11-1-1980

Carriers of the dream wheel myth and ceremony in N. Scott Momaday's" House Made of Dawn" and Leslie Marmon "Silko's Ceremony".

Ronald D. Illingworth

CARRIERS OF THE DREAM WHEEL
MYTH AND CEREMONY
IN
N. SCOTT MOMADAY'S *HOUSE MADE OF DAWN*
AND
LESLIE MARMON SILKO'S *CEREMONY*

A Thesis

Presented to the

Department of English

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

University of Nebraska at Omaha

by

Ronald D. Illingworth

November 1980

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

THESIS ACCEPTANCE

Accepted for the faculty of the Graduate College, University of Nebraska, in partial fulfillment of the requirements for the degree Master of Arts, University of Nebraska at Omaha.

	Name	Department
THESIS COMMITTEE	Ronald D. Illingworth	English
	Bruce D. Baker	English, UN-O
	Susan Rosowski 1/15/81	English, UN-O
	Ruth Green 1/15/81	Ethnic Studies, UN-L

Elaine Jahner — English, UN-L
Chairman

1/15/81
Date

ACKNOWLEDGEMENTS

Anyone entering into a task such as the one here does so with some degree of trepidation and concern. How do I start and where do I go for help and encouragement become very real concerns. With this study, I was lucky to have both a Department of English willing to allow the study and investigation of an area often considered peripheral to the mainstream of American literature, and a thesis committee that was both knowledgeable and understanding. In addition, Dr. Susan Rosowski provided me with numerous comments, suggestions, and criticisms as well as much needed encouragement. Finally, I owe untold gratitude to my wife for her understanding and help as well as her proofreading skills. Without the help of all of the above I would not have been able to complete this study. Thank you.

ABSTRACT

N. Scott Momaday's novel, House Made of Dawn, is built around the framework of the curative aspects of the Navajo ceremonial, the Night Chant. Understanding of the theme of the novel is broadened by reading it in terms of the Night Chant ritual: both concern a recurring symbolic removal of evil and a subsequent acquisition of grace. Similarly, character development, plot, and structure of the novel parallel aspects of the ceremonial. Abel's alienation episodes reflect those of the ceremonial Visionary; the stages composing Abel's search for identity are similar to the mythic episodes of the ceremonial Visionary in his search for independence and self-awareness; and, finally, the four major divisions of House Made of Dawn parallel the first four days activities of the Night Chant.

Similarly, Leslie Marmon Silko's novel, Ceremony, is built around the framework of the Pueblo ceremonies, the myth of Ts'its'tsi'nako, and the myth surrounding Hummingbird, Fly, Buzzard, and the ck'o'yo magician. An understanding of the theme of the novel is, also, broadened by reading it in terms of the Great Star Chant ritual: both concern a recurring symbolic removal of evil and a subsequent acquisition of grace. The ability to utilize specific Native American myths and ceremonies to analyze Ceremony illustrates the validity of this approach and demonstrates the necessity for considering

the specific information available in the varied Native American myths and ceremonies. Consideration of this additional material provides a more specific understanding of contemporary Native American literature.

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

This work can be viewed as a cross-disciplinary study of two contemporary Native American authors' attempts at reinterpreting, revalidating, and demonstrating the contemporary significance of their ancient myths and ceremonies through the format of the novel. Specifically, I will deal with N. Scott Momaday's Pulitzer prize winning novel House Made of Dawn,[1] and Leslie Marmon Silko's novel Ceremony.[2] Both are based on, and, it seems to me, update, restate, and revitalize the ancient myths and ceremonies that reflect the Navajo and Pueblo worldview. Each author, working within the framework of the novel, transforms and translates the old Native American myths and tales into contemporary terms. The protagonist is caught up in the world of today. The time becomes the near present and the conflict reflects the contemporary Native American's problems in a world profoundly influenced by the Anglo culture. In order to deal adequately with these novels and their related concepts, information has been drawn from the varied disciplines of anthropology, archaeology, sociology, ethnology, linguistics, folklore, philosophy, and religion. While much early anthropological, sociological, and ethnological investigation has been done on Native American myths and ceremonies, only a

relatively small amount of literary investigation has occurred.

It was necessary, during this investigation, to directly address several specific Navajo and Pueblo ceremonies. This was accomplished entirely in translation due to my inability to communicate in any Athapascan or Aztec-Tanoan language. Additionally, this investigative program involved several personal trips to the Southwest to investigate, at first hand, such places as Mesa Verde, Canyon de Chelly (Tsegihi) and the House Made of Horizontal White (White House), Lukachakai, and old Oraibi. At Lukachakai, I was fortunate enough to be able to interview a Navajo family to whom I had been referred. At this point, I was able to gather some first hand information about one of the major ceremonies, the Night Chant, as well as some general information about Navajo ceremonials, rituals, and myths.

MYTH

In discussing myth, mythology, and the reflective ceremony, one must first define myth. Commonly accepted definitions are inadequate if not totally inaccurate for the purposes of this discussion. The common denominator in these definitions is the perceived fictitiousness of that which is termed myth. Words such as "alleged," "unproved," "imaginary," and "uncritical acceptance" tend to convince the reader or listener that myth has little basis in verifiable fact or truth.

Our word myth developed from the Greek word mythos, meaning word or story. Continuing in this definition, myth becomes, not a belief, but, rather, a vehicle for transmitting particular types of information. Within the Native American, and particularly Navajo and Pueblo cultures, it is associated with educational and religious systems.

Paula Gunn Allen presents a useful definition of myth in an article in the American Indian Culture and Research Journal. She states that: "A Native American myth is a story that relies preeminently on symbol as a vehicle of articulation. It generally relates a series of events and uses a supernatural, heroic figure as the center of focus for both events and symbols incorporated. As a story, it demands the immediate, direct participation of the listener."[3] While this particular kind of story requires a non-ordinary kind of central character, it relies on mystical symbols to convey its significance. In her study, Allen describes four types of characteristic mythological devices: supernatural characters, non-ordinary events, transcendent powers, and causative passages.[4]

Mircea Eliade, in his investigation of myth and reality, lends some support to Allen's definition of myth. He stated that:

> Myth narrates a sacred history; it relates an event that took place in primordial time, the fabled time of the "beginnings". In otherwords, myth tells how, through the deeds of Super-natural Beings, a reality came into existence, be it the whole of reality, the Cosmos, or

> only a fragment of reality. . . . Myth, then, is always an account of a "creation";it relates how something was produced, began to be.[5]

Additionally, Eliade determined the primary function of myth to be to provide exemplary models for all human rites and significant activities. As examples of these types of rites and activities Eliade included marriage, diet, education, work, wisdom, and art (Eliade, p. 8).

Finally, Joseph Campbell, in The Hero With A Thousand Faces defined myth as:

> . . . the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation. Religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technology, the very dreams that blister sleep, boil up from the basic, magic ring of myth.[6]

Furthermore, Campbell determined that the hero's mythological adventure path had three stages similar to the separation, initiation, return formula represented in the rites of passage. Campbell's division includes the three stages of separation and departure, trials and victories of initiation, and, finally, the return and reintegration with society. Both Momaday's and Silko's protagonists follow these three stages. The myths used by Momaday and Silko conform to the definitions presented by Campbell, Eliade, and Allen. Additionally, Momaday's and Silko's protagonists follow Campbell's hero's adventