped critics to understand that persons with disabilities may "appropriate certain place-specific exclusionary practices in order to re-define what is to be disabled" (Moss & Dyck 231). The statement suggests that disabled individuals have the ability

to accommodate themselves in a specific space where a disabled body no longer acts as a hindrance in social performance or identity. In addition, through these exclusionary practices disabled individuals construct new definitions of disability.

Furthermore, the marginalization of disable individuals is spatial because like other processes of marginalization this also takes place with a spatial framework. Marginalization of disability is not only limited to public spaces, but it also happens in the private and intimate spaces as well. Like all the marginalization processes, the marginalization of disable body is also based on power hierarchies of the social structures; however, in this case the power resides in those who are able-bodied. Moss and Dyck investigates the issues of marginalization and disability from a point of view where they "intervene into the process of marginalization and look at the connections between bodies and environments" (231). However, to do so, they investigate the ways in which women embody the process of marginalization (Moss & Dyck 231). Moss and Dyck borrow the definition of embodiment from Elizabeth Grosz, according to which "embodiment refers to those lived spaces where bodies are located conceptually and corporeally, metaphorically and concretely, discursively and materially" (232). On one hand, in the definition of embodiment they are using *being* as both a bodied form and a socially constructed entity, while on the other hand, they are using the process of embodiment as a passive process of *being* (Moss & Dyck 231). Although, the definition gives them the freedom to exploit the term embodiment to use it to their specific means, however, they take the process of embodiment in the exact manners in which Elizabeth Grosz has defined it:

> Embodiment involves not only the body as a surface upon which society inscribes or "marks" a body so that it can be read in a culturally intelligible way, but also the activity of bodily self-inscription which can resist some cultural marks and create (perhaps) new ones, or what can be called "autonomous" representations. (qtd. in Moss & Dyck 232)

Although Moss and Dyck use this definition of embodiment for their critique of marginalization and disability, however, they do not limit embodiment to it. They do not restrict embodiment to inscription and discourse about inscription merely, rather they include material practices in the definition of the whole process. According to Moss and Dyck, embodiment is not just about inscribing and the discourse about being inscribed, but also about engaging in the material practices "that produce and reproduce the meanings of bodies" and exploring the "circumstances within which bodies exist" (232). This whole process further contributes in producing and reproducing the meaning of space that is "resisted, contested, and refused" (Moss & Dyck 232). This definition of the term embodiment, women experiences of space and place becomes part of their identities and subjectivities (Moss & Dyck 232).

5.2 Spatial Marginalization of Disabled Bodies

In the following section, I attempt to map Kateri's, the protagonist of Diane Glancy's *Reason for Crows,* embodiment of marginalization by exploring her disability. In *the Reason for Crows*, Glancy portrays the physical and spiritual journey of the young Kateri born to an Algonquin Christian mother and Mohawk father in Ossernon village at the south bank of the Mohawk River. At the age of five Kateri loses her parents and infant brother to smallpox epidemic, her uncle chief Iowerano adopts her subsequently. She survives the epidemic but the disease leaves her with "pits" on her face and "bad" eyesight (Glancy 3). Her physical features make her a laughing stock, therefore, children laugh when she passes them, and boys turn away from her face. Kateri bears with her bad eyesight but it is difficult for her to conceal her deformed face. She is conscious of her facial deformity and at times succumbs to a strong sense of out-of-placeness among her own people and in her own village. Kateri wears a blanket to cover her eyes from the sun, but it is her "poked face" that she covers "mostly" (Glancy 7).

In addition, an individual, when diagnosed with some chronic illness, develops "uncertainty" and "variability" (Moss & Dyck 233). This means that the individual becomes confused about whether his/her body will function normally or it has to bear the burden of an abnormal body. With the passage of time, the individual realizes the abnormality of its body, although this realization comes from both its inability to perform the day-to-day activities and through people who do not accommodate such an individual. Kateri's bad eyesight is her greatest disability, she looks "into the woods and sees snow that is not there", and she sees the "shapes of the trees are blurred" (Glancy 4). The children who "laugh" at her and boys who turn away their faces constantly make her aware of her pathetic situation (Glancy 3). This situation scares her and she starts searching for a "sanctuary" at a very young age (Glancy 3). This search for a sanctuary and the growing awareness of having a disabled body nurtures a sense of disabled identity in Kateri.

Furthermore, Moss and Dyck claim that a destabilized material body "invariably complicates women's daily lives" (233). Kateri's disability influences her social activities and routine. Although she picks corn with her uncle's wife, carries small bundles of firewood from the forest, carries water in small buckets, and pounds corn, she is unable to "do the work of other girls and women" (Glancy 6). Kateri is unable to do domestic chores like cooking, sewing clothes, sweeping and mopping floors, and managing games. Although she does bead, but that also with a lot of difficulties since she is unable to see, rather feel her way through the bone needle and sinew (Glancy 6).

Glancy contests the construction of the organizational structure of Native American society on “working body” and an “able body” (Moss & Dyck 233), therefore, Kateri feels out of place because of her disabled body. It is not her disabled body alone but also the disease, smallpox, that ruptures “the flow of daily life socially and signals a move toward a new set of experiences” (Moss & Dyck 234). The Small Pox leaves Kateri with a poked face, which she hides from people by covering her face with a blanket (Glancy 7). Her concealment of face due to the disease is yet another experience of social exclusion that comes with the illness. Although Kateri is the daughter of Mohawk chief, her illness does not allow her to hold an elevated position in the social hierarchy. Apart from a socially marginalized position, she even becomes dependent on her sister for her own safety when the enemies attack her village. In this sense, her village becomes a “site of struggle” (Moss & Dyck 234) where she constantly engages in redefinition of her identity as a body. When Kateri recovers from her illness, she feels “strange” (Glancy 60) among her people.

Similarly, the emotional traumas that Kateri suffers from due to her illness engenders a sense of alienation in her. This alienation further augments her sense of out-of-placeness in a place that was once her true abode. Kateri engages in two sites of struggle simultaneously, one her body and the other her village, and at both sites of struggle she is marginalized and excluded. She has to contest the definition of her body as a disabled body, while on the other hand, she needs to counter her socio-spatial exclusion due to her disability. In short, these two sites of struggle, body space and social space, constitute her identity as a disabled *being*, and it is this challenge that she undertakes in the novel.

Moss and Dyck claims that in “attempts to negotiate the uncertainty, indeterminacy, and unpredictability” of their illness, and body, disabled and ill women “engage in specific material practices” (234). This involvement in material practices is aimed at the reconfiguration of the site of struggle. Now the question arises as to how Kateri, contests this marginalization, exclusion and reconfiguration of the sites of struggle to create her own place. In the following section of the chapter, I explore the ways in which Kateri engages in material practices to contest her out-of-placeness within Native American spaces.

Kateri's real name is Tekakwitha, which has multiple meanings, but all "have to do with seeing" what lies before her (Glancy 3). Unfortunately, smallpox took her eyesight in her childhood due to which she is unable to see clearly. She trips her way through the village often and does not remember the earth before it blurred (Glancy 3). Kateri fails to develop a sense of rootedness in her land because of her poor eyesight. Tuan argues that the organization of "human space is uniquely dependent on sight" (16), therefore, Kateri is unable to recognize and

organize the space that she lives in. In other words, she is unable to receive any visual geographic experience of the land she lives on due to her short-sightedness. Rodaway defines the visual geography phenomenon as "the distinctive contribution of the visual perceptual system to geographical experience, that is, our location and orientation in space, spatial relationships and the characteristics of places" (115). Rodaway elaborates the term visual geography and asserts that the term can be replaced or substitutes with "optic geography" to specify "the eye as a key factor" (115) but he also suggests that such nomenclature would underestimate the scope of it. Therefore, a more generalized term such as "visual" may be used since it permits us to discover not only the "geographical experience which is generated immediately by the act of seeing with the eyes but also the visual tools (such as the map) and metaphor (such as a landscape) which we regularly employ in encountering the environment" (Rodaway 115). Kateri lacks this visual perceptual system to appreciate the distinctiveness of her home and woods, since the shape of trees, earth, and even the priests she encounters appear "blurred" to her (Glancy 4). Kateri, because of her poor eyesight, is handicapped to observe the making of the world, its distinctive characteristics and processes, and making sense of the world. Rodaway claims that our understanding of spaces and places is grounded in "visualizing" these spatial markers. He defines visualizing as: "using and making maps and satellite images, observing behavioral patterns and processes of physical changes, representing complex relationships in diagrams and other visual models" (Rodaway 116). The definition emphasizes the act of seeing essential to receive firsthand experience of a place.

Nevertheless, Rodaway asserts that vision is an integral ingredient of geographical experience. According to Rodaway, "sight gives us a synthetic view of the environment as a whole, as a view or scene, and allows us to differentiate objects in terms of their color and texture, shape and form, relative size and arrangement in space" (117). Kateri is incapable of getting a synthetic view of the places she dwells in, unable to differentiate between people, trees, and earth since all these appear as "dark spots" before her (Glancy 14). Kateri becomes visually weak to see "the particulars of the leaves, but the overall blaze of yellow leaves when they turn before winter" (Glancy 18). She cannot guess the shapes and form, size, and arrangement in space, therefore, when she enters the Church, she "trips over benches" (Glancy 26). This bad eyesight does not allow her to make sense of the world through her vision because it blocks the "richness of detail, range, and variety of visual information" that an individual can acquire (Rodaway 117).

Furthermore, Rodaway claims that our sight "mediates person-environment encounters" (118). In other words, it is our sense of sight that helps us establish a congruous

relationship with the immediate environment. Without a genuine sense of sight, an individual is unable to relate itself to the place that it occupies. We see that visually impaired Kateri is unsuccessful in establishing a deep-rooted association with the place she resides in because of her poor eyesight. She seldom goes out of her longhouse, but when she does so, she receives some injuries due to her blindness. When the Machicans and French attack her tribe, she runs towards the woods with the help of Anastasia and Enit, she is unable to make sense of the ways to forests. When the French destroy her village, she is unable to view the devastation clearly, she only feels and smells the destruction but unable to make sense of what her land looks like after the devastation.

According to Rodaway, sight is both "abstract and synthetic" since both eye and brain work together to develop a landscape (118). In other words, the physiological eye needs to corroborate with the activity of the brain to establish a view, and without such networking of the two organs, the construction of any image or scene would be difficult if not impossible. Since Kateri's physiological eye does not receive any data from the outside environment, it becomes difficult for her to develop an image or map of the location. Kateri's bad vision fails to "orient" her in her immediate environment because she is unable to synthesize and detach her from receiving an overall view of the world (Rodaway 118). Kateri can only observe space as "shifting patterns and colors" for she is unable to experience the "world as made up of stable three-dimensional objects arranged in space" (Tuan 12). Kateri does not see the world and the objects present in it as stable, rather they all appear to her mobile and unclear. This poses yet another problem for Kateri, since sight "gives us access to geography and through our visibility, we have a geographical presence" (Rodaway 118), but Kateri does not experience any geographical presence. For Kateri the idea of a geographically located body is difficult to internalize due to her bad eyesight. Kateri is unable to relate herself to spaces and places that she dwells in because to receive such an experience the active senses are impaired.

5.3 Making Space Through Senses

The question arises as to how then Kateri makes sense of the world and contests her out-of-placeness within Native American spaces. Rodaway answers the question by stating that in "aboriginal cultures vision is not so dominant as it appears to be in the West" (119). To explain his arguments, he borrows the answers from Carpenter. According to Carpenter, "the binding power of the oral tradition is so strong as to make the eye subservient to the ear. They define space more by sound than sight" (qtd in. Rodaway 119). The same can be said about the Native American tribes as well, these tribes conceive the world through their sense of hearing

rather than a sense of sight. These tribes do not have maps to represent their routes and pathways, which is yet another proof that they map their spaces through auditory senses instead of visuals. We also observe that in *the Reason for Crows* Kateri does not develop an association with the land through her sense of sight but haptic and auditory senses.

Rodaway defines haptic geography as "the sensuous geographies arising out of the tactile receptivity of the body, specifically the skin, and are closely linked to the ability of the body to move through the environment and pick up and manipulate objects" (41). In such a geographical experience of space and place, the recipient receives the knowledge of his/her location through the sense of touch. In other words, it is through the sense of touch that an individual makes sense of the world. Nevertheless, Rodaway does not call it touch geography rather he calls it Haptic, and he explains the reason for it in the following words: "The label 'haptic' is adopted for two reasons. It avoids the superficial connotations associated with the everyday word 'touch', and in particular the assumption that touch geographies are only the sensuous experiences of the fingers" (41). This definition implies that haptic geographies are not merely restricted to the action of touching an object through fingers, rather it encompasses the wide range of activities which involves the functioning of the whole body in general and human skin in particular.

In *the Reason for Crows*, we study that Kateri is not able to see and therefore it is difficult for her to make sense of the world. However, Diane Glancy gives Kateri an acute sense of touch to receive information about her surroundings. Kateri has a passive sense of sight, therefore, she actively uses the touch senses. Kateri is unable to see her scarred face, but she feels the pits on her face with her fingers (Glancy 3). According to Rodaway, touch is "a highly significant dimension of the human experience, both in person-person and person-environment relationship" (41). Kateri fails to establish any relationship with the blurred images of trees, people, and earth through her sense of sight, but with her touch sense, all these images become clear. Her affiliation with her mother is also documented through her sense of touch, although Kateri can see when her mother gives her the holy bath, it is through the touch of her mother's hand on her head that she internalizes that experience and it becomes her "first memory" (Glancy 20). She establishes a bond with these different entities and receives the experience of belongingness. In *the Reason for Crows*, Glancy makes excellent use of the "often overlooked" (Rodaway 42) tactile experiences in developing a character's sense of place. The touch sense enables Kateri to visualize the world around her. When she beads, she feels her way with the bone needle and sinew, she cannot see the beads and needle; rather she remembers the patterns of the beads through her fingers, and it is through the touch that she sees the beads (Glancy 6).

Kateri is unable to make sense of the woods through her poor eyesight and she goes bumping into trees, but later she manages to travel the distance and 'feel' her way with a stick (Glancy 12).

Moreover, Glancy, through different instances, tries to establish that Kateri makes sense of place through the touch senses. Since our skin "mediates between the body and the surrounding environment" (Rodaway 43), therefore, the information we receive regarding spaces and places through our touch senses becomes the most reliable and realistic. It is on the basis of this information catalog that a blind individual makes sense of place. At the Onnonhouarori festival, when Kateri is disturbed by this split in her thoughts about whether to follow the Jesuits or dance in the dream fests, she is unable to decide where to go until the tree comes and holds her hand (Glancy 33). The instance shows that Kateri develops her spiritual relationship through the sense of touch that is to say that her relationship with the imagined space is also developed through a sense of touch.

Likewise, Glancy delineates Kateri's spiritual confusions and misgivings about hell and heaven though haptic geography. Kateri visualizes hell through her sense of touch. She considers hell as burning villages by the French soldiers, Smallpox is burning from hell, and hell is separation from God (Glancy 39). It is pertinent to note that all these metaphors are spatial in essence; however, their spatiality is not documented through the sense of sight but through the sense of touch. In other words, Kateri is unable to map hell through the geography of vision, rather she maps it through haptic geography. For Kateri, a physical map is meaningless because she is unable to see the patterns in it. Therefore, when she sees a map that Jesuits had followed, she fails to "read" it (Glancy 43). She feels the map with her fingers in the mission and it appears to her a mere parchment. The priests move her fingers on the parchment to make her understand the route, she feels the map "pitted", and remembers it with her finger (Glancy 43). The instance shows that Glancy believes that maps can not only be visualized but also felt. In other words, we do not see and remember a map only, but through our touch senses, we can feel a map and remember it also.

According to Bachelard, individuals often build their relationships with intimate spaces in a multisensorial way. In this regard, Bachelard documents a child's experiences of space and place in his childhood house. In a daydream, adults remember intimate spaces of their childhood house by re-living the memories of that place. Amidst these memories, adults also remember the touch of doorknobs and "feel of a latch in a long-forsaken childhood home" (Stilgoe vii). Similarly, at Sault St. Louis, Kateri suffers self-inflicted pain as a reparation for the sins of her people. She takes off her beads and eel-skin ribbons and scourges herself. She

eats less, fasts mostly, and punishes herself by keeping a "candle-mold in the snow" in her mat on her feet at night (Glancy 49). These instances show that Kateri does not feel at home in Sault St. Louis and she longs for her home and people. The distance of nearly two hundred miles fails to erase the memories of her land and people from her subconscious. It is the memory of a place, which holds her identity that makes her feel the enormity of the place and compels her to pray "for the land. For the unknown distances" (Glancy 50). Through her sense of touch, Kateri "articulates another kind of complex world" (Tuan 11). This world is constructed through images of places and spaces, which are created through haptic and tactile senses. This world is far different from the physical world that Kateri inhabits since this world is constructed by using touch sense, whereas the physical world of the Mohawk tribe is constructed through visualizing the places and spaces. In this way, Glancy offers two worlds within one text, both real to the extent that the readers unconsciously decipher the spaces and places portrayed in it.

Another point, which is also pertinent to this discussion of the two worlds presented in *the Reason for Crows*, is that the overlapping of the imagined and real-world makes it difficult for the reader to distinguish one from the other. As a reader, one knows that the village, the church, Sault St. Louis all these places are real places with exact locations, however, the ways Kateri lives these places it becomes difficult for the reader to believe in their real existence. Since the reader receives information about these places through Kateri's felt experiences, the reader is unable to recapitulate the same experience.

Furthermore, Glancy also complicates the whole map of the book by intentionally juxtaposing the real and the abstract world. For instance, in the episode where Kateri travels to Sault St. Louis through the river, the description of the landscape becomes intricate to discern. The reader is confused as to whether the landscape being described is a real landscape or just a fragment of Kateri's imagination. For instance, the identity of the two places is complex since both the place of departure and the destination have the same name, Caughnawaga. Glancy further elaborates, and says that Kateri leaves "Caughnawaga by the rapids of the Mohawk River" and goes to "Caughnawaga by the St. Lawrence" (41). The intricacies of the journey further complicate when we study both locations from a religious perspective. It becomes difficult to identify whether it is the spiritual journey from traditional Mohawk religion to Christianity, or whether it is a physical journey from the Mohawk village to St. Lawrence. Such complexities hinder the readers in identifying the true nature of these journeys. Surprisingly, the complex juxtaposition of the abstract and real-world not only confuses the readers but also the protagonist. Kateri herself is unaware and doubtful of the journey she undertakes to Sault St. Louis. Therefore, she constantly questions the reality of her journey, as to whether she is

outside of her village, or traveling to some new land. The idea of "new land" puzzles her and all of a sudden, she wants to be surrounded by the walls of her village, and the longhouse (Glancy 41). The geographical confusion mounts into a spiritual confusion and the idea of abandoning the journey to the new land surface deep down in her heart. The questions that trouble her physical journey give rise to doubts about her spiritual journey, which then further leads her to fall prey to disappointment and fear of the darkness.

Tuan argues, "touching and articulating things with hands yields a world of objects – objects that retain their constancy of shape and size" (12). Kateri cannot see the darkness but feels its expansiveness. She feels that she has entered into the realm of the evil who scouts his territory and she can hear his steps (Glancy 42). Kateri feels an acute sense of out-of-placeness, but this sense of out-of-placeness is not rooted in real space rather in an imagined space. Kateri does not feel a sense of belonging to the abstract world and feels "suspended" (Glancy 42) between the real and abstract world. Glancy's use of geographical metaphors to portray the shape and size of evil and space exhibits her understanding of the deep rootedness of Native Americans in the land.

Such instances further testify that the portrayal of bodies, spaces, and places through hepatic geographies helps a visually impaired individual make sense of the world around him. Now the question arises as to how a reader would differentiate between real spaces and imagined spaces. Glancy provides clues to her readers at different episodes of the novel to enable the readers to distinguish between real spaces from the abstract ones. One such clue is that the episodes where Kateri sees objects, people, and trees are the ones that represent abstract spaces. Since we know that in real places Kateri is unable to see things clearly, she just has a vague idea and blurred images of things, people, and trees. For instance, in her village she visualizes blurred images of trees, the earth is real because it appears blurred to her, she cannot distinguish the priest from the darkness when he enters her longhouse, and she trips over benches in the church (Glancy 4). Therefore, the village, the earth, the longhouse, and the church are real spaces that have some physical existence and they are internalized through haptic geography. On the other hand, she sees snow-covered woods, sees the evil that lurks in the trees, during her journey through the Mohawk River, she sees the forests, she sees the lion with a mane of light at Sault St. Louis, and sees hell and heaven. All these places are imaginary objects that belong to abstract spaces that occur in her mind and have no physical existence at all.

At this stage, I would like to discuss yet another point that is pertinent when we study spaces and places made meaningful through haptic perceptual systems. As Rodaway claims,

"touch literary concerns contact between person and world" (44) we observe that Kateri establishes a link with her world through the exchange of tactile information between her and the objects. However, this relationship does not exist merely at a physical level but also develops into an emotional bond between the character and the world. Kateri develops an emotional bond with her longhouse, village, woods, church, and lands through the sense of touch. The longhouse offers her rest and peace from smallpox, the village serves as a symbol of safety and protection from the enemies, the woods guard her against the invasions, the church offers her sanctuary from evil, and the lands give her identity. Her relationship with these places is developed through her tactile association with these places. When the French destroy Kateri's villages, she is unable to see the destruction through her eyes, rather she feels it with her feet (Glancy 10). Through her sense of touch, she develops the haptic geography of the destroyed village and imagines how the smoke rises from the ruins of the bark longhouse, and the crops burned by the French. Her deep association with the land can be deduced from the fact that she, although physically handicapped, helps in building the village again after the attack. Although during work, she injures herself and has to be confined to the longhouse (Glancy 13). It is Kateri's strong relation to her longhouse, village, and woods that she is not comfortable with the idea of leaving her village. The journey seems to be useless to her since she wants to go back to the longhouse, mats, and baskets (Glancy 41). Nevertheless, she is content with the idea that she will "put the new land together with (…) the old" (Glancy 45). This shows her deep emotional attachment to her old land. Her efforts to pay reparation for the evils of her people are triggered by her deep sense of cleansing the old land. At Sault St. Louis, the memories of her old land do not allow her to experience the vision she desires most. Kateri does not find solace in the Church at St. Louis and thinks of praying to the Algonquin sun woman (Glancy 49). Kateri does every effort to make the Maker happy and to have her vision, but her restlessness grows overtime at St. Louis. She daydreams about her village since St. Louis does not give her the "warmth" that she longs for (Glancy 49).

According to Bachelard, when we daydream of the places we have lived in our childhood "we participate in this original warmth, in this well-tempered matter of the material paradise. This is the environment in which the protective beings live" (7). For Kateri, the most protected place is her village with which she has developed a relationship that she fails to develop with St. Louis. At St. Louis in her daydreams, she remembers the sun on her head when she sat by the Mohawk River. She recalls the songs of fish and her red eel-skin ribbons that she loved most. She misses the fun of beading and thimbles making and wishes to hide her ugly skin in beads (Glancy 49). Kateri is incapable of developing a sense of place in St. Louis

because she has not yet freed from the memories of the old village. As stated earlier, since the places portrayed in the second half of the chapter, particularly Kateri's journey and stay at St. Louis are constructed in abstract spaces, therefore, they do not hold any attraction for Kateri. Secondly, the frequency of use of the sense of touch and hearing decreases in the later parts of the novel as compared to the first half. The majority of the incidents and places are portrayed through mental maps that Kateri develops in her vision of Christ and the Maker.

Nevertheless, Kateri does not make sense of the world only through her sense of touch; she also uses her auditory senses to locate herself in Native American space. In other words, the auditory experiences together with the tactile experiences constitute her idea of space and place. Native American culture is an oral culture, primarily auditory than visual. Under the influence of the oral tradition, the Native American vocabulary is full of metaphors that appeal to auditory experiences. Native Americans have a celebrated oral tradition that preserves the history of Native culture in oral form. In their stories, Native Americans have immortalized their history from the beginning of the Native American race. Native American oral tradition accommodates stories of the creation of the earth, ceremonies, medicinal techniques, biographies of famous Native American legends, and myths. Since Native Americans had no literary tradition, therefore, the stories and legends were passed on to the next generations through oral tradition. The oral tradition has not only contributed to Native American writers' themes but has also influenced their literary techniques to a great extent, therefore, Andrew Wiget argues that the writer of stature "could not be effectively understood without reference to the oral traditions which served as their artistic resource" (xiii).

To comprehend Native American writers' use of auditory geographies, it is pertinent to understand the Native American oral tradition. This will also help understand how Native American writers have created auditory geographies in their writings. However, the term auditory geography is not as simple as it appears to be and bears complexities in its nomenclature. Therefore, before I dwell on describing how the protagonist of Diane Glancy's *The Reason for Crows* experiences auditory geography and makes sense of the world through sense of hearing, I feel it pertinent to inform the reader about the functioning of auditory geography. Rodaway distinguishes between two sets of geographies within the paradigm of auditory geography, the oral and the aural. The oral geography, according to Rodaway, refers to "a geographical knowledge spoken in the same way as oral history is related" (83). On the other hand, the aural geography represents "sensuous geography derived from the ears" (Rodaway 84). Rodaway focuses on the sensuous experience and claims that both, hearing and listening play their role in formulation of auditory geography, where a hearing has a passive

role and listening possesses an active part in the whole process. Rodaway uses the term auditory geography for the reason that "it relates specifically to the sensuous experience of sounds in the environment and the acoustic properties of that environment through the employment of the auditory perceptual system" (84). In this auditory perceptual system, the human ear is the main sense organ, but it encompasses other elements as well. Rodaway claims that since our geographical experiences are multisensorial, therefore, we not only 'hear' through our ears but "with more than our ears and the context, or environment itself, plays a key role in what or how we hear" (84).

Nevertheless, the discussion on auditory geography does not end here, rather it includes other concepts such as soundscapes and soundfield. Rodaway borrows these two terms from Schafer, however, he gives them his meanings and makes them explicit through a different angle from those of Schafer's. According to Rodaway, a soundfield is "the acoustic space generated by the sound source, that is, the area spreading out from the sounding or voicing agent" (84). This is a space that encompasses the sound of a sounding source where the producer of the sound is "at the center" instead of the recipient, and it is "generally characterized by a single sound" (Rodaway 86). On the other hand, in a soundscape, the receiver at the center receives multiple sounds from different producers located in different places (Rodaway 86). Rodaway calls soundscape a "context" and considers it the "sonic equivalent of a landscape" (86). It is pertinent to mention that in Rodaway's definitions of soundfield and soundscape he emphasizes the role of 'context'. A soundfield does not have a context because it is structured around the impressions of the producer of the sound. On the contrary, a soundscape needs a context because the recipient of the sound not only has to identify the sounds, but also locate itself within the radius of the sound. This is further explored by Rodaway, and he asserts that the term soundscape "seems to suggest a kind of state of being concerning sound in the environment and/or the depiction of the world in terms of sound like a sound picture or landscape" (Rodaway, 86).

The statement implies that in a soundscape the recipient observes a multitude of sounds in a position where he cannot remain detached from the effect of those sounds, unlike an observer who views images in a landscape passively. In this way, one can say that auditory experiences are dynamic in essence and the conscious involvement of the recipient within the sonic environment is active. But then this leads to more complexities where the term soundscape has been used in different contexts at different levels. Schafer uses the term soundscape "to refer to a geographical space of particular sonic characteristics", where it is an "aesthetic object" (Rodaway 86). Rodaway contests the idea of using soundscape as an object

of contemplation, he uses it as a process of active engagement with the environment which makes it an "auditory experience" (87). Since the sentient is at the center of a soundscape, therefore, with the movement of the sentient, the soundscape also moves and is affected by the behavior of the sentient. This allows the soundscape a sense of mobility and makes it difficult to map its contour due to its constantly changing geography. It is relevant to mention here that soundscape is created through a combination of multiple sound-events.

According to Schafer, a sound-event "is the smallest self-contained particle of a soundscape which can be defined by the human ear" (Rodaway 87). The definition implies that to construct a soundscape there has to be an unlimited juxtaposition of sound-events. Now for a sound-event to take place or to be born requires activity at a particular place and time. Roadway asserts that an 'event' refers to "something which occurs in a certain place during a particular interval of time" (87). In the statement, Rodaway draws our attention to a crucial point that no sound-event can exist or can be created without a 'place' of its own. In other words, a sound-event documents a geographical location within its structure. This discussion further leads us to identify how auditory geographies are created and contested. In the preceding section, I discussed the organizational structure of auditory geography, and in the following section, I intend to draw on the function of auditory geography in making sense of the world and our surrounding environment.

Rodaway asserts, "sound received and sound made take place or have a location, and occupy or project over space and each sound has a specific duration, so occupies time as well" (90). In other words, sound production and reception both can be located in a certain space and time. The dependence of auditory geography on space and time makes it "time-space geography, dynamic geography of events rather than images, or activity rather than scene" (Rodaway 90). However, it must be noted that an individual does not experience auditory geography only through ears, rather, the whole human body participates in making this experience meaningful. Like other sensuous experiences, auditory experiences are constituted on the instantaneous feeling that we receive through our bodies. In other words, through our sensuous experiences, our body makes sense of the world. The ear and body in juxtaposition give us information about the:

> [S]tructure of the environment, its openness and enclosedness, and the properties of the materials in that environment, sound-absorbing or resonating/reflecting, influence both the sort of sound that is heard—its intensity or volume and texture or timbre—and the distance over which it might travel (Rodaway, 92).

This information is further processed into making sense of the location of the elements and surfaces that produce it and those who receive it. This presents a distinctive way of mingling diverse sounds with each other to produce different combinations. It is our auditory system that "manages to decipher an order, a sense of the world, and people, places, and spatial relationships from this complex mass of sensuous information" (Rodaway 92).

Diane Glancy in *the Reason for Crows* creates auditory geographies and her characters make sense of place through these geographies. Glancy retells the life history of a Mohawk girl who, during the Smallpox epidemic, receives pits on her face and bad eyesight. She is unable to see clearly and at times difficult to distinguish between people and trees, however, she has acute auditory powers to rely on. Since Kateri is unable to use her visual faculties, she makes excellent use of her sense of touch and hearing to navigate about her village, woods, and church. Rodaway asserts that people with some sort of blindness "find their auditory capacity strongly influenced by the context of hearing" (97). The statement suggests that the environment in which auditory experiences are experienced structures them and thus makes auditory experiences dependent on geographic location. The kind of environment portrayed in *the Reason for Crows* suggests that Kateri lives in a place that is located at the south bank of the Mohawk River, and surrounded by forest and mountains on the north side.

Kateri develops an auditory relationship with the place where she lives with her tribe. She listens to the forests, listens to the noise of the birds as they call one another, listens to the winds through the leaves, the water in the rivulets, and the river (Glancy 5). Here Glancy draws a large soundscape that bears sound-events of trees, birds, wind, and river. Kateri finds herself within the soundscape and feels one with these objects in the auditory geography. However, this is not limited to Kateri's auditory sense and her participation in the process, she claims that she sees sound (Glancy 5). This becomes problematic since we are not aware of the physical shape of sound, neither does Glancy inform her readers about the visualization of the sound. However, in this way, Kateri transforms from an auditory world to a visual world. Kateri establishes an emotional relationship with her geographic location, but this emotional attachment does not yield from the scenic beauty of the place. Rodaway claims that our experience of sound is not merely physical, but emotional also (95), therefore, the present study maintains that Kateri develops an emotional relationship with her location through her auditory senses. Kateri hears the forest's "moan" (Glancy 8) and thinks that the forest is diseased like her and her tribe. The auditory geography that Glancy creates through sound metaphors helps her characters identify their location within the space. Kateri cannot detach herself from this auditory experience she receives in the forest, therefore, she has this feeling of closeness to the

forest where she thinks of the forest as an entity that is a part of their tribe. For Kateri, the forest has the disease and it suffers as she suffers, and is marked as she is marked. She associates feeling to the forest and believes that she is one with it (Glancy 8).

Since Kateri has poor eyesight, she relies more on haptic and auditory experiences to navigate in space and relate her to places. Among the two, the haptic experience is a "continuous body-contact geography" as compared to auditory, which is "more extended or distant geography, an experience of wider spaces and the relationship between places" (Rodaway 101). Kateri makes use of both experiences in locating her position in her village. For instance, when the French soldiers attack her village, she hears the screams and noises of her people. Glancy creates a soundscape of indiscernible noises. Kateri, located at the center of the soundscape, tries to distinguish between different sound-events and realizes that she is present in a location that is under attack by some enemies (Glancy 9). This idea of being in a place filled with enemies triggers her sense of out-of-placeness. Subsequently, she runs with her sisters towards the woods to escape the attack and to a place where she feels a sense of belonging. In another attack by the Machicans, Kateri is taken into the world by the auditory geography Glancy creates. The attack is defended well by the warriors from Kateri's tribe and they bring Machicans captives to torture (Glancy 15). Kateri cannot visualize the captives being torture, but she is actively engaged in the soundscape produced by the cries of the captives. The sound-events are taking place within the premises of her village, but she dissociates herself from the whole event. This whole episode is retold to invite readers to explore Kateri's subjective position in that particular geographic location. Kateri is unable to make sense of place within this auditory geography because here she does not feel that she belongs to this place.

Furthermore, Hull attributes significance to the role of auditory geography in constituting an individual sense of place when he claims, "sound places one within a world" (qtd in. Rodaway 102). Hull's statement suggests that sound, both produced and received, can constitute an individual's identity within a certain geographical parameter. Now the question is whether this identity helps an individual in developing a sense of place or not. Here I am using the term sense of place regarding John Agnew's concept of sense of place, according to which, a sense of place is the "subjective and emotional attachment people have to place" (Cresswell 2004 7). In a nutshell, one asks whether the sound has the ability to make one feel a sense of belonging to a certain place or not. In *the Reason for Crows*, we observe that there are instances where Diane Glancy constitutes auditory geographic locations. Since auditory geography is dynamic geography, the sentient actively participates in the world and is constantly involved

in creating and recreating. Glancy portrays the episode of church building through auditory geography, and we receive it through Kateri, who participates in the whole process as a sentient. Kateri learns about the construction of the church when she hears the "pounding", "the noise" and "the clang" of the church bell (Glancy 14). Kateri becomes a part of this religious ritual that is taking place in her village and through the sounds that are produced, she maps her geographic location. It is in this auditory geography that she feels a sense of place, and returns to this place repeatedly. Glancy also delineates the episode of the arrival of the settlers through auditory metaphors. When the settlers first arrive, Kateri learns about it through the troubled voice of the land. Kateri hears this voice in the trees also and it pervades "the night, the underside of the day" (Glancy 11). She also hears the "cries" of night stalkers (Glancy 11).

5.4 Conclusion

In addition, this whole soundscape of an external invasion is developed to suggest two things. Firstly, to show that Kateri has this visionary power, although unknown to her and her family, that she realized the future of the land. She identifies the sound-events of the voice of the land and locates herself in the soundscape of the old lands. However, it is difficult for her to locate herself in the upcoming new world of the settlers. Secondly, the construction of soundscape allows Glancy to delineate things, which are not present physically in the area where Kateri lives but are already happening in the other parts of Native American lands. In these ways, Glancy increases the circumference of the soundscape to accommodate the bigger sound-event of developing settlers' communities. In another place, Kateri informs us about her relationship with the forest. In her description of the forest she does not use visual vocabulary, rather describes the association through auditory vocabulary. Kateri knows the "trees of the forest", not because she sees them and can identify their structure from one another, but because she hears "their voices" when she walks across (Glancy 17). This suggests that Glancy creates an auditory world of trees and forest where Kateri acts as a sentient. Kateri knows "the forest floor", "the pine-needle covering", "the net of webs and nests in trees" (Glancy 18). These all objects are miniature in size, hence, it is difficult for Kateri to see them with her poor eyesight, therefore, they can only be observed and felt through the auditory experiences. Each object produces its individualized sound-event, which then merges into each other and creates a bigger forest soundscape. Kateri through her acute auditory sense can distinguish between the multiple sound-events and relate herself to the overarching soundscape.

Furthermore, in another episode of the novel, we read about Kateri taking part in church service. Here Glancy constitutes a church soundscape, filled with sound-events that are taking

place at the church. Although Kateri hears the voices of the priests in the chapel but does not understand the words. The knowledge of the words becomes an obstacle in Kateri's participation in the service, but that does not stop her from becoming a part of the larger soundscape. It is this participation in the constitution of the soundscape that "connects" her to something that she already knows (Glancy 24). Glancy also uses auditory metaphors to delineate Kateri's visions. To do so Glancy establishes minor soundscapes that include sound-events of Kateri's vision. On her journey to Sault St. Louis, Kateri experiences the soundscape of evil. She hears the steps of evil and feels his breath on her neck (Glancy 42). Another soundscape that Kateri experiences on her journey is that of the forest filled with voices. This soundscape is a composite of sound-events that includes, "voices in the ground" which speak with "tongues of dust and wind", "thunder and storm under the animal skin", and "the animal's thought" (Glancy 44). In this soundscape, certain sound-events have some physical existence, which can be called real in some sense. However, some sound-events are part of the larger soundscape but are created at an abstract level. For instance, the sound-event of "thunder and storm under the animal skin", this sound-event is a mere concoction of Kateri's unconscious but has no real existence in the physical world. Having said that, we cannot reject its contribution to the overarching soundscape. This further reifies the idea that Glancy not only creates soundscapes by investing them with real sound-events but also abstract sound-events that happen in the mind of Kateri. All these episodes and instances suggest that Glancy thoughtfully creates sensuous geographies and places her protagonist within the center of these sensuous geographic experiences where they experience placeness and a sense of place. It is through the reception of these sensuous geographies that the protagonist receives spatial experience and locates herself in the particular geography. It is through this reified experience of location through senses that the protagonist subverts the Native American patriarchal spatial hegemony.

NOTES

1. See Yu-Fi Tuan, chapter 2,3, and 4, for a thorough study of the spatial experience of the body.

2. See Bertrand Westphal, chapter 4, for an in depth review of his theorization of polysensoriality.

3. See Pamela Moss & Isabel Dyck, 157-174, for a detailed study on identity, body and the issues of chronic illness.

CHAPTER VI

SUBVERTING TRADITIONAL GENDER ROLES: NATIVE AMERICAN WOMAN'S EXPERIENCE OF ECONOMIC SPACE IN *NO TURNING BACK*

6.1 Introduction

In the chapter four, the study discussed the historico-cultural double spatial marginalization of the Native American woman. The discussion centered on identifying Native American woman's spatial positioning in the prehistoric, pre- and post-contact eras. The study concluded that Native American normative geographies were socio-spatially ambivalent since their inception upon the Asiatic spatial norms. The prehistoric spatial divide culminated into the structural spatial marginalization of the Native American woman in the pre-contact era. The discussion also asserted that the Euro-American socio-cultural invasion resulted in double spatial marginalization of Native American women in the post-contact era when normative geographies were reconfigured upon Euro-American socio-spatial standards.

The discussion in the present chapter revolves around two fundamental premises. Firstly, I discuss Polingaysi's portrayal of socio-spatial and socio-economic normative structures in *No Turning Back* as an attempt to sensitize the contemporary Native American woman about her institutionalized econo-spatial marginality by Native and Euro-American patriarchies. In this section, the analysis focuses on drawing parallels between real and textual normative economic spaces to demonstrate selected women writers' response to the gradual process of Native American woman econo-spatial marginalization in the pre- and post-contact eras. Secondly, the study analyzes the female protagonists' econo-spatial transgression from the ubiquitous econo-spatial normative geographic structures. In this section, the analysis focuses on Native American women's efforts to destabilize the gender divide of spatiality and her efforts to subvert the imposed gender roles within the Native and Euro-American economic spaces. The study maintains that Polingaysi challenges and contests the econo-spatial ambivalence and Native American woman's double econo-spatial marginalization by making her female protagonists transgress the econo-spatial normative geographic structures and by subverting contemporary gender roles within the economic spaces.

In addition, the study investigates Qoyawayma's creation of space within the Native Euro-American normative economic spaces. According to Massey, economic space is the reorientation of geographic space on the basis of the economic activity and division of labor within that space. Massey constitutes the notion of economic space on a multitude of integrated but distinctive notions of economy and geography. Firstly, she constitutes an interrelationship between economic activities and their geographic location. According to Massey, an economic space is primarily constituted upon the relationship between commercial events and their location (3). The notion employs the idea of a universally agreed upon association between spatiality, means of production, and labor. Secondly, economic spaces devise the "spatial forms of social organization" (Massey 3). It is pertinent to note here that economic activity influences the overarching social hierarchy of a society. Cultures where patriarchy dominates, are established upon masculine economic supremacy. In such cultures, women do not constitute the larger segment of the workforce therefore their social positioning is also compromised. Thirdly, economic spaces dictate the ideals of equality and coexistence. The reconstitution of social hierarchy upon economic foundation further compromises the ideals of equality and interdependence. Massey asserts that the constitution of an ambivalent economic space develops into novel facets of inequality among genders. This further augments the gap between gender relations by dictating the notions of dominance and dependence. In the following chapter, the study analyzes Native American woman econo-spatial positionality within Massey's framework of economic space. The chapter begins with an analysis of the overarching Native American economic spaces and the impact of Euro-American invasion on it in the post-contact era. The study explores Hopi woman's location, gender roles, and division of labor within traditional economic spaces of Hopi culture. The last section of the chapter offers a detailed analysis of Qoyawayma's transgression of the traditional economic spaces, subversion of gender roles, and contestation of the sexual division of labor.

Traditional Native American societies may have been unified by the traditional kinship, but they also had abstruse and ambivalent gender hierarchies. Gender relations were as complex as in Euro-American cultures. In other words, Native Americans maintained gender relations that thrived on the spatial division of labor. Hence, the gender roles in Native American tribes in the pre-contact era were focused on the spatial division of labor. This spatial division was akin to the nineteenth-century European division of the public and private sphere. Historically, Native American women have remained within the confines of the home, even if she was engaged in any economic activity. Her economic contribution was limited to her positionality within the spaces of the domestic sphere. This division of labor on spatial

coordinates has been prevalent in Native American since prehistoric times. Thus the economic space of the pre-contact Native American society was gendered and built upon the sexual division of labor.

However, delineating Native American gender roles and boundaries, Buffalohead argues that Euro-American writers have portrayed an anomalous form of economic space of Native American society.[1] According to Buffalohead, European writers have portrayed Native American women as being physically exploited, socially inferior, and economically dependent upon Native American man. She asserts that this image is based, on one hand, upon the "premise that women should be shown deference precisely because they were biological and intellectual inferior of men", while on the other hand, it was propagated to promote "the notion that native women were exploited and mistreated to justify policies forcing Indians to adopt the religion and lifestyle of Euro-American society" (Buffalohead 238).

Nevertheless, an econo-historical account of gender roles in Native American society in the pre-contact and post-contact era reveals that Native American cultures had defined gender roles and spaces. The account further reveals that the economic spaces allocated marginalized positions to Native American women and kept her financially dependent upon Native American man. Nonetheless, the Euro-Americans and later the United States government's policies furthered these by enforcing the Eurocentric gender roles and the sexual division of labor upon Native Americans. According to Theda Perdue, in Native American cultures, masculinity is associated with a bow, whereas femininity with sifter. The symbolism attached to the two items of daily use exhibits the socio-cultural and socio-economic division between genders. The social and economic division further augments in the spatial division. For instance, the bow, which is a symbol of war and hunting, situates the masculine in the public space, whereas the sifter, a symbol of domesticity, situates the feminine in the private space.

Perdue is of the view that historically in Native American societies, women have acted as sifters, although "giving life and sustaining life" but confined to the private spaces of home (3). Native Americans have always acknowledged and respected women for "the social, economic, and political importance of their reproductive role" (Perdue 3). Even Native American legends attribute the "earth's creation and peopling to women, not men" (Perdue 3). This influence of women is not limited to myths and legends alone, rather women occupied a higher position in the social hierarchy. In tribes like Iroquois, "motherhood conveyed political power to women through clan mothers who chose chiefs and had the authority to depose them" (Perdue 4). Although, in Native American societies, women were not economically

independent, but contributed a major portion to the family economy. The economic status of a Native American woman would define her position in the social hierarchy. Describing Native American women contributed to the family economy, Perdue claims that women "provided much of the food for their communities" by gathering "nuts, berries, wild onions and greens, roots, bark, and seeds, and they grew crops of corn, beans, and squash" (Perdue 4).

Similarly, in Native American societies religious and spiritual ceremonies were distinguished on the basis of gender. According to Perdue, "women had songs and rituals that made the corn grow, while men's ceremonies brought success in hunting and war" (4). The gendering of religion and means of labor reveals that there existed a gender division in Native American societies long before the arrival of the Europeans. According to Perdue, Native societies did not support an individualized family system, rather they lived and supported communal and shared living. In such communities, the role of women was also diversified, where they "worked together, delivered and cared for each other's children, shared rituals and celebrations, and socialized and trained the next generation" (Perdue 4).

The Euro-Americans not only used military power to conquer the Native American people and lands but also invaded the Native American culture through different policies. In order to resolve the Indian problem, Europeans and the United States government introduced numerous policies that "vacillated between separation and assimilation" of the Native Americans within the Euro-American socio-cultural and socio-economic patterns (Perdue 66).

The European indecisiveness about accepting and rejecting Native American communities has played a pivotal role in formulating socio-cultural policies regarding the Native Americans. Since the arrival of the Europeans to America, Euro-Americans and the US governments have used different policies to come to an amicable resolution of the Indian problem. George Washington's government designed the first of such policies that focused on civilizing the Native Americans. Under the aegis of civilization and assimilation policy, Natives were trained to develop Anglo-American habits of dressing, working, speaking, worshiping, and thinking (Perdue 6). These policies were not limited to personal or individual civilization or assimilation projects, but they targeted Native socio-economic culture as well. In other words, these policies were concentrated on changing gender roles, the sexual division of labor, family system, and cultural attitudes. According to Perdue, George Washington's policies "insisted that Native families be nuclear and patriarchal, rather than extended and egalitarian, as were families in most Native cultures, and that women's roles be submissive rather than complementary to those of men" (6). Since this project was difficult to be achieved through armed interventions and forced obedience, therefore, religion was used as a means to

achieve these targets. In this regard, the first attempts were made in the eastern United States where missionaries and government agents were assigned the task to change the Native American populations (Perdue 6). Consequently, some Natives not only accepted the European religious beliefs and practices but also preached those in their communities. These Christian Natives lived pious life according to the teaching of Christianity and worked for the conversion of other Natives to Christianity. However, according to Perdue, this "cultural transformation was not as complete" as it was expected, which put the authenticity of the "civilization" project into question (6). Therefore, after a brief life span, the project died its natural death, but the "basic premise on which it was based – that Indians should be assimilated – endured in various forms throughout the nineteenth century" (Perdue 6).

According to Perdue, there are two basic reasons for the failure of the civilization and assimilation program. Firstly, the unprecedented growth of the Euro-American population posed a threat of "shortage of land for the white yeoman farmers on whom Americans believed their republic rested" (Perdue 7). In order to avoid such a possible threat, Euro-Americans occupied Native lands forcefully, which created resentment towards Whites among Indian communities. Secondly, the Eighteenth-century Enlightenment inspired the civilization and assimilation program, which rested on the belief that "only education and opportunity kept an Indian from being culturally the same as white man" (Perdue 7). However, the "romantic nationalism" of the nineteenth century dispelled the notion of assimilation and instilled a sense of cultural individuation. Under the aegis of cultural individuation, the "White Americans increasingly believed that Indians (and Africans) were fundamentally different from them and, therefore, could never be a part of their society" (Perdue 7). This cultural individuation resulted in the Indian Removal Act of 1830, under which Natives were removed from their homelands in the East and relocated in reservations situated in the west of Mississippi (Perdue 7). However, the "civilizing" program continued in these reservations under the auspices of the Bureau of Indian Affairs (BIA) which "tried to enforce an Anglo-American construction of gender by issuing rations to men for their nuclear families and employing "matrons" who taught Native women domestic skills" (Perdue 7). The desolate conditions in reservations forced Native Americans to accept the Euro-American ways of life.

Furthermore, religion was not the only tool that the Euro-Americans used to civilize the Native Americans. According to Perdue, towards the end of the nineteenth century, the idea of assimilating Natives through education gained acceptance among the White philanthropists (8). Therefore, under the patronage of Euro-Americans boarding schools were launched across the United States. These boarding schools divided the Native American community into two

halves. On one hand, some people saw these schools as in "their children's best interest", since these were the people who were "convinced that Indian lifeways had no future" (Perdue 8). On the other hand, parents saw these practices responsible for "a cultural cleavage developing between them and their children" (Perdue 8). Irrespective of the multiple and diverse reactions to the boarding schools, a great majority of Native American children from reservations were enrolled in these schools. Here at these schools, children were not only transformed "physically" by changing their appearances and attire, but also trained them to be "women and men according to Anglo-American standards: girls learned domestic tasks like sewing, cooking, and cleaning, while boys learned economically viable occupations such as carpentry and farming" (Perdue 8). In this way, the Euro-American lifeways were instilled in the young generations of the Natives and under such training; consequently, they lost touch with their tribal identities and forged Anglo-Americanized relationships among each other.

In addition, the arrival of Euro-American also influenced the economic space of Native Americans by reifying gender roles, the sexual division of labor, distribution of production, and trade. For instance, traditional Seminoles strictly maintained the gender division of labor and space. Seminole men engaged in alligator wrestling whereas women stayed home and the only economic activity they had was to prepare different crafts that would be later on traded with other tribes by Seminoles men (Cattelino 68). In the post-contact era with the implementation of tribal economic development projects this gendered division further culminated into more stringent gendered labor and spatial divide. Seminoles also began cattle rearing under the auspices of the federal government. However, cattle were provided to the men members of the tribe and thus engendering gendered property ownership and spatial divide (Cattelino 72).

Similarly, traditional Navajo and Pueblo tribes' economic structures were based on agriculture and herding. In these societies, men occupied the spaces of agriculture and trading of wool and weaved products, whereas women were restricted to home spaces where they engaged in weaving and rearing livestock. In the pre-contact era, these products were bartered by men for personal and tribal equipment. However, with the dawn of the rug age, weaving became a commercial activity under the aggies of the Euro-Americans. Weaving was given the status of the domestic industry and thus further restricted Navajo women to the home spaces. However, the Navajo woman did not receive the financial benefits of the trade as they were underpaid for their labor. On average, Navajo women received only two percent per hour for their engagement in a day's labor for one pound of the weaved product (McCloskey 116).

Likewise, the traditional economic structures of Tlingits people of Alaska were established upon the Salmon hunt. Salmon was considered the backbone of Tlingits' culture and therefore constituted the Econo-spatial hierarchies of the society. In the pre-contact era, the Tlingit men fished and hunted, whereas women engaged themselves in planting wild plants, seeds, and berries. This division of labor on social and gender ranking continued in the early Euro-American trade exchanges and later institutionalization of canned-Salmon processing projects. The Tlingit labor was indispensable for the development of the Salmon industry, and thus reinforced the spatial division of labor and roles in Tlingit tribes by employing men in the Salmon industries. This gendered labor divide in fishing and cannery business imitated the traditional economic structures of Tlingit societies where men occupied the public spaces and women processed the fish in home spaces (Arnold 164).

These are a few instances that exhibit how gender division of labor and gender roles were attributed in the pre- and post-contact era economic spaces. The examples show that although gender division existed before the arrival of Euro-Americans, however, Euro-Americans reinforced the gender division by augmenting Native American woman's dependency upon Native American men. Native American woman's dependency was amplified through ration programs, resettlement at different reservations, allocation of tribal lands, through educational programs, and reconstitution of Native American economic structures upon Euro-American standards.

Qoyawayma's *No Turning Back* is a life narrative, told by the author herself, of a young Hopi Indian who is "uprooted and forced to adjust to a new way of life" (i). The story deals with multiple issues. On one hand, it narrates the hardships and troubles that Qoyawayma endured during her education and employment as a teacher. On the other hand, and on a larger scale, it deals with Qoyawayma's "struggle to span the great and terrifying chasm between (…) Hopi world and the world of the white man" (i). Qoyawayma, who later became Elizabeth Q. White is the first Indian child of Hopi clan to get educated and become a teacher. This story records Qoyawayma's transgression of the Hopi gender boundaries and gender roles. Her struggle is against the Native American and Euro-American patriarchy and for the liberation of Hopi women from the confines of home and hearth. Qoyawayma contests the conventional gender roles of Hopi Indian and establishes her own identity as an emancipated Hopi woman within the Native and Euro-American economic spaces.

6.2 Traditional Hopi Gender Roles

An historico-cultural account of Hopi gender roles reveals that throughout history Hopi women have been restricted to private space of the home and assigned specific gender roles to perform. Traditionally, Hopi cosmology directs Hopi socio-cultural and economic systems. In Hopi cosmology, the division between masculine and feminine principles constitutes the very foundation of gender division. Hopi people believe in Mother Earth as the feminine model of their society and pray to Sun who represents the masculine aspect of Hopi culture. This gender division furthers the spatial division of labor and roles in Hopi tribes. According to Barry M. Pritzker,[2] Hopi Indians have a complex social system, which consists of multiple organizational levels "both vertical (hierarchal) and horizontal (non-hierarchal)" (24). However, this intricate social system was established upon the superiority of women. The household, the basic social structure, consists of biologically related women, and "women related through their mothers' line owned the houses in which they lived" (Pritzker 24). At a higher level, the Hopi society, "recognized lineages formed by descent from female relatives", this further developed into clans, the next level of Hopi organization (Pritzker 24). Irrespective of the high status granted to women, women in Hopi societies were limited to the private space of the home. Young girls were trained to perform domestic chores at a very early age. The gender division of labor and role usually occurs at a very early age, when Hopi father bestows Hopi girl with kachina dolls and boy with bow and arrows. These artifacts suggest the spatial division of the Hopi society. Kachina dolls symbolically refer to Hopi girl's engagement in domestic chores and raising of children, whereas the bow and arrow symbolize the public space and roles to a Hopi boy. Girls were taught the ways to store crops and seed, trained in food, pottery, and basketry. Pritzker defines Hopi gender roles in the following words:

> As part of a tightly knit society with a strong clan system, Hopi women spend a good deal of their lives doing work associated with food. During harvest, women winnow and store beans; burn the dried stalks to get ashes for making piki; husk, dry, and stack corn; and other such tasks. Men harvest the crops, but it is up to women to process the foodstuffs and store them for winter. They must also gather any number of wild foods. Basketmakers and potters must find time for this work in their "spare" time. (56)

The delineation of Hopi gender roles suggests that women were confined to the conventional private space of the home, discouraged to constitute their own space within the economic space, and were not allowed to enter the public realm. According to Alice Schlegel, Hopi societies maintained spatial division through the allocation of distinctive gender roles to men and women. Hopi women have specified roles of feeders and bearer of children, whereas men are supposed to protect them (Schlegel 131). This gender role and the sexual division of labor suggests that men occupied the public space of war and hardships, whereas the woman

was supposed to raise children. Furthermore, Hopi fathers may not have authority within the sphere of home in Hopi society, however, the political hierarchies were maintained by the male members of the tribe.

Traditional Hopi tribes are agrarian societies and the economic spaces were based on farming. According to Pritzker, "in general, women owned (and built) the houses and other material resources while men farmed and hunted away from the village" (44). In these societies, lands were owned by the female members of the society, however, the farm work was mainly done by the male members along with hunting and herding. Hopi women's duties were to distribute the produced food among family members and store the surplus food for different ceremonies. However, this subsistence mechanism made female members dependent upon male labor making economic structures gender oriented.

This historico-cultural analysis of the Hopi gender roles and gender boundaries suggests that the Hopi women were subject to the supremacy of Hopi patriarchy within the economic spaces. It did not allow Hopi women to leave their space and roles to create their own spatial identity. An analysis of Qoyawayma's portrayal of conventional Hopi gender boundaries and gender roles in *No Turning Back* reveals that Hopi's gender-specific boundaries and roles are instrumental in containing women into their proper space. Qoyawayma maintains the Hopi culture was:

> [r]ich in life, color, and emotion, the Hopi way had been a strong but invisible web, holding the people together. Through their ritual dances, through their songs that had been handed down from generation to generation, they were able to express themselves. (Qoyawayma 27)

However, what this Hopi tradition was unable to dismantle was women's subjection to patriarchy. To understand how the Hopi patriarchy exerts its unrestrained power Qoyawayma's *No Turning Back* is an excellent document. It is an extensive commentary on the conventional Hopi gender roles and boundaries and describes how the Hopi women have internalized these conventional roles and the limitations that are imposed on their movements from the private to public space. This process of internalizing specific gender roles and space starts at the very birth when young girls are presented to Mother Corn and her navel cord is tied to a stirring stick and thrust into the wattle ceiling of the room where she is born (Qoyawayma 28). The house in which the girl is born is considered as her "true home", and she is reminded of it over the years of life (Qoyawayma 28). These rituals suggest that Hopi women associate themselves with their places, however, this association is taken to such a point where it becomes difficult to isolate it from marginalization to home space and affiliation with the home. This affiliation with domesticity is instilled in young girls at a very early age. Hopi

mothers take nothing for granted and in teaching their daughter, they include "every traditional detail" (Qoyawayma 35). According to Qoyawayma, "One of the duties of a Hopi mother is to teach her daughter plaque-making, for many plaques are needed in a Hopi household (51). This training at home prepares young girls to be able "of assuming the heavy responsibility of a home and children" (Qoyawayma 39). In other words, Hopi girls are trained in domestic chores and serving Hopi patriarchy within the confines of private space. Hopi women are taught to establish a strong emotional attachment to her home, therefore, the idea of leaving private space becomes unlikely.

6.3 Transgressing Economic Space and Subverting Gender Roles

We find Qoyawayma as a child and unaware of the gap that occurs between her Hopi people and *Bahana,* the Whites. She belongs to the Coyote Clan of her mother, and her father is a Kachina, who works for the Mennonite missionary, H.R. Voth. In the beginning, we realize that Qoyawayma is deeply rooted in her Hopi traditions and for her identification with the august, revered, legendary Kachina is a "mark of distinction" (Qoyawayma 57). However, this relationship with her traditions and culture becomes destabilized when she compares her cultural status in comparison to that of the Whites. She desires to bridge the gap between the world of her people and the world of the White man. However, it is in this strife to bridge the gap, that she encounters a sense of out-of-placeness within her Hopi culture. For Qoyawayma the transgression comes in the wake of her experience of out-of-placeness within her Hopi normative geography. She informs us that in her struggle "to merge with the world of the white man" she misses "the sense of direction that had governed her youth" (35).

Qoyawayma aspires to become a White for the false impressions that she receives at an early age in the school. Her desire to become a White swayed her at an early age for which she left her New Oraibi home and joined the Sherman Institute. At Sherman institute, Qoyawayma excels in learning different subjects, and domestic chores, and ultimately wins her "weaponless battle for another sample of white man's education", however, deep down she also realizes that there is "no turning back" (Qoyawayma 55). She has this acute sense of realization that she no longer experiences the same rootedness and in placeness that once was part of her identity. The questions and confusions of belonging haunt her throughout her journey from her village to the White-man's world. Nevertheless, she also fails to experience placeness in White-man's world. She is tortured and ridiculed for leaving behind her Hopi ways and following in the footsteps of the Whites. Such torments leave her unhappy "between her two worlds, never seeming to belong entirely to either" (Qoyawayma 79).

At the age of forty, Qoyawayma realizes that the time has come to get married, however, the issue possesses yet another challenge as to whether follow the old traditional way of marrying a Hopi man and wash the hair together, or follow her heart and marry mixed blood (Qoyawayma 146). She experiences an unexpected and immediate passion of love for an individual, however, the subsequent marriage is not successful, and the two individuals take different routes. Like the other challenges of life, she faces this challenge and marries a handsome fellow, part Sioux, and part French, "very Indian in appearance" (146). However, the marriage does not go well and she herself does not fight its termination. The marriage fails mainly due to the emotional destabilization caused by the sense of out-of-placeness. She realizes that "in stepping from an ancient culture into the modern world" she will confront many hurdles, and was able to cope with "those of the intellect", but "those of emotions", she could not handle (Qoyawayma 149). Since the sense of place is an individual emotional attachment to a place, therefore, it is very likely that Qoyawayma is reminded of the destabilized relation with her space that disturbs the marital relationship. She understands that it is difficult to "adjust in marriage to a man whose interests were so foreign to her own" (Qoyawayma 149). Qoyawayma's interests lie in bridging the gap between the two worlds, and that can only be done when she releases herself from the gendered spatial marginalization of Hopi culture.

However, the protagonist continues her quest for emancipation from the spatial marginalization through subverting the normative gender roles. At times, Qoyawayma becomes suspicious of herself and doubts her "true" Hopi-ness, she questions her resolution of undertaking the perilous journey and bringing the emancipatory ideas to her "stubborn, superstition-bound" Hopi people (Qoyawayma 93). Consequently, she is "misunderstood by the white man", and "as a convert of missionaries," she is "looked down upon with suspicion by the Hopi people" (95). She grows "silent, introspective, brooding" when she realizes that because of her Hopi heritage, she will not be "fully accepted by the white world", while on the other hand, her own Hopi people resent "her interest in that world and her ability to work in it" (Qoyawayma 153). Once again, she is confronted with questions of her true identity, her struggle for accomplishment, people's cruel attitude towards her, to which she has no answers. These suspicions and misgivings cause her "restlessness", although it is the "inevitable result of her desire to be different" (Qoyawayma 95). This difference is constituted upon her strife to adopt different gender roles than those prescribed by her Hopi culture.

Therefore, when Qoyawayma accepts the teaching job at her Hopi village, she hails this whole episode as an opportunity that might end her spatial marginalization. Qoyawayma's

restless soul compels her to continue her struggle, but then she realizes that her efforts are based on some covert sense of revenge, and then she has the realization that "to seek revenge is to hurt yourself more than you hurt them" (Qoyawayma 155). Towards the end, Qoyawayma also finds answers to her questions, she comes to realize her true identity and she thinks to serve as a "link between" her people and the whites. She feels free, free "to accept the challenges of life, whatever they might be" (Qoyawayma 171).

The plot of *No Turning Back* narrates the protagonist's journey to resolve the issues that may be internal or in some cases external. This motif of a journey has its traces from the folklore and oral traditions of Native American literature. In *No Turning Back*, Qoyawayma leaves her village to learn the White ways and thus begins her journey to different White cities across the United States. The ideological shift that takes place is exhibited in her transgression of the Oribie's designated gender roles. Furthermore, the geographical movement in these cases entails either a sense of in placeness or out-of-placeness. In other words, the geographical movement is always triggered by a sense of situated-ness in a particular spatial location. The protagonist develops a certain emotional response to her site of location which further determines the relationship between the character and its location.

Polingaysi Quyowama's sense of out-of-placeness comes partly from her detachment from her lands and partly it is caused by the roles that a Hopi woman takes in traditional Hopi societies. She despises the traditional gender roles and develops this grave sense of out-of-placeness at her village. She is eager to leave her village and learn the ways and manners of the whites and thus to subvert the spatio-gendered division. She travels to different parts of the United States for educational purposes and during her professional career but these visits do no satiate her sense of out-of-placeness. This mobility does not allow her to anchor herself in one particular place, which consequently develops in her an ambivalent attitude towards different places, particularly her village. She roams and visits different cities, but does not feel any authentic sense of place. It is in her late ages that she realizes the true source of her restlessness; her inability to anchor her identity at a particular place. She realizes that it is her ancestral lands that hold her identity. It is her village Oreibi where she experiences an in placeness. However, this in placeness is experienced only when she adopts different gender roles. She remained a teacher during her life and this emancipatory role ultimately infuses in her a sense of belongingness to her Hopi lands. She constructs her house in her village, which suggests she will have authentic spatial experience. The building of her own house at her village is the first step towards that connectedness with her land. Later on, this connection keeps on growing until

she gets settled at her village as a professional teacher. It is here that she finally experiences a sense of in placeness and her wanderings come to an end.

An important element of the plot is Polingaysi's encounter with the Whites. The first encounter takes place at her village when the Bahanas forcefully take children to the boarding school, later in the narrative Qoyawayma frequently visits White cities and institutions. These encounters have serious influences upon Qoyawayma's life in general and her spatiality in particular. These encounters are deeply rooted in space and time, therefore, it influences the protagonist's spatio-temporal location in both real and textual worlds. Qoyawayma and uses the encounter with the Whites motif to portray the similarity between the binary division of gender roles in the Native and White world. These two different worlds are juxtaposed in the narrative worlds through the portrayal of similar gender roles. The author, through the textual world, tries to portray the real world gender roles to illustrate the spatial division of labor within Native American and Euro-American societies. Since the encounters take place at both Hopi and White spaces of the narrative and real-world, therefore, each encounter may be treated as an individualized spatio-temporal event with reference to the spatial location of the protagonist. Qoyawayma, in her life narrative, exhibits the co-existence of the two distinct worlds where the Native American woman is spatially marginalized and underprivileged. She is at the periphery of the Native and White world since the center is firstly occupied by the White and the Native American patriarchy. This should not suggest in any way that these worlds are amorphous. Rather, they have their individualized structure and boundaries, and for the protagonists, these boundaries are intangible and elusive. The protagonist can move from one world into another world, however, she is unable to develop a sense of place within both worlds due to her subjugated positionality within the gender hierarchies.

Qoyawayma's encounter with the Whites comes at a very early age. Qoyawayma's first meeting with the Whites, the Bahanas, takes place when the Bahanas establish a schoolhouse in her village and catches children for school. Qoyawayma is frightened and darts across the room and flattens herself behind the rolled-up sheep pelts and blankets (Qoyawayma 18). Her mother fills her head with horrific stories related to the Bahanas. However, later on, young Qoyawayma herself visits the schoolhouse. She knows the enormity of her action since she does it out of her free will. At the schoolhouse, she is very much impressed by the ways the Bahanas treat her people. All the fears and worries that she had nurtured over the years, regarding the Bahanas, slowly and gradually diminishes. She desires to excel in their world. She wants to bridge the gap between her Hopi and the White world. Later on, as an adult student and professional teacher she consistently interacts with the Whites. Qoyawayma claims that

she experienced the best and worst of both worlds. She experienced love, care, and kindness of her own people, but also received regard, compassion, and appreciation from the Whites. However, when her Hopi people despise her for following the ways of the whites, she also faced ridicule and sarcasm for being Native at the hands of Whites. In short, Qoyawayma's experiences of Whites bring both happy and sad memories to her.

Native American culture is fully rich with a multitude of ceremonies. These ceremonies are performed to achieve different ends. Native literature has also incorporated these socio-cultural and religious ceremonies. These plots offer a detailed description of those ceremonies which the protagonist performs during his quest. What makes these ceremonies significant is not the origin, rather their relationship with the protagonist's spatial location. These ceremonies take place when the protagonist is ready to step in or out of a particular geographical location. In other words, these ceremonies suggest a protagonist's spatial positionality at that particular spatio-temporal point. These ceremonies take place at a crucial point when the protagonist either feels a sense of in placeness or out-of-placeness. Since in many cases a protagonist leaves the Native world and enters the White world, therefore, these ceremonies may relate to both, the traditional ceremonies of Native Americans, and the ceremonies of the Whites. It is pertinent to note that such ceremonies are carefully crafted by authors and delineated realistically and metaphorically they elucidate the spatio-temporal organization of the plot structure. The most significant ceremony in the post-contact narratives is the baptism ceremony. An individual writer may use a particular method and means to portray the baptism ceremony.

In *No Turning Back*, the baptism ceremony is delineated metaphorically. The symbolic ceremony takes place when Qoyawayma visits the schoolhouse. Earlier, like all other children, Qoyawayma is afraid of being caught by the Bahanas and put into the schoolhouse. Hopi parents were afraid to send their children to learn the white ways of the white world. However, Qoyawayma develops an interest in the schoolhouse and without being forced, of her own free will, enters the schoolhouse premises. The schoolhouse represents White's world, and to be accepted here she needs to go through the symbolic baptism ceremony. Qoyawayma reaches the schoolhouse when the bell rings for lunchtime. The school bell represents a church bell. It is here at the hall that a white man with a red face stops Qoyawayma and orders an older girl to take Qoyawayma and clean her. Qoyawayma enters a big room where there is a bathtub. The older girl fills the tub and instructs Qoyawayma to undress. Qoyawayma's undressing symbolically represents her departure from the native culture. The older girl helps Qoyawayma enter the tub, soaps her, scrubs her from head to toes, rinses her, and dries her body. The older

girl then gives Qoyawayma the school uniform. The whole episode symbolizes Qoyawayma's baptism ceremony. The event suggests Qoyawayma's departure from her Hopi normative geographies and entrance into the White world. The event takes place at a moment when Qoyawayma is ready to step into the White world, and learn their ways. This symbolic representation of the event suggests Qoyawayma's departure from one geographical world to another. However, the event not only symbolizes a geographical transgression, rather it documents the out of place action which does not conform to the normative gender roles of Hopi societies.

Qoyawayma contests the normative economic space of Native American societies. According to Massey, an economic space dictates the orientation of the social organization. In other words, the role of economic activity constitutes the social hierarchy of a society, which then subsequently establishes gender roles in a social setup (Massey 3). Qoyawayma is the first Hopi girl who challenges the conventional gender-specific roles and boundaries within Hopi culture. Unlike her siblings, at a very early age, she develops a liking for learning and joins the schoolhouse. Unlike other children of the village, Qoyawayma joins the school of "her own free will" (Qoyawayma 24) because she desires to do so. The boarding school was established to instill among the Native American students the "experience in the ways of the white world" (Hale 15). The idea behind these schools was to assimilate Native Americans into the Euro-American culture. Therefore, these schools and other similar institutions aimed at teaching young Native Americans lessons in Bible, English language, and training that would help them in emerging societies.

However, this is the first transgressive act, a step taken outside of the confinement of private space and entrance into the public space of knowledge and learning. When her mother learns about Qoyawayma's decision, she becomes angry and scolds her that she has taken a step in the wrong direction. A step away from your Hopi people" (Qoyawayma 26). Indeed, for the Hopi woman like Sevenka, Qoyawayma's mother, who has internalized the Hopi patriarchal dictates of gender roles and boundaries, Qoyawayma's going into public space of learning was an out of place action and step was taken in the wrong direction. On the other hand, Qoyawayma transgresses the private space of the home to destabilize the conventional gender roles in the normative economic space and normative geographical boundaries of Native American society.

Qoyawayma's early schooling at the Oraibi school instilled a desire for more learning in her. Therefore, when she hears of a group of Hopi young people going to Riverside for training at Sherman Institute, she becomes very excited since she believes that she has learned to spell

words, and write them, and speak them well. Therefore, she considers it her due right to be sent to the Sherman Institute for learning and savoring "a taste of life beyond the mesas" (Qoyawayma 49). According to Lorraine Hale, the boarding schools along with teaching from religion and arithmetic also taught skills that will help Native American students opt for different professions (23). In this way, these schools not only changed the lives of Native American children but also transformed the overarching economic space of Native American society. The economic space that primarily encompassed hunting grounds and farms, expanded to careers like law, medicine, and other professions which guaranteed ultimate success in the evolving society.

This life beyond the mesas is the further expansion of the public space and is the "outside world" that is not dictated by the Hopi rules and gender (Qoyawayma 49). When Qoyawayma expresses her desire to visit the outside world, into the public space, her mother is surprised at Qoyawayma's courage to transgress the Hopi boundaries. She sighs, "always you must be doing something different. How is it that you are not content to be a true Hopi, but must learn more and more" (Qoyawayma 52). For Sevenka, a true Hopi woman is a woman who has no desire to enter the public space of knowledge and learning; a woman who is subservient and apt at domesticity; a woman who happily confines to her private space. According to Alicia Cox, Sevenka requires Qoyawayma to remain connected to the traditional Hopi where under a matriarchal setup she would perform the Hopi gender roles. On the other hand, Qoyawayma harbors an aversion to domestic labor and the roles that Hopi girls played in a traditional Hopi society (Cox 61).

Qoyawayma challenges the notions of Hopi domesticity, submissiveness, and subjugation to patriarchy and stealthily boards the wagon. But her scheme fails when the driver discovers her in the wagon and asks her to present her parent's consent papers and alight the wagon. Qoyawayma fails to produce the papers and refuses to get out of the wagon. When her parents arrive at the scene, they persuade her to set aside the idea of going to the Sherman Institute, but she does not surrender and at the end wins her "weaponless battle" for another sample of transgression (Qoyawayma 54). Qoyawayma's education and training at the Sherman Institute equipped her with enough material practices that would later help her in subverting the gender roles of Native American society.

According to Cox, Qoyawayma's efforts to bridge the gap between her Hopi world and the world of Bahanas aims at finding a creative space within the two worlds where she may be at freedom to live beyond the gender imperatives to marry and raise a family that confronted her in both realms (67). Qoyawayma excels in the public space of learning and knowledge.

Sherman Institute provided Qoyawayma a platform to showcase her talents and win the hearts of her teachers and fellow students. At Sherman Institute Qoyawayma immediately attracted the attention of her teachers because of her "sweet, high soprano, clear and true" voice, which she inherited from her mother (Qoyawayma 60). According to Cox, a review of the 1908 *Sherman Bulletin* complements Qoyawayma's voice and singing skills. Cox further asserts that the public praise that Qoyawayma receives, is an example in which she denounces the gender specificity of the Sherman institute where girls are trained to cultivate soft and ladylike vocals (70). Qoyawayma "was unaware of the interest her voice had stimulated until she was singled out to take a leading part in one of the school programs" (Qoyawayma 61). Qoyawayma finds in singing a "way to express her pent-up yearnings, her uncertainties, and her loneliness, and to rise above them" (Qoyawayma 61). These are not the roles that a traditional Hopi girl would opt for within normative Hopi geography. Qoyawayma's engagement in such activities attests to her subversion of traditional Hopi gender roles.

Qoyawayma's refusal to adhere to the Hopi traditional gender roles come in the wake of colonial reconfiguration of gender roles within the economic spaces. Therefore, Cox asserts that Qoyawayma is not a victim of colonial authority, rather she is an agent of her own destiny (62). Her "adventurous" (Qoyawayma 57) spirit does not want to limit herself to singing alone, therefore, when a White teacher offers her a paid job and English lessons at her house, she readily accepts it. On one hand, Qoyawayma believes that it is an opportunity that will help her in developing a well-rounded vocabulary, and confidence in her abilities. On the other hand, it represents Qoyawayma's new role in the economic space of Native America. The economic space that was previously structured upon women's dependence upon men and dominated by the Hopi man, is now being reconfigured, and a Hopi woman has become financially independent.

Furthermore, Qoyawayma's engagement in wage labor also helps her "to emerge, ever so little and timidly, from her tight little shell of doubt" (Qoyawayma 62). Indeed, her doubts at entering the public space continue to haunt her, but with every passing day, she becomes more confident than before. The notion of out-of-placeness within the Hopi and Euro-American economic spaces is becoming less of a challenge than a reward for Qoyawayma. She relishes the idea of having her own money and sees herself to be "a person of substance" (Qoyawayma 62).

Qoyawayma engages in the economic space with the purpose to change her spatial subjugation to the Hopi patriarchy. She is dissatisfied with the socio-spatial location of a Hopi woman who is designated to the spatial confines of her husband's house after marriage.

Therefore, when students at Sherman Institute are trained to be efficient domestic workers and are taught sewing, patching, laundry, and home economics, Qoyawayma takes a keen interest in these lessons and training. Qoyawayma develops a knack for sewing, which gives her an idea to sew for other girls and charge them for the work. Her teachers also appreciate her and encourage other girls to trust Qoyawayma with their sewing material (Qoyawayma 64). In addition, the training that Qoyawayma receives at the Sherman Institute makes her realize that the Hopi and Euro-American normative economic structures require her to perform the domestic duties as a woman (Cox 65). It is at this crucial point she distances herself from the gender normative culture of both Hopi and Euro-American. Therefore, she masters these domestic skills, but the ultimate goal is not to be an efficient wife or mother in a Hopi marriage, rather she uses her learning to improve her financial status so that she may be financially independent and also build her dream house. Qoyawayma's association of financial independence with spatial authority is an example of the link between space and financial position.

Massey asserts that an economic space dictates forms of interdependence among the people of a social group (5). In other words, the role of an individual in an economic activity constitutes his/her dependency on the other members of the group. Traditionally, in Hopi cultures, women are dependent upon men. This mode of dependency was primarily constituted upon the Hopi women's reliance on men's labor and production in farming and hunting activities that constitute the economic space. Qoyawayma's Hopi land does not offer the financial independence and respect that she earns at Sherman Institute, therefore, the idea of going back to her home terrifies her. She considers that she has "outgrown village life", the life of traditional boundaries and confinement (Qoyawayma 64). However, it is not only the Hopi village life that she has outgrown, rather she has outgrown the established econo-spatializing of Sherman Institute. Sherman institute and other such institutes trained Native American students for accepting financially inferior positions within the larger economic space of the United States. Such institutions focused on the spatialization of genders and their economic activities. Therefore, students at these institutions were trained at the labor that promoted the sexual division of labor (Cox 68). Qoyawayma's acceptance of a teaching job is both an out of place action and transgression of the normative economic space of the Native and Euro-American societies.

With the arrival of the Euro-Americans the economic space of Native America extended to much larger geographical and more organized commercial activities. Within that extended economic space, Qoyawayma does not want to succumb to the Hopi life just like her

other friends who are married now and interested in their homes and their babies (Qoyawayma 65). She does not want to talk about plaque designs, pottery-making, and marriage, because she knows that she would not be happy as a pueblo wife "for all its richness and beauty, the pattern life of the Hopi no longer impressed her with its importance" (Qoyawayma 65). In addition, the Sherman Institute also espoused these normative gender roles. According to Cox, the institute embraced a gender culture that would enforce Eurocentric gender norms. The institute followed Victorian dress code, expected girls to be married and bear children, and trained women to be subservient to the dominion of men (65). However, Qoyawayma revolted against this process of assimilation and subverted the gender allocation as dictated by the Sherman institute and espoused by the Euro-American cultural policies.

Furthermore, Qoyawayma disidentifies herself with the sexual division of labor, and accept jobs that are traditionally associated with masculinity. The new role of a teacher is indeed an event that leads to her economic and spatial enfranchisement. It is this econo-spatial empowerment that makes her adamant to pursue further training in the field of teaching and education. Now she has no interest in "taking up the old ways of the village", rather she is more "interested in learning new ways of living and in losing the fragments of the past that still clung to her" (Qoyawayma 65). For Qoyawayma, the renewed gender roles promised more and more spatial supremacy within the Native and Euro-American economic space. When Qoyawayma arrives at her village, the poverty of the scene makes her heartsick, and she assures herself that this life is not for her and she would never again be happy in the old pattern. A pattern where a woman's only place is her home, which she only leaves after the wedding.

Qoyawayma is also resolute not to marry, but to save money to build a house of her own. She considers herself not ready for marriage yet, therefore, "the image of herself, down on her knees in the grinding room, laboriously reducing the blue cornmeal to fine flour for the *piki* wedding bread" is appalling to her (Qoyawayma 70). Her mother, a conservative and traditional Hopi woman, urges her to marry, have babies and a home, but Qoyawayma refuses to become "a living seed pod for her Hopi people" (Qoyawayma 70). The episode documents Qoyawayma's refusal of Hopi gender roles of a wife. She considers that her marriage would ultimately deprive her of the spaces that she aims to construct within the normative economic space. Her three years of stay at the Sherman institute has made her independent enough to take a stand against her mother's recommendation of a marriage proposal to her. She has realized that in order to gain spatial and economic prosperity she must disavow such proposals. Marriage means not only an economic surrender but also a spatial subjugation to the authority of patriarchy. Therefore, Qoyawayma rejects her mother's proposition of marriage. Her mother

has remained a victim of Hopi patriarchal econo-spatial exigencies, and that hinders her ability to contest the gender-specific roles. Therefore, when she recommends a marriage proposal to her, Qoyawayma refuses with her determination and aspirations for constructing her own house (Qoyawayma 71). For Qoyawayma, the construction of her personal house is more important as compared to being a subservient entity at her husband's house. The instance shows that within the econo-spatial normative paradigms of Native and Euro-American societies, Qoyawayma endeavors to constitute her own space that promises both spatial and economic empowerment. She does not agree with her mother's suggested marriage proposal and leaves her village once again.

However, this transgression from the private space to public space does not come readily, rather Qoyawayma faces harsh criticism, and is ridiculed for her views and actions. According to Aziz, transgression in terms of boundary-crossing is usually "followed by the disruption of that order and the failure in forming one's identity" (34). Qoyawayma also encounters an identity crisis, where she becomes doubtful of her true belongingness. She becomes "almost a stranger within her own home" for her different views and actions (Qoyawayma 74).

Furthermore, the confusion of belongingness to either world tortures her, as she is unable to decide whether she belongs to the public space of the "white man's world, or should she try to cast aside her learning and return to the easy old ways" (Qoyawayma 79). Qoyawayma confronts questions like maybe she is not a true Hopi. But then what is she and whether she is a true anything and whether she is sincere, all these doubts surge and overwhelm her, and at such moments she thinks that "insecure despite her progress in school, she wavered unhappily between her two worlds, never seeming to belong entirely to either" (Qoyawayma 79).

According to Massey, economic spaces are constituted upon the notions of equality and justice. A restructuring of economic spaces that primarily protect the interests of one gender further problematizes labor division within economic space. In the Native American scenario, the Euro-American propagation of gendered spatial division of labor further complicated gender distribution of the workforce. This ambivalent attitude further develops in socio-cultural ambivalence and disrupts social hierarchies. Qoyawayma exhibits her dissatisfaction with the gender division of labor within the Hopi culture, and the notion creates an emotional imbalance towards her positionality within the two worlds. Over time, this confusion regarding her spatial location further expands and turns into a fit of uncontrollable anger towards the old Hopi patterns. Therefore, at one occasion, when her maternal uncle summons her and tells the "proud

and stubborn girl" to go back to the Hopi way of life, marry in the Hopi way, and that she is "no longer a true Hopi", and have left Hopi beliefs, she lashes back at him (Qoyawayma 90). Qoyawayma refuses to go back to Hopi life and reproaches her uncle for the hardships she endured during her education. She retaliates to her uncle's demands and answers:

> I've worked hard for everything I have. It has not been easy for me to learn this new way of living. Do you think I'll go back to sleeping on the floor and eating out of a single pot? Do you think I want to have a household of children who are always hungry and in rags, as I was in my childhood? No! I don't care what you think of me. I don't care what my Hopi people think. Not anymore. I'm going to keep on learning, no matter how much you despise me for it. (Qoyawayma 91)

These episodes, on one hand, suggest Hopi patriarchy's efforts to limit woman to their traditional roles and space, on the other hand, it also portrays Qoyawayma's firm resolve to challenge the conventional gender roles and boundaries. She has realized that Native American patriarchy does not allow her to create her own space within the Native American economic space, predominantly occupied by Native American men. In her retaliation, she questions the economic poverty that is prevalent within Native American cultures and resulted from the Euro-American socio-economic incursions. She rebels against the disproportionate and ambivalent spatiality of Hopi women within the Native American economic space.

Qoyawayma sees "the chasm between her two worlds widening" (Qoyawayma 91). This divide between two worlds disturbs her and "her restlessness, her moments of depression, were the inevitable result of her desire to be different, to make a new place for herself in a world that sometimes seems determined not to allow her a place in it" (Qoyawayma 95). However, these confusions and doubts strengthen her resolve to study and learn more. According to Aziz, "mobility (…) is a sign of transgression" and enables the characters to "manipulate their space as a means of achieving their goal" (63). Qoyawayma makes several trips to the west and learns things that she considers might be helpful to her in achieving her goals. During her stay at Arizona, she learns typesetting but soon realizes that it is routing work with no challenge for her.

Qoyawayma informs Reverend Frey about her ambition to study at the Bethel Academy. During her stay in Kansas, at the Frey farm, Qoyawayma keenly observes the routines of White women and soon realizes that there is hardly any difference between the White woman and Hopi woman routines. Qoyawayma elucidates that the gender roles are the same, whether it is Whites of Hopi people, women's place is at home, doing dishes, grinding corn, raising crops, rearing cattle, and bearing children. The realization of the White woman's subordinated and spatially marginalized position further strengthened her resolution to break

the patriarchal supremacy of the economic space. Massey asserts that economic spaces represent the relationship between dominance and dependence (3). Qoyawayma, in her visit to Kansas, and observation of the White world realizes that woman in both worlds are being dominated by and are dependent upon patriarchy. The normalization of patriarchal dominance within the economic spaces of Native and Euro-American is exhibited in the division of labor. In both worlds, Native and Euro-American, women have been accorded specified marginal positions and labor that does not have any economic value. Both Native and Euro-American women due to their relatively marginalized position are unable to create space within the Native and Euro-American economic structures. Therefore, when she engages in different economic activities that promise her financial independence, her actions are labeled as out of place by the Native and Euro-American patriarchy.

Qoyawayma contests the gender division prevalent in Native and Euro-American societies and economic spaces, therefore she works hard at the Academy for three years. In summers of 1914, she returned to Hopi land, joined the mission at Mennonites, and started fieldwork. However, she is not satisfied with her work at the Hopi lands and leaves it when she meets with an unfortunate accident. After some time, she receives an offer for a substitute teacher position at Tuba City. Here she teaches thirty Navajo pupils, ranging from six years-olds to tall and gangling eighteen-year-old Pete. The job not only promised her financial benefits but also proved to be a step towards the destabilization of the patriarchal hegemony of the economic space. Her first cheque brings her a lot of excitement and gives her a "rich feeling of independence" (Qoyawayma 116). This independence is both an economic as well as spatial. Hopi women have never been accustomed to such financial independence because of their limitation to the private spaces of the home. The money guarantees her spatial and financial empowerment that she may later exercise to create her own spatial position within Native and Euro-American economic spaces. She feels that the dream of her own house might become a reality now. Qoyawayma continues her struggle and joins Bible Institute where she not only learns but also works and earns an excellent salary. Her financial position grew better and now she has enough money to pay her extra expenses at the institute (Qoyawayma 120).

6.4 Conclusion

Qoyawayma's financial independence influences her subjective spatial positionality also. She has enough investments to build her dream house at her Hopi village. The construction of a house within Hopi lands is a metaphor that Qoyawayma uses to state her spatial empowerment. Hopi societies historically followed the matriarchal socio-cultural

pattern and designated spatial autonomy to Hopi men. However, Qoyawayma subverts these socio-cultural and socio-spatial patterns by establishing her own house in the Hopi land and brings her parents to her new house. On the other hand, her sister and brother remain attached to the traditional Hopi gendered spatial allocations. Her sister is married to a Hopi man and cares for her children within the confines of her home. While Qoyawayma is now a school teacher with enough money to establish her own house and create space within Native American normative economic structures.

Later on, she receives a housekeeper's position at a school in Hotevilla. Qoyawayma passes the examination for government employees and thus becomes the first female Hopi Indian to be a government employee. Qoyawayma became a successful teacher with a unique method of teaching and established a reputation in the Indian teaching community. She completes her house and arranges a place for her parents in her home.

Qoyawayma's life narrative is not simply a story of a Hopi woman who aims to bridge the gap between the two worlds. She is a woman who challenged the conventional gender roles and gender boundaries. Her actions were designated as out of place and were charged with transgression. However, it is through her rebellion against the gender roles and resistance to accepting the gendered division of labor that she creates her own space within the Native and Euro-American economic space. She subverted the Hopi and Euro-American patriarchal politics of place and space and proved that women can be equally productive in public spaces.

NOTES

1. See Priscilla K. Buffalohead, 236-24, for her delineation of the Native American woman
roles in society.

2. See, chapter 1,2, and 3, of Barry M. Pritzker's historical account of the Hopi Indian.

CHAPTER VII

NATIVE AMERICAN WOMAN'S PHENOMENOLOGICAL EXPERIENCE OF SPACE AND PLACE IN *TRACKS*

7.1 Introduction

In the present chapter, the study discusses the notion of experience of space and place from a phenomenological perspective. The study explores Fleur Pillager's, the protagonist of Louise Erdrich's novel *Tracks*, existential experiences of space and place. The discussion in this chapter is founded upon E. C. Ralph's notion of the phenomenological experience of spatiality. It analyzes two distinctive yet conjoined issues that primarily constitute the phenomenological experience of the protagonist of *Tracks*. Firstly, the discussion in the following chapter maintains that apart from the socio-cultural predicaments caused by the Dawes Act of 1887, the Act also triggered a phenomenological crisis of spatiality among the Native Americans in general and women in particular. The discussion in the present chapter explores Fleur's socio-economic and spatio-cultural responses, within the phenomenological paradigm, to the threat of her land being lost due to the nonpayment of the allotment fee on her ancestral lands. The study offers a detailed discussion of the Dawes Act of 1887 and explores the multifaceted impacts of the allotment act that transformed the socio-cultural and socio-spatial structures of Native Americans in general and women in particular. Secondly, within the backdrop of the Dawes Act, the study revisits the novel and offers a phenomenological reading of the story. In this section, the study concentrates on exploring Fleur Pillager's phenomenological experience of spatiality at different geographical spaces. These geographical places include her family cabin, Lake Matchimanito, the city of Argus, and reservation.

The study offers a spatio-phenomenological interpretation of different events that take place at these geographical locations. The overarching argument of the chapter deals with Fleur's experience of existential insideness and outsideness within the geographical spaces portrayed in the novel. The present study maintains that the Dawes Act of 1887 caused immense disintegration to the constitution of the existential experiences of the protagonist. The places, which once provided a sense of security, belongingness, and existential insideness

became sites of existential crisis where the protagonist experiences existential outsideness. In addition, the chapter also argues that the Dawes Act of 1887 is a manifestation of the Euro-American spatial supremacy. The Act was designed to reconfigure the normative geographic structure of Native America. The close reading of socio-cultural history reveals that the Act caused huge disintegration to the social, cultural, and economic structure of the Native Americans. In addition, the Act caused a spatial crisis that was experienced by Native Americans at an existential level. Hence, in *Tracks*, Erdrich portrays the existential experience of the Native American woman and her efforts to contest the Euro-American spatial supremacy. The novel ends on a tragic note, where the protagonist loses her lands to the lumbering company due to the non-payment of allotment fees on her land. However, it records Native American woman's determination to spatially emancipate from the spatial hegemony of the Euro-Americans.

The General Allotment Act of 1887, also known as the Dawes Act of 1887, resulted from the failure of the reservation system. The reservation system was launched in the late eighteenth century by establishing land tracts for Native Americans to live on in the wake of Euro-Americans' geographical intrusions. The process reached its culmination by the mid-nineteenth century with the implementation of the Indian Removal Act of 1830. The reservation system aimed at resolving the Indian problem by forcefully removing Indian tribes from their ancestral lands and relocating those at different reservations throughout the United States. The reservation system also intended at bringing Native Americans under the federal control of the United States government.

Since their arrival to the Americas, the Euro-American governments and settlers have been encroaching the Indian lands for natural resources, farming, and trading purposes. With the establishment of the United States government in the late eighteenth century, the land acquisition process became more rapid and brutal. The US government, to extend her territorial jurisdiction, forcefully occupied lands that were once owned by the Native American tribes. US governments used treaties, policies, acts, and even waged wars against the Native Americans to grab their lands. The US governments considered Native Americans as the greatest hurdle in their expansionist agendas, and thus designated them as a 'problem', which subsequently became known as 'Indian problem'. The Indian problem signified multitudes of issues and conflict that the Euro-Americans experienced in their contact with the Native Americans. These conflicts and issues ranged from cultural to economic, and from religion to geographical.

In the post-independence era, the United States government needed land not only to extend its territorial supremacy but also to meet the settlement challenges in the wake of the new government and for the financial stabilization of the country. Therefore, the US government enforced several policies and laws aimed at resolving land issues. The 1785 Treaty of Hopewell signed in Georgia paved the way for the reservation policy. The Treaty of Hopewell was a part of the Indian assimilation and acculturation project. According to the assimilation and acculturation project, Native Americans were required to abandon their traditional religion and socio-economic cultures by accepting Christianity and the initiation of agriculture as an industry. The US government in later years enacted several treaties and waged wars and forcibly evacuated lands that were of some commercial value. Consequently, to accommodate the homeless Native Americans, the US government established several reservations across America.

In the early nineteenth century, attempts were made to resolve the Indian problem by the forced removal of Native Americans from their ancestral lands and relocations of different Indian tribes at a different reservation in the United States. President Andrew Jackson enacted the Indian Removal Act of 1830 that removed the Chickasaw, Choctaw, Muscogee-Creek, Seminole, and Cherokee Nations from their ancestral lands in the southeast and relocated them in the reservations to the west of the Mississippi River. The implementation of the Indian Removal Act of 1830 appeared to the US government as a solution to the Indian problem once for all, however, it further augmented the Indian problem. Lives at these reservations became very hard for the Native Americans as they have never experienced such territorial subjugation throughout their history. Apart from the lack of provisions for sustenance, the reservation system caused huge socio-cultural disintegration. Tribes tried to maintain their cultural legacy, however, it became very difficult to even impossible at the reservations. Native Americans have to adapt themselves to new modes of sustenance and survival. The enactment of the Indian Appropriation Act of 1851 made Native Americans discard their traditional customs, modes of livelihood, and cultures. In addition, Lands were allotted to the Native Americans for farming and were required to produce for themselves. These measures paved the way for the 1887 General Allotment Act or the Dawes Act of 1887.

7.2 The Dawes Act and Native Americans' Spatial Predicament

In the latter half of the nineteenth century, the idea of Native American's assimilation and appropriation through the reservation system failed miserably. Although Native Americans were relocated in different reservations in the post-Removal Act era, they continued to follow

the tribal social organization. Native Americans maintained the nucleus family systems at the reservations, therefore, the assimilation projects did not succeed in the true spirits. Government officials considered the continuation of the Native American tribal system within the reservation as one of the major challenges to the success of the assimilation project. In addition, the notion of assimilation and appropriation was established on the notion of the Native American difference to that of the Euro-Americans. Therefore, in the last quarter of the nineteenth century, the assimilation projects were constituted upon the similarities with those of Eurocentric values. Subsequently, a policy shift was noticed in the United States government approach to the Indian problem. In the wake of the failure of the reservation system, attempts were made to break up the reservations (Calloway 385). Consequently, the then-president Grover Cleveland enacted the General Allotment Act of 1887, also famous as the Dawes Act of 1887. The General Allotment Act was prepared by Massachusetts Senator Henry Dawes. The Dawes Act of 1887 exhibits a radical change in the United States government policy towards Native Americans. The Act garnered support from the pro- and anti-Native American group and saw it as a possible solution to the Indian problem. The Act aimed at the dismantling of the reservations by allotting lands to individuals. The Act fostered ownership of private property and discarded the communal proprietorship of reservation lands among the Native Americans. According to the Dawes Act of 1887, 160 acres of land was allotted to the heads of the families. Indians were required to select lands for themselves, or else agents of the Bureau of Indian Affairs would designate any fraction of land. One of the provisions of the Act maintained the US government's entitlement to the lands in trust for twenty-five years to prevent its sale until the allottees may treat it as real estate. The Act bestowed citizenship to Native Americans who would abandon their traditional ways by becoming civilized in the Eurocentric standards. The Act allowed Native Americans the sale of any surplus land (Calloway 387).

Native Americans did not welcome the Dawes Act and recorded their resentment and non-acceptance to the federal government. In addition, many senators of the United States government also claimed it a brutal attack on the Native American geographical sovereignty. For instance, Senator Henry Teller anticipated that the act would cost Native Americans their land within a single span of life. The proponent of the bill, Senator Henry Dawes also foresaw the Native Americans' territorial predicament in the wake of the bill. Senator George Pendleton from Ohio remained an adverse critic of the act (Nichols 165). However, the Act remained enacted for half a century since its enactment in 1887. During this time, the United States government stripped of Native Americans of a million acres of their lands. The Act had offered

US citizenship to the Native Americans upon the acceptance of allotment, however, in later years these Native Americans US citizens were taxed for the sale of their properties (Calloway 387). Furthermore, the US government through the Burke Act of 1906 and 1913 Competency Commission impelled Native Americans to sell their allotted land even before the completion of twenty-five years' allotment tenure. Consequently, the tribal territory that covered 138 acres of land at the enactment of the Dawes Act in 1887, was reduced to one third by the first quarter of the twentieth century (Nichols 167).

The Dawes Act of 1887 became a crucial juncture in the Native American socio-cultural history. Apart from the larger aim of ripping Native Americans of their lands, the Act caused socio-cultural degeneration of the Native American societies. Private property ownership disintegrated the traditional tribal family system. Traditionally, Native American society espoused nuclear family setups that were founded upon kinship organizations (Perdue 121). The Act caused the collapse of the nuclear family system by worsening the kinship structure of the tribal family.[1] The majority of the Native American tribes were established upon matrilineal and matrilocal structures, however, the Dawes Act only recognized patriarchal family structures by making the head of the family responsible for the maintenance of the allotted lands. In addition, Native American tribes rejected the renaming and tribal rolling processes adopted for the allotment procedures by the Euro-Americans which created not only an identity crisis but also reduced the number of Native Americans (Kessel & Wooster 142). The Act transformed the socio-economic dynamics of the Native American society by controlling the methods of sustenance which subsequently changed the gender role and division of labor in Native American societies. The Act compelled Native American societies to reorganize under the male heads of family and trained men in wage-earning modes of sustenance, whereas women were confined to home spaces. The loss of land further compromised the agriculture industry which was now the only way of production of sustenance. By 1933 a staggering 96% Native American earned less than $ 200 per year (Hauptman 177). These figures represent the economic destabilization of the Native American tribes on the reservation. It further complemented the division of labor and gender disparities within the Native American normative structures. According to Donald Fixico, the Act "failed to deal adequately" with the Indian issue (33). Hence, the Dawes Act of 1887 may have been instrumental in capturing Native American lands, nevertheless, it did not live up to the expectations of Native American's assimilation into Euro-Americans culture. The Act was used as a means to shape the Native American society upon Eurocentric mode of socio-cultural

orientations. However, the Act failed to integrate the European socio-cultural values and standards in Native Americans.

Apart from the lack of provisions for sustenance and socio-cultural disintegration, the reservations system and the Dawes Act of 1887 caused spatial disorientation of the Native Americans. Consequent to the act, two-third of the Native Americans sold their land by the time the twenty-five years' period ended. A rough estimate suggests that by 1930 a staggering 49% percent of the Indians on reservations had become landless (Hauptman 177). In the wake of the Dawes Act, those Native families who were unable to keep with the growing demands of allotment fees eventually sold their lands and left reservations to the settlement areas where they became victims of racial and spatial discrimination. The loss of ancestral lands as a consequence of the Indian Removal Act of 1830 and later on the spatial degeneration caused by the Dawes Act of 1887 profoundly affected the Native American orientation of space and place. The loss of land was not only a territorial or geographical issue but developed into more complex and intricate issues of socio-cultural and socio-spatial existence. Native Americans have become landless within their territorialities.

7.3 Experiencing the Topography in post-Dawes Times

Louise Erdrich sets the plot of the *Tracks* in the backdrop of the Dawes Act of 1887. The novel narrates the story of an Anishinabe family residing at the Turtle Mountain Reservation in the early decades of the twentieth century. Turtle Mountains Reservation is predominantly host to Ojibwe, but Cree and Metis Native Americans also share some parts of the reservation. The timeline of the story begins at the start of the second decade which roughly constitutes the ending of the twenty-five-year period of the Act. By the time the plot reaches its climax, the Act has caused the liquidation of forests to the Government and private companies, land grabbing has culminated into a trade, and displacement of Native Americans due to socio-economic reasons. Apart from the natural calamities like the winter storms and summer droughts and diseases like smallpox and consumptions the reservation also suffered the atrocious consequences of the Dawes Act of 1887. In 1884 the reservation ceded ten million acres of land to the Federal government for the establishment of White settlements. The allotment Act caused an acute shortage of sustenance and extreme poverty. The tribal conflict at the end of the nineteenth century further escalated the troubles of the Native Americans of the Turtle Mountain Reservation.

Historically, the Anishinaabegs were guided by seven prophecies from Atlantic to the St. Lawrence River and the Great Lakes, and each prophecy was validated by the revelation of

the sacred miigis shell, or cowrie (Stirrup 9). In the later-half of the eighteenth century, these tribes migrated and settled near present-day Ontario and Michigan. Traditionally, Ojibwa people are hunters and they migrate from one place to another in search of hunting throughout the year (Luebering 38). Some tribes picked wild rice, however, Ojibwas were not agrarian cultures as a whole. The socio-cultural structure accords the Ojibwa men spatially superior position as they indulged in hunting expeditions and for that, they traveled to distant places. The Ojibwa women, on the other hand, stayed at home because women were considered weak and thus restricted to domestic work. In later centuries, when the Ojibwa people indulged in the fur trade with the Euro-Americans, these trading spaces were reserved for Ojibwa men, and women were not encouraged to enter the fur trade. Thus the public space was redefined in a way that barred the Ojibwa woman from entering into this space. In addition, Ojibwa society was established on patrilineal social setup, which further reified the marginalization of the Ojibwa woman. The chieftainship was hereditary, and men from a chief's family would ascend to the chieftainship, whereas women were not entitled to any such prestige. The consequent normative geography accorded a privileged space to the Ojibwa men, whereas, Ojibwa women are restricted to marginalized spaces.

Louise Erdrich's *Tracks* is a commentary upon the repercussions of the United States government's policies related to the land allotment in the last decades of the nineteenth century. The story of the novel is written in the backdrop of the United States government 1887's Dawes Act. Erdrich, through her narrative, comments upon the roles of United States government policies in general, and the Dawes Act in particular, in furthering the ambivalence in the Native American normative geography. She is vocal in giving vent to her thoughts about the Native Americans' resentment and refusal to sign the treaty, and also vociferously expresses the predicament that the Act has caused. Nanapush, one of the narrator and character in *Tracks,* informs the reader that he "refused to sign the settlement papers that would take away" their woods and lake (Erdrich 2). At another point, Nanapush is grieved to inform the reader about how the people "stumbled toward the government bait, never looking down, never noticing how the land was snatched from under" by the implementation of the Dawes Act (Erdrich 3). The narrative underlines the change in the Anishinabe gender roles and spatio-cultural changes after the implementation of the Dawes Act of 1887. In *Tracks,* Nanapush tells her granddaughter Lulu that he is the man who guided the last buffalo hunt, the last bear shot, and trapped the last beaver (Erdrich 2). Nanapush's claims suggest that the Act ushered in the end of traditional Native American gender roles and means of sustenance. United States government policies, which aimed at assimilating the Native Americans within the socio-

cultural, and socio-political structure, further destabilized the normative geographic constitution of the Native American society. Consequently, the spatio-cultural structures of the Native Americans became more suppressive for the Native American woman. Erdrich in *Tracks* aims to identify the struggle of the Native American woman to challenge the imbalanced normative geography within the Native American space and documents her phenomenological experience of space and place in the backdrop of the Dawes Act of 1887. Indeed, the narrative is an imaginative work of fiction, however, Erdrich has used real spaces and places in this narrative in order to make the narrative more assertive and meaningful.

Tracks delineate the story of an Anishinabe girl, Fleur Pillager, who although survives the consumption, however, is confronted with yet another dilemma i.e. saving her ancestral lands from being taken by the government. The idea of losing land puts her into spatial anxiety, and she decides to earn money to pay the allotment fee on her lands. However, she is challenged with both, the existential experience of space and efforts to destabilize the normative geographic structure of the Ojibwa society. In *Tracks*, Louise Erdrich has portrayed Fleur's out of place actions that culminate in her transgression of the Ojibwe normative geography. In order to save her lands, Fleur herself takes the responsibility to raise money to pay the annual allotment fee. Fleur takes a job at the Kozaka's Meat, and thus revolts against the predefined Ojibwa woman role. Nanapush, the epitome of Ojibwa patriarchy, coerces Fleur to think that she is not able to defend her lands, and the lands will eventually go, but Fleur shuns all such warnings and threats and successfully collects money to pay the annual allotment fee. At the end of the novel, Fleur fails to deposit the allotment fee on her lands, nonetheless, it is not because she is unable, rather she is cheated by the Ojibwa patriarchy. Erdrich, through the narrative, establishes how Ojibwa patriarchy tries to maintain the normative geographic structure of the society, and limits opportunities for the Ojibwa woman for any possible transgression. However, Fleur, through her out of place actions, challenges the already existing Ojibwe normative geography, and through her transgression, establishes new space and place for her.

The reservation in *Tracks*, modeled upon Erdrich's own Turtle Mountain Indian Reservation (Beidler and Barton 10) is a unique choice for setting the stage for the plot movement. Firstly, the author invests her imagination to map the reservation in its totality as to bring to the surface the kind of natural and man-made disasters these reservations received over the period. Secondly, the geographical locations and physical characteristics of the places are enriched with firsthand details from the original location of the reservation. For instance, the Turtle Mountain Indian Reservation of *Tracks* is an Indian reservation, for Anishinabe

families, who have their own culture, they populate it and the socio-cultural and socio-political threads weaved around the reservation depict the post-Dawes era in true essence. The protagonist in *Tracks* is confronted with the dilemma as to whether save her lands from the settlers or succumb to the monetary temptations offered by the lumbering company. Fleur, the protagonist's character is also drawn upon the actual Pillagers of the reservation, and her drowning in the Matchimanito Lake is also related to real-life events. Therefore, the study claims that the selected women's writings espouse an organic and real connection between time and space on one hand and the real and textual world on the other hand. The notion can be further explained in the light of the localization of the narrative that means the strengthening of ties between space and characters.

In *Tracks,* places like Fleur's ancestral cabin, Matchimanito Lake, Argus, Kozka's Meats exert certain powers over the character that can be explained in a character's existential experience of a place. *Tracks* delineate the story of a people who "stumbled toward the government bait, never looking down, never noticing how the land was snatched" from under their steps, subsequently, the loss of land brought "unrest and curse of trouble" (Erdrich 4). Although Fleur realizes that, "the land will go. The land will be sold and measured", nonetheless, she is desperate to hold on to her lands and to raise enough money to buy back her land, or "at least pay a tax and refuse the lumbering money that would sweep the marks" of her existence (Erdrich 8). Therefore, when the protagonist leaves her place and inhibits at any other place she is confronted with an existential crisis triggered by the unseen forces of spatiality. The existential crisis exerts a sense of out-of-placeness that overwhelms the character, which ultimately influences her actions. Cresswell identifies a sense of out-of-placeness as the lack of a sense of belonging to a certain place (2004 6). The protagonists develop this sense of out-of-placeness when they are confronted with the phenomenological "otherness" of the place. In the selected women's writings, the authors deliberately emphasize the 'otherness' of the places, hence, justifies the ambivalent attitude of the character. We see Fleur visits Argus, and stays there for a few months, however, she fails to develop any sort of emotional attachment to the place. In addition, she develops skills, which are considered unbecoming of an Anishinabe woman. She plays cards with men, and when they rape her, she brings a tornado at the Kozka's Meats. In her rage, she builds a cry "faint at first, a whistle and then a shrill scream that tore through the walls and gathered around", and then through her magical prowess makes Pauline and Russell slide the thick iron bar "along the wall and fall across the hasp and lock" the three men in the locker (Erdrich 28).

However, before an in-depth analysis of the phenomenology of space and interpreting the protagonist's experience of existential space, the study elucidates on the portrayal of real and fictional spaces in the novel. The textual world portrayed in the selected women's writings is constituted upon real-world spaces and places. The plot of the novel expands over close and distant spaces. The story unfolds at geographically distinctive spaces since the events that constitute the actions of the plot occur at locations that are constituted upon real-world places and locations. The link between the textual world of these narratives and their real-world counterpart is obvious and explicit in these narratives. The reader comfortably identifies the spaces mentioned in these works. For instance, the spaces portrayed in Louise Erdrich's *Tracks* are familiar. Louise Erdrich's textual world in *Tracks* is a juxtaposition of real and imagined spaces. However, the imagined spaces are also constructed upon models taken from the real Native American world. *Tracks* is the third novel in a series of four novels. Chronologically the novel constitutes the beginning of the story of Four Anishinabe families. The novel is set in North Dakota. Erdrich never names the reservation mentioned in the novel. The reservation is located in the "North-central part" (Beidler & Burton 10) of the state. Although, *Tracks* does not offer any information about the exact location of the reservation, however, the analysis of different directions given in other novels of the series reveals that the reservation in *Tracks* is modeled upon Erdrich's Turtle Mountain Indian Reservation. Beidler and Burton claim that in later novels Erdrich consciously changes the location of the fictional reservation (11).

Furthermore, there are two fictional towns mentioned in *Tracks*. These fictional towns are located near to the reservation but Erdrich does not mention the location of these towns either. Argus is a fictional town mentioned in the novel. Beidler and Burton call Argus as "the most problematic town" (11) for its confusing geographical location. The fictional town is extensively mentioned in *Tracks* and Erdrich situates Argus on the southern side of the reservation (Tracks 12). The town is not located too far from the reservation as different characters visit the town on regular basis. Fleur Pillager also walks back to the reservation from Argus. The references in *The Beat* Queen and *Tales of Burning Love* suggest that the town is located on the northern side of the reservation and constituted upon the real town of Argusville (Beidler & Burton 12). However, in *Tracks,* the town is geographically located on the southern side of the reservation. Erdrich's later novels create confusion about the actual location of the fictional town of Argus. According to Beidler and Burton, Erdrich purposely remains indeterminate about the location of the reservation and Argus so that readers do not identify them with the Turtle Mountain Indian reservation. Beidler and Burton do not offer any

justification for the inconsistent geographical location of the reservation except for calling the textual world of the novel as a mere fictional world and claiming that it needs not to be "expected to coincide exactly with real locations in real sates" (13). David Stirrup, on the other hand, is of the opinion that Erdrich's representation of the reservation is not a unified/maiden representation of several North Dakota and Minnesotan reservations (5). Stirrup claims that the reservation mentioned in *Tracks* is White Earth Reservation. The reason for his claims is that Erdrich models the protagonist Fleur Pillager's character upon the real Pillagers, who were tribal guards and settled on the edge of the reservation (87). Stirrup agrees with Beidler and Burton that Erdrich models the spaces in *Tracks* upon the landscapes of North Dakota and Minnesota. Nevertheless, Stirrup fails to give any suitable reason for Erdrich's non-disclosure of the identity of the reservation. However, Erdrich in *The Last Report on the Miracles at Little No Horse,* shuns all the speculations about the exact geographical location of the imagined and unnamed reservation. Erdrich states, "the reservation depicted in this (*Tracks*) and all of my novels is an imagined place consisting of landscapes and features similar to much Ojibwe reservation" (qtd in Hollrah 83). Erdrich further states that the places she portrays are "emotional collections of places dear to me, as is the town called Argus" (qtd in Hollrah 83). Erdrich emphatically denounces the identity of the unnamed reservation and asserts, "it is not the turtle mountain reservation of course, although that is where I am proud to be enrolled" (qtd in Hollrah 83). Erdrich's clarifications about the identity of the reservation make it clear that her construction of the textual space is purely imaginative, however, she does use actual and real Native American space of the North Dakota to model the textual space in her fiction.

In addition, Erdrich's portrayal of the towns of Theobold, Hoopdance, and Argus is a representation of the white spaces. There are no details about Theobold and Hoopdance in *Tracks,* however, we see a complete section dedicated to the town of Argus. Beidler and Barton call Argus as geographically confusing because she does not inform the reader about the location of the said town (Beidler & Barton 11). David Stirrup calls Argus as "the most complex, luminous place" and points to its location in North Dakota, however, he also fails to give a precise location of Argus. Erdrich offers varying locations of the fictional town that make it difficult to map, however, the town is "always depicted as being fairly close to the reservation, but like the site of the reservation itself, its location shifts" (Beidler & Barton 11). In *Tracks,* we are told about the direction of the town on the "south" (Erdrich 12), but we are not informed about the distance between the reservation and Argus. A few instances are present in the novel, but they are insufficient to comprehend the actual distance of the town. The supposed nearness of the town can be deduced from the fact that after the incident in Argus,

Fleur walks from Argus to the reservation (Erdrich 34) and Bernadette and Napoleon Morrissey come "down to Argus one day in a fine green wagon" (Erdrich 63). Argus is also mentioned in *The Beat Queen,* and it is depicted as "up north, near the site of the Turtle Mountain Reservation" (Beidler and Barton 11). However, the issue becomes complicated when we come to know about yet another location of Argus "to the north of Fargo along I-29" (Beidler and Barton 11) in *The Beat Queen.* This location is further reinforced in *Tales of Burning Love,* which suggests that the town of Argus is modeled "after the real town of Argusville, just fifteen miles or so due north of Fargo. Like the fictional Argus, Argusville is on a railway line and is connected by a short link with I-29" (Beidler and Barton 11). According to Beidler and Barton Argus's presumed location in *The Beat Queen* and *Tales of Burning Love* "reinforces the idea of an alternate location for the reservation" (Beidler and Barton 11). However, it is not the "indeterminate location" (Beidler and Barton 11) of Argus that makes the plot move, rather the force and charge in the place that furthers the plot movement and brings dramatic changes in the lives of different characters. Argus is the *other* to Fleur where she does not feel a sense of belonging and this sense of not-belonging is further augmented by the events that take place at Kozka's Meats. Erdrich emphasizes the "alien quality" (Bakhtin 101) of Argus by situating it in contrast to the geography, people, and culture of Fleur's ancestral home.

In addition, Erdrich invests a certain type of energy in the places portrayed in *Tracks*. Therefore, the places do not remain backgrounds to the development of the action in the plot, rather they become charged and acquire specific characters in the movement of the plot. The notion of the portrayal of space as a character is indeed innovative and intriguing because it makes the plot move forward and actions take place simultaneously by the covert and overt forces of space and place, where events are sequentialized by their spatial dynamics and where initiative belongs to space and place. Erdrich emphasizes these 'initiative' powers of space in her novel *Tracks* by making action subservient to the power of place and by making spatial forces trigger plot movements. At the very outset of the novel, we come to know about the powers that Matchimanito Lake holds and where people like Edgar Pukwan of the tribal police fear to go (Erdrich 2). Later when Pukwan tries to burn down Fleur's family cabin, he throws kerosene oil repeatedly against the logs and even starts ablaze with birch bark and chips of woods, however, the flames go out in a puff of smoke and being afraid of the powers that reside the place he leaves the cabin unharmed (Erdrich 4). The Matchimanito Lake and Fleur's family cabin initiate the movement of the plot and force Nanapush to take Fleur to his cabin and subsequent death of Edgar Pukwan. As Ralph asserts, "to be human is to live in a world that is filled with significant places" (3), at Nanapush's cabin, and away from her family cabin, Fleur

leaves her humanness and becomes “half windigo” (Erdrich 6). Therefore, she returns to her family cabin to encounter the existential experience of place, which Nanapush’s cabin fails to provide her. It is pertinent to mention here that Fleur’s departure from Nanapush’s cabin is spatially triggered since it is the very idea of losing her ancestral lands that compels her to avoid Nanapush’s warnings; “the land will go. The land will be sold and measured” (Erdrich 8).

Moreover, the constant insinuations regarding the lands that Fleur receives from her ancestors compel her to take some action to avoid the confiscation of her lands. Fleur’s subsequent visit to Argus may be helpful to evaluate the degree of existential pressure exerted by spatial forces on individual character. Fleur leaves her family cabin, the place where she experiences a genuine sense of belonging, under the immense psychological pressure, which comes from her realization of her duty towards her lands. Fleur’s stay at Argus, her attempted rape, and much disdainful return to the reservation all these plot movements are initiated by the spatial powers of space and place. The biographical events that take place in between Fleur’s return from Argus to the occupation of Fleur’s land by the lumbering company reveal a complex and intriguing interplay of the politics of space and place.

A careful reading of the major events reveal that Erdrich invests immense energy in describing the geography of all those places, which initiates the plot movements; this description is aimed at highlighting the eminence of space over character. For instance, the Kozak's Meats is described with minute details to set the tone for the space to become active and further the plot movement. The episode portrays Fleur and the three men, mere subservient actors acting under the great force of place were compelled to perform as they were dictated. The essence of the selected women’s writings lies in the character’s submissiveness to action under the enormous power of space. In other words, it is the extent of human subordination to the immense spatial energy of these places, which subsequently provides essential indices to measure the role of space in the literary works.

Nonetheless, characters in the story move through spaces, documenting the spatial experiences of existential outsideness and insideness. The interplay of the submissive and passive attitude of space makes the character endure these different forms of spatial existence. Every time the protagonist enters a space or place, the identity of the character changes with respect to the place. In other words, identity does not remain intact, rather it changes according to the spatial structure where the individual exists. Therefore, when Fleur reaches Argus, we observe a multitude of changes in her attitude and she wears a new identity. The “feverish” and “wild as a filthy wolf, a big bony girl whose sudden bursts of strength and snarling cries”

(Erdrich 3) terrify people at her family cabin, becomes silent, and refuses to talk to people at Argus (Erdrich 15). Even Fleur's magical powers lose their strength at Argus, the medicinal powers through which she avoids the Agents who visit her cabin to demand an allotment fee on her family allotments, she makes them lost in the forests and eat roots and gamble with the ghosts (Erdrich 9). Being out of her place, Fleur is unable to use her magic to have a "freak deal or even anything above a straight" (Erdrich 21).

7.4 Experiencing the Spatial Existentially

Apart from the socio-cultural and socio-economic devastations that the Dawes Act of 1887 caused, it also disturbed Native Americans' existential experience of space and place. The phenomenological experience of spaces is constituted upon the experience of insideness and outsideness at a particular space and place. The notions of spatial insideness and outsideness are constituted upon the concept of identifying with or against a particular place. According to Ralph, being inside a place means that an individual "belong(s) to" and/or "identif(ies) with" a particular place, whereas the reverse is being outside (49). In other words, an individual's belongingness to and identification with a place determines his/her relationship with a place. Therefore, the deeper the experience of insideness, the strengthened is the identity with a particular place. In addition, the notions of experience of space and place are constituted upon dichotomous premises that are insideness and outsideness. The experience of insideness in a place is primarily a subjective experience that is constructed upon the emotional attachment to the place. On the other hand, the experience of outsideness is constituted on an emotionally devoid relationship with a place. In such a scenario, places do not trigger any emotional stimuli in the people who inhabit it. Thus such affiliations are objective in the sense that the inhabitant has a distant relationship with a particular space. In an inside experience, a place is experienced from within and an individual becomes a part of the whole of a particular place. On the other hand, an outside experience observes place from a detached positionality. The notion of insideness and outsideness represents a spatial dualism that is fundamental to an individual's experience of the lived-space (Ralph 49). An individual experience space as either from an inside point of location or an outside positionality. In both cases, the individual extracts some sort of sense of place from a particular spatial experience.

In addition, the insideness in and outsideness of a particular space and/or place is manifested manifold. According to Ralph, there are multiple manifestations of inside and outside (49). In other words, an insideness or outsideness can be experienced when an individual encounters walls of a building, city limits, national boundaries, etc. But this

experience of insideness and outsideness is not limited to geographical limits or physical objects, rather it can be extrapolated at a metaphorical level when phrases such as ‘in town’ or ‘out of town’ are expressed. This dualism may appear vague at first, however, at a deeper and more critical level, the notion of inside and/or outside becomes more visible in the spatial experience of an individual.

Furthermore, Ralph notes that the notion of insideness and outsideness is not only dependent upon the geographic positionality but also on the intentionality of an individual (50). In other words, the spatial experience of inside and outside is also constituted upon focusing on the intentions and focus of the individual. Therefore, an individual is considered inside a place if his/her focus lies in a particular place, and will be considered outside in respect to some other place. So a deflection in an individual’s focus of place also results in his/her experience of insideness and outsideness. Hence, a multitude of insideness and respective outsideness is created within a geographical site.

This multiplicity of inside and outside spatial experience helps in clarifying the initial ambiguity in the experience of insideness and outsideness. Ralph maintains that the various levels of experiences of insideness and outsideness help in understanding the distinction between inside and outside (50). That consequently creates multiple types of insideness and outsideness. Among these multitudes of experiences of insideness and outsideness the present study focuses on the spatial experience of existential insideness and existential outsideness. The following section offers a detailed analysis of the protagonist’s experience of existential insideness and outsideness at different geographic spaces and places.

According to Ralph, existential insideness is the “complete and unselfconscious commitment to a place” (50). In such a spatial experience the character develops a profound emotional attachment to a particular place.[2] The individual’s involvement in the geographical location is complete in every aspect and space is experienced as a wholesome entity. This sort of engagement is devoid of any intentional effort on the part of the inhabitant. In other words, the association is not engineered, rather experienced as a natural outcome of a human-space interaction. On the other hand, existential outsideness “involves a profound alienation” from a particular geographic space (Ralph 50). A spatial experience of existential outsideness is primarily devoid of any sort of linkage with a particular geographical space. This sort of association with space is objective where the inhabitant lacks fundamental rootedness to a particular space. The notion of existential outsideness is established upon an indifferent attitude towards a particular space. Space and place in such experiences are mere backgrounds to the overarching action, and the spatial coordinates do not intervene in the emotional or

psychological positionality of the inhabitant. In Erdrich's *Tracks*, the protagonist goes from an initial experience of existential insideness at the reservation to an existential outsideness caused by the Dawes Act of 1887. The plot narrates Fleur Pillager's journey and the quest for reinstating or reliving the experience of existential insideness in a post-Dawes Act of 1887 reservation.

Erdrich portrays different places in *Tracks* that include the family cabin of the protagonist, Matchimanito Lake, the city of Argus, and the reservation. However, it is only at the family cabin and Matchimanito Lake that Fleur experiences a genuine sense of insideness that is later on disturbed by the notion of loss of ancestral lands. According to Ralph, "the most fundamental form of insideness is that in which a place is experienced without deliberate and self-conscious reflection yet is full with significance" (50). In *Tracks*, Fleur experiences existential insideness at her family cabin located near the Matchimanito Lake. The family cabin is surrounded by oak trees and located near the Matchimanito Lake and is inhabited by ghosts and roamed by the Pillagers (Erdrich 2). Her family cabin is the first place mentioned in the novel and it is the place where Nanapush discovers the feverish and sick Fleur "huddled against the cold wood range, staring and shaking" (Erdrich 3). However, as soon as she discovers some unknown people trespassing forcefully entering her cabin, she becomes "wild as a filthy wolf" and falls into "sudden bursts of strength and snarling" (Erdrich 3). However, when Nanapush tries to shift her from her family cabin, Fleur closes her eyes, pants and toss her head side to side and tries to grab Nanapush's neck. She is not willing to leave her family cabin where she experiences a natural and unselfconscious insideness. At Nanapush's cabin, Fleur fails to achieve that insideness and becomes "half windigo" (Erdrich 6). Fleur does not develop any attachment to Nanapush's cabin and remain uninvolved in the place. At Nanapush's cabin, she remains awake, sits in the dark without any movement, and does not lit any fire for cooking. She experiences a sort of emotional detachment from the place and constantly thinks about going back to her family cabin. After her recovery, she informs Nanapush about her plans to go and settle at her family cabin. Nanapush warns her about the government plans to confiscate all those lands whose holders failed to pay the allotment fee. However, she refuses the offer, returns to Matchimanito, and stays there alone (Erdrich 8).

Fleur also identifies with her family cabin and Matchimanito Lake. The place is associated with supernatural characteristics. The Pillagers are also famous for their medicinal powers. Therefore, whenever agents asked Fleur for the allotment fee on her lands, she used her magic tricks and medicinal powers to distract them. This signals a sort of insideness where the characters become part of the overarching complex of the space and place. Ralph maintains

that such an experience is an existential experience because the individual becomes unified with the place. He claims that "existential insideness characterizes belonging to a place and the deep and complete identity with a place (50). In *Tracks*, Fleur Pillager establishes belongingness to Matchimanito Lake and thus her identity also transforms. Her use of medicinal powers and magical prowess to save her lands from the lumbering company and land agents exhibit her sense of connection to the lands. In addition, Matchimanito Lake and the area became a part of Fleur's personality. Ralph asserts that in an existential insideness an attitude is developed where an individual feels place as a part of his/her persona and he/she becomes a manifestation of the place (54). Erdrich illustrates this by assigning the same characteristics to Fleur, her family cabin, and Matchimanito Lake. Fleur experiences existential insideness in these places because she experiences her lands as part of her, and herself as part of the lands. Fleur shares the essence of mystery and supernatural characteristics of the Matchimanito Lake and her family cabin. For instance, her family cabin is famed for a host to the ghosts and spirits of the Pillagers. Therefore, when Pukwan tries to burn the house, he fails several times. At one point the logs catch fire, but it goes out in puffs of smoke (Erdrich 3). Similarly, strange mysteries and surreptitious stories are constructed around Matchimanito Lake. Pauline claims that Matchimanito Lake is home to a water monster Misshepeshu (Erdrich 11). She describes the monster as a handsome man with green eyes, copper skin, and a childlike mouth, but when it traps someone, it keeps on changing forms from a lion, to a fat brown worm to a family man. In the same vein, Fleur is described as having supernatural characteristics. Pauline claims that Fleur is protected by the Matchimanito Lake monster. Apart from that, she also believes that Fleur keeps a finger of a child in her custody and other relics that she uses in her half-forgotten medicine and magic (Erdrich 12). These instances exhibit that in Fleur's existential insideness she experiences herself as part of the place and it as part of herself.

Communion with lands is not only developed through acquiring its characteristics or making it part of a person, but also protecting it from foreign insurgencies. The Dawes Act 0f 1887 brought an unimaginable increase in the settlers' appetite for the Native Lands. As stated earlier, the settlers used different tactics to deprive Native Americans of their properties that ultimately disturbed individual's relationship with their lands and experience of space. According to Ralph, in an existential insideness, an individual establishes "a strong and profound bond" with the place (55). In *Tracks*, Erdrich illustrates the nature of Fleur's association with her lands through her passion for saving her lands. Fleur refuses to give away her lands to either the lumbering company or government. She is determined to save her lands through her magical powers, and when they appear inadequate, she decides to leave the

reservation and earn enough money to pay the allotment fee. Her visit to Argus, a nearby white city, came in the wake of her eagerness to protect her lands.

Fleur has a deep sense of belongingness to her ancestral lands that encourage her to protect her lands through her medicinal powers. However, as Nanapush has predicted, the land slowly but gradually went to the lumbering company. Fleur tried hard to save her lands, but agents kept on measuring and flagging the land. In a few years, much of the land around the Matchimanito Lake was cleared by the lumbering company. The growing fears of losing her ancestral lands destabilized her and disturbs her existential insideness. Therefore, she embarks on a journey to earn enough money that she can pay to reclaim her lands.

Fleur's departure from the reservation to the white city is a significant event of the plot. Firstly, the departure demonstrates Fleur's transgression of gender roles. Fleur contests the Ojibwe spatial division of labor that is based on gender, and hence by transgressing the boundaries of private and public she establishes her own identity, an identity that is molded upon the politics of space and place. It is pertinent to mention here that Fleur transgression comes in the wake of her fear of losing ancestral lands. *Tracks* are set in the backdrop of the Dawes Allotment Act 1887 when tracts of arable land were allotted to individual tribal members (Stookey 72), the purpose of Dawes act was to encourage Native Americans "to abandon their traditional hunting and gathering practices in favor of finding ways to use their land for profitable enterprise" (Stookey 72). Stookey establishes an intertwining connection between land ownership and the loss of traditional values, and argues, that "the characters who resist assimilation, who refuse complicity in the exploitation of their land, are left with insufficient means to pay the fees or taxes they are told that they owe" (72). Fleur is one such character, who is a female, who resists assimilation to the Euro-American culture, however, to do so she needs to keep her lands and pay the annual allotment fee. In other words, her transgression is stimulated by her desire to retain her lands, which otherwise would go to the lumbering company. Fleur does not espouse any revolutionary ambitions; rather she transgresses conventional gender roles and boundaries to be able to pay the allotment fee on her lands. Besides, Fleur not only crosses the geographical boundaries of the reservation but also the conventional Ojibwe boundaries. She gets a job at Kozka Meats for her "strength" (Erdrich 16). At Kozka Meats, Fleur engages in labor that is different from the traditional Ojibwe labor. According to Buffalohead, in traditional Ojibwe tribes, "women's labor figured prominently in the process of transforming raw food and other resources into valued goods. The women butchered, roasted, and dried the game, waterfowl, and fish" (239). These tasks require less strength and more skills, but the tasks that Fleur takes require more strength and

physical power. Her job includes lifting the haunch pole of sausages and carrying heavy packages to the lockers that she does without stumbling (Erdrich 16).

Secondly, the departure registers Fleur's existential outsideness in the city of Argus. The white city is located a few miles south of the reservation. Although the city is relatively smaller in size in comparison to other white cities, it is a hub of economic activities and is fully functional. The six streets of the cities are gridded on either side of the railroad depot. Argus is a true version of the Euro-American model of Native American spaces. The city has two large stores and three different churches. Argus is a foreign land for Fleur and therefore her attitude towards Argus is existential outsideness. Fleur's experience of existential outsideness stems from multiple reasons.

Fleur does not involve in the place unselfconsciously. Her primary goal is to visit the white city and find some sort of job so that she may be able to pay the allotment fee on her lands. She is not impressed by the development of the Argus in comparison to that of her reservation. Pauline describes Fleur's visit to Argus in detail, however, she does not mention Fleur's emotional or sentimental linkage with the city. Fleur does not show any concerns for the economic activities that are in progress at the two stores. The three churches, that fight for the souls of the people, are of no interest to Fleur Pillager. According to Ralph, an existential outsideness involves a "selfconscious and reflective uninvolvement" in the place (51). In other words, an individual does not undertake any effort to consciously appreciate the dynamics of the place. In such an attitude, individuals remain uninvolved in the overarching natural occurrence of the place. They fail to develop emotional connection with the place and thus places appear flat and emotionally barren.

At her arrival, Fleur visits the Catholic church. She sees the steeple rise of the church from a distance and enters the priest's house in search of some work. She gets work at the Kozka's Meat, but she remains alienated to the place while working at the butchery. The place itself is not attractive and is devoid of any aesthetics that may draw or trigger some emotional stimulus. It serves farmers for a fifty-mile radius and is a modern facility to slaughter animals, cure, and store meat. It also has a storage locker where ice blocks are transported from the deepest end of Matchimanito (Erdrich 16). Kozka's meat employs Lily Veddar, Tor Grunewald, and Dutch James, husband of Pauline's aunt, Pauline, her cousin Russell, step-son of James, and Fritzie, a lean blond girl who is a chain smoker but handles the razor-edged knives with nerveless precision. Kozka, a religious man who reads the New Testament, hires Fleur for her strength and makes her work at the slaughterhouse. Fleur, along with Fritzie, works in the afternoon, they wrap and store the cuts in the locker. Although, Pauline describes

Fleur as an individual who sways people, sots them, makes them curious about her habits, draws them close with careless ease, and casts them off with an indifferent attitude (Erdrich 15). However, at the Kozka's meat, Fleur remained quiet and didn't mix with the people. People at the Kozka's Meat are drawn towards her for her physique and flesh (Erdrich 18). Therefore, Fleur develops an indifferent attitude towards the people and places which causes her experience of existential outsideness at the Kozka's Meat. According to Ralph, an attitude of existential outsideness is experienced when an individual develops "alienation from people and places" (51). Fleur also develops an estranged attitude towards the place and people.

According to Ralph, an attitude of existential outsideness is also provoked from an individual's experience of homelessness at a particular space and place (51). In such a situation, the individual does not receive feelings that are prerequisites of a homely experience of space. In *Tracks*, Kozka's Meat does not offer Fleur a sense of home. According to Warf, home is both a "material place" and "a space in which identities and meanings are constructed" (225). Kozka's Meat is a material place but one that is not constituted upon the foundations of the home. As a material place, Kozka's Meat is a place that does not offer the comfort of a home. Fleur baths in the slaughtering tub sleep in the unused brick smokehouse behind the lockers, which is a windowless place tarred on the inside with scorched fats which makes her smell rich and woody, and slightly burnt (Erdrich 22). Since it does not create or establish any meaning for the people who are living in it. Although, Fleur works at the Kozka's Meat only for earning wages, however, the place also fails to offer a sense of home to her. She fails to identify with Kozka's Meat and the place also betrays to be meaningful to her in any way possible. Besides, the place disappoints to engender "feelings of security and belonging" that is mandatory to experiences a sense of home in any place (Warf 226). Fleur is unable to develop a sense of belongingness to Kozka's meat and the attempted rape disturbs her sense of security at the place as well. The three men, Lily, James, and Dutch, after losing a dollar to Fleur, drink, steep in the whiskeys fire, and plan with their eyes things they cannot say aloud, attack Fleur and rape her at Kozka's Meat (Erdrich 24). The attempted rape creates fear in her and she escapes the place. These feelings engender a sense of homelessness in Fleur that adds to her experience of existential outsideness at Argus.

These events trigger a sense of not belongingness to the reservation which ultimately escalates her experience of existential outsideness on the reservation. According to Ralph, the notion of "not belonging" and "unreality of the world" are major causes of an experience of existential outsideness. Fleur's pregnancy also fosters these feelings of unbelongingness and unreality of the world. Pregnancy is seen as an abnormality and disorder in western culture

since in dominant cultures pregnancy is allotted a specific space. pregnant bodies are considered alien and abnormal; they are also seen as a threat to the "social system that requires them to remain largely confined to private space during pregnancy" (Longhurst 33). In other words, pregnant bodies are not allowed to appear in public spaces and are confined to the private space of the home. Pregnant bodies are marginalized due to their nonconformity to the norms of public spaces. Longhurst argues that pregnant bodies occur at the peripheries and "can be seen to occupy borderline states as they disturb identity, system, and order by not respecting borders, positions and rules" (33). Longhurst, in her study, notes a steady decrease in outdoor activities of pregnant women, which suggests, "pregnant women become increasingly confined to the home" (37). Confinement to home, or the private space, is seen as a departure from the public sphere that is resulted from s sense of out-of-placeness in the public space. Pregnant women engender a sense of un-belonging to the public space because their physical limitations become a hindrance in establishing an emotional attachment to public spaces. While discussing the reasons for withdrawal from public spaces and confinement to private spaces, Longhurst asserts that it is not the "physical discomfort" in public spaces, but the "power relations" that causes pregnant women to become confined to private spaces (37). The statement suggests that pregnant women do not leave public spaces due to their physical condition or the physical problems that they encounter in public spaces, rather it is the discourse that the patriarchal society establishes around the issue of pregnancy. Indeed, pregnant women are subject to the constant gaze, both by men and non-pregnant women, which make pregnancy an act of transgression or deviation. Longhurst further asserts that the idea to restrict pregnant women's withdrawal to physicality would be a mere simplification of the whole argument. She agrees that the "material body" of pregnant women is different from a non-pregnant, however, it does not mean that her decision of withdrawal "from public space is due to physical, material, corporeal demands of pregnancy" (Longhurst 37). Longhurst claims, "it is not the weighty, material body in discomfort or health, not simply biological bedrock that can explain pregnant women's withdrawal from public space", rather it is the constantly "constructed" and "inscribed" dominant discourse that compels pregnant women to undergo confinement (37).

Also, Fleur not only experiences existential outsideness at Kozka's Meat but also her reservations upon her return from Argus. Fleur's rape at Kozka's Meat is emotionally devastating to her. In comparison to her dramatic departure to Argus, Fleur's arrival at the reservation is seemingly "quiet" (Erdrich 31). The rape incident at Kozka's Meat compels Fleur to leave Argus and return to Matchimanito. She lives quietly with her boat on her ancestral lands, but in reality, her quiet arrival stirs a host of discussion and gossips. People on the

reservation are not only curious about her quite arrival, but her eccentric demeanor also escalated suspicion. The story of Fleur's rape reaches reservation before her arrival; however, as Pauline puts it, the story "comes up different every time, and has no end, no beginning. They get the middle wrong too. They only know they don't know anything" (Erdrich 31). This allowed people to concoct it according to their sweet will. Nanapush is the first one to witness Fleur walking back onto the reservation, and observes something "small, split down the back and strained across the front" hid in a green rag of a dress (Erdrich 34). He too is not sure as to whether Fleur is hiding money in the dress, or her child. Nanapush does not think of "wilder things" and claims that Fleur does not appear that her feet "have slid through blood, or that she's forced a grown man to dance with a pig" (Erdrich 34). Fleur does not answer Nanapush's invitation and walks on, glancing at nobody else, to her ancestral lands (Erdrich 34). Fleur's arrival not only stirs the stagnant reservation life but generates fabricated stories "things hidden were free to walk. The surprised young ghost of Jean Hat limped out of the bushes around the place his horse had spooked" (Erdrich 35). Some claims that her arrival has made the lake man retreat to the deepest rocks, and that she has "controlled" (Erdrich 35) the monster of Matchimanito. Some people claim that Fleur has set a commotion in the waters of the lake and "disturbed" the area around Matchimanito (Erdrich 35). People have become afraid of going into these woods because of their loneliness and they do not want to confront Fleur. On the reservation, people speculated about her marriage with the water man, Misshepeshu. Some claimed that "she lives in shame with white men or windigos, or that she's killed them all" (Erdrich 31). People on reservation speculate about the money Fleur brings with her claiming that Fleur has married some white man in Argus but the man has given her "money to leave and never come around again" (Erdrich 39) still, other claims that Fleur has "stolen it from the man" (Erdrich 39). People come to know about her money and her plans to stay at her lands when she pays "the annual fee on every Pillager allotment she inherited" and lays in a "store of supplies that would last through winter" (Erdrich 36). Although Nanapush claims, "it was the money itself, the coins and bills, that made more talk" but the news of Fleur's pregnancy also awakes the reservation. People speculate about her child also, since the father of the child is unknown. Pauline claims that the child's green eyes and skin color made more talk, since "no one can decide if the child is of mixed blood or what, fathered in a smokehouse, or by a man with brass scales, or by the lake" (Erdrich 31). Margaret thinks that the child would "turn out cleft, fork-footed like a pig, with straw for hair. Its eyes would glow blue, its skin shine dead white" (Erdrich 55). However, when the child is born, it is a "bold", and "smiling" girl who

“knows what people wonder, as if she hears the old men talk, turning the story over” (Erdrich 31).

7.5 Conclusion

According to Ralph, from an existential outside perspective places cannot be significant centers of existence, but are at best backgrounds to activities that are without sense, mere chimeras and at worst voids” (51). The city of Argus and reservation becomes mere background to Fleur’s life. They do not prompt any emotional or existential insideness, while on the other hand, they augment the sense of alienation. They become meaningless for their uninvolvedness in the overarching complex of events. Fleur remains confined to her family cabin, however, she experiences a constant threat of being expelled from her lands due to the nonpayment of the allotment fee. It is pertinent to mention here that in Fleur’s experience of existential outsideness, she fails to identify with Argus and the reservation. According to Ralph, “in existential outsideness, all places assume the same meaninglessness identity and are distinguishable only by their superficial qualities (51). Fleur loses her magical powers at Argus and thus remains at the mercy of the white people for financial prosperity and personal security.

NOTES

1. See Introduction of Theda Perdue 3-29, for an in-depth review of the process of Assimilation.

2. See Edward C. Ralph chapter 3,4,5 for a thorough understanding of the notion of existential experience of space.

CHAPTER VIII

CONCLUSION

In early 2017, the US president, Donald Trump through an executive memorandum granted an easement to the Energy Transfer Partners on the construction of the DAPL. Subsequently, the pipeline became fully operational by June 2017. However, Native Americans continued the legal battle against the DAPL hoping that they would be able to undermine the United States government's spatial aggression on the Native American territories. The perseverance and determination yielded a victory to the Native Americans when in July 2020 a US district court judge ordered to shut down the DAPL until an extensive environmental review is done. Native Americans have hailed the decision as a victory to their cause of protecting their lands from the US government's spatial incursion in the contemporary era. Native American women protestors, the pioneers of the resistance movement, see the historic decision as an end to the spatial hegemony of the US government, and an era of their spatial emancipation.

Spatiality constitutes the overarching theme of the present study and reviews Native American woman's positionality within the Native American socio-cultural setups as portrayed by the selected women writers. The present study aimed at exploring the Native American woman's negotiation of spatial identity within the normative geographies of Native America. The present study began with outlining the contours of Native American normative geographies in the prehistoric, pre-contact and post-contact eras. The historico-cultural review of these normative geography reveals that Native American normative geographies were established upon gender discrimination that allocated spatially marginalized position to Native American women. The study of the Native American normative geography was subjected to the exploration of the development of the socio-spatio-cultural structure of the Native American societies in the prehistoric, pre- and post-contact eras. The study reveals that the constitution of the Native American normative geographies upon the Asiatic model in the prehistoric times initiated the spatial divide of the Native American society. The shift from hunting to agriculture mode of living further reified the spatial division where normative

geographic structures were fully established with the predefined spatial location of Native American men and women. Native American patriarchy allowed the Native American man to exploit the spaces outside the confines of home whereas the woman was restricted to the spaces of the home. The arrival of the Euro-Americans to the Native Americas further escalated the spatial disenfranchisement of the Native American woman. Euro-Americans brought with them the Eurocentric spatial division and through multiple ways incorporated their Eurocentric spatial models into the Native American society. Consequently, the Native American normative geographic structure became more suppressive, and exclusionary and Native American women became spatially double marginalized.

In addition, the present study aimed to explore the spatial experiences of in-placeness and out-of-placeness within the normative geographies of Native America as portrayed in the selected works. The biased geographic division was unacceptable to the Native American woman for the reason that these spaces did not offer her the experience of in placeness. Native American woman experience a sense of emotional detachment to these spaces. These marginalized spaces did not comfort the Native American woman's sense of belongingness to the Native American space, and thus she failed to establish rootedness into the land that she inhabited. This sort of emotional detachment to the land led the Native American woman to experience the Native American spaces as alien spaces that do not corroborate the fundamental emotional linkage with the land. Subsequently, Native American women indulged in multiple material practices to counter her out-of-placeness, however, not all her efforts are successful as Native and Euro-American patriarchies possess a stronghold on the orientation of the normative geographies. Consequently, she leaves those marginalized spaces and thus defies the geographic division of the Native American normative geographies. Native American woman transgressed those geographic boundaries that were set within the normative geographic structure of the Native American society.

Furthermore, the study maintains that Native American woman has been constantly engaged in the contestation of her spatial marginalization within the ambivalent normative geographies of Native America. The present study asserts that the Native American woman did not succumb to accept the biased and oppressive spatial divisions of the material body, gender, and labor, and have always been engaged in questioning and challenging the biased construction of the prehistoric, pre- and post-contact ambivalent normative geographies. Native American woman's engagement in out of place actions and transgression has always destabilized the limits of these normative geographies, which suggests that these normative geographies did not anchor Native American woman's spatial identity, since both Native

American and Euro-American patriarchy established these on the exclusionary policies. The present study, through a historical review of literature, exhibits that Native American woman was excluded from the geographic center of the Native American society and was given a spatially marginalized status within the Native American normative geographic structure. To challenge her spatial marginalization, the Native American woman indulged in material practices that challenged the Native American normative geographies. Since these normative geographies were established by the Native and Euro-American patriarchies, therefore, the Native American woman's contestation of the normative geographies through material practices was labeled as actions out of place. These out of place actions further culminated into transgression when the Native American woman crossed the social and geographical boundary line and thus redefined the Native American spatial division based on gender.

In addition, the study aimed to explore the portrayal of the socio-cultural relationships of spatial power and dominance in Native American normative geographies. The study explored Native American woman's spatial location within the Native American normative geographies as portrayed by Louise Erdrich, Diane Glancy, and Polingaysi Qoyawayma in selected women's writings. Louise Erdrich's *Tracks* is an imaginative work of fiction that portrays the life story of an Anishinabe girl, Fleur Pillager, who is confronted with the threat of loss of her ancestral lands due to the Dawes Allotment Act of 1887. Diane Glancy's *The Reason for Crows* is a historical work of fiction that narrates the spatio-spiritual journey of Kateri Tekakakweta from her village to Sault St. Louise and from her ancestral religion to Christianity. No Turning Back is a life history of Polingaysi Qoyawayma that delineates the protagonist's back and forth journey between the Hopi and the Bahana worlds. These women writers highlight the ambivalence that existed in the Native American geographies of different eras. In their narratives, these writers have portrayed the struggle of the Native American woman to challenge and subvert the Native American ambivalent normative geographic structures. The stories revolve around female protagonists who are confronted with spatial crises and the plots reveal how these female protagonists challenge their spatial marginalization within the Native American normative geographies. In *Tracks*, Fleur Pillager encounters a sense of existential outsideness at her ancestral lands due to the allotment policies of Euro-Americans. She leaves her reservation home and goes to Argus, a nearby town, to get some work to raise money to pay on her allotments. On one hand, she attempts to restore her existential insideness, while on the other hand, she subverts the traditional gender division of labor. These out of place actions and transgression are aimed at re-establishing her in-placeness within the Native American geographies. Similarly, *the Reason for Crows* delineates Kateri's

spatio-religious out-of-placeness in her village and she transgresses not only the religious but also the geographical boundaries as well. In addition, the protagonist overcomes out of place material body by engaging material practices that are structured upon sensuous geography. She defies the construction of normative geography on the notion of abled-body by experiencing in placeness through her senses. She constitutes her spatial identity by transgressing the normative abled-body experience of space and place. In No Turning Back, Polingaysi Qoyawayma delineates her experience of spatial marginalization in her Hopi land. She enters the Bahana world to counter her spatial marginalization, however, she realizes that the White world espouses social-cultural patterns that are established upon biased gender roles and division of labor. The protagonist destabilized the normative economic space of the Native American co-constituted by the Native and Euro-American patriarchy. Qoyawayma's job as a school teacher not only constitutes her transgression, but also a redefinition of the gender division of labor and roles.

The selected women writers have constructed textual spaces upon the models of real Native American spaces. Subsequently, the normative geographies developed in these women's writings bear semblance to the real-world normative socio-geographic structures of the Native American. They are depicted in totality to delineate the spatial experiences of the characters. *Tracks* is the story of an imaginative reservation that is established upon the Turtle Mountain Reservations of North Dakota. In *the Reason for Crows*, Diane Glancy recreates the seventeenth century Mohawk village Caughnawaga. No Turning Back offers a geographical map of the twentieth-century United States. The selected writers turn these real-world spaces and places into the textual world, and hence, the experiences of the Native American people are described in detail to reveal Native American woman's experience of spatial marginalization. Social and geographical spaces are not passive entities, rather they are invested with energy to initiate plot movement in the selected women's writings. These characters are affected by their spatial location within the textual and real-world because spaces in these narratives are not a passive entity, rather it has a dynamic role in the shaping of the narrative. In these works, the present study asserts, space acts an agentive role in the sense that space initiates the plot movement. Indeed, the characters portrayed in these narratives also played their role in the plot development, however, it is noteworthy that the power to commence the plot remains with space alone. In other words, the deciding factor in these narratives was space, instead of characters.

The present work was based on the premise that the Native American woman's sense of location within the Native American normative geography is diluted due to her lack of

emotional attachment to the Native American spaces. Native and Euro-American patriarchies play a major role in the Native American woman's failure of achieving a sense of placeness in the Native American normative geographic structures. The present study also reveals that the Native American normative geographies were further intensified by the Euro-American cultural invasion, particularly in the form of assimilation, acculturation policies, and different land treaties. The projects under assimilation and acculturation policies, such as the propagation of Christianity and Eurocentric education models, further marginalized the Native American woman. These different policies were in spirit Eurocentric and enforced a Eurocentric patriarchal system that in spirit corroborated with the Native American patriarchal setup in general and the spatio-cultural system in particular. The different land treaties, and acts played a pivotal role in incorporating the Eurocentric spatial division in the Native American society. In *Tracks*, Erdrich represents the Dawes Act of 1887 as a symbol of Euro-American patriarchal authority that transforms Native American spatiality. The Act destabilizes Native American association with the land through the allotment policy, which develops existential crisis among the Native Americans. The gendering of the spatio-cultural setup further compromises Native American woman's socio-spatial location. On the other hand, Nanapush, an epitome of the Native American patriarchy, discourages Fleur to engage in efforts to get her lands back. Nanapush refrains Fleur from indulging in out of place actions that would ultimately destabilize the normative geographic structure of Native America. In addition, when Fleur arranges money for the payment of allotment fees on her lands, Eli Kashpa's brother cheats Fleur and pays the amount on his lands, which ultimately results in the confiscation of Fleur's ancestral lands. In *the Reason for Crows*, Kateri, a physically challenged girl, is persecuted by the Native American patriarchy for being disabled and out of place within the normative abled-body socio-spatial structures. On the other hand, the Euro-American patriarchy that is represented through the Church also accords her spatially subjugated position. Kateri transgresses by accepting Christianity and leaving her village, however, she is unable to subvert the patriarchal normative geographies. Likewise, in *No Turning Back*, Qoyawayma narrates her life story and describes how the Hopi patriarchy discouraged her from receiving education, and the education that the Euro-American patriarchy imparted was also structured upon gender-specific models. Qoyawayma contests and challenges these patriarchal maneuvers to subvert her spatial marginalization, and to some extent she succeeds in destabilizing these, however, overthrowing the normative geographies is a long process that Native American women have to undertake.

Within its circumference, the present study has managed to address the issues of corporal, existential, and gender-specific spatial experiences in the social and geographical normative landscapes of Native America. However, there are numerous avenues of spatial experiences that can be further explored particularly in the wake of the post-9/11 scenario that has reoriented the notion of space and place in the 21st century. The implications of territorialization have received attention to the extent that the presidential campaign of 2016 was centered on the notion of spatiality. The then-presidential candidate and current president, Donald Trump, has raised the slogan 'Make America Great Again' is constituted upon the notion of spatiality, where America is the White-middle, upper-middle, and upper class. Therefore, little or no room is left for indigenous communities, and threats of land encroachment, deteriorating situations at the reservation, worsening health and education conditions are always looming upon Natives and other minority groups. Within the scenario, it is pertinent to explore the spatial orientation of contemporary America in novels, fiction, poetry, and even oral traditions. In addition, the present study has attempted to portray Native American women's spatial experiences from the point of view of women writers, studies may also be carried to explore Native American women's spatial experiences from the male writers' point of views to understand their approach to the notion of spatial marginalization of Native American woman. In the end, the present study maintains that the Native American woman has to go a long way to subvert her double spatial marginalization. With the ever-increasing capitalist interest of the US government, chances of a spatial crisis like the DAPL, are always looming upon the Native Americans. The only way forward to fight such territorial aggression lies in gaining spatial emancipation from both the Native and Euro-American patriarchies.

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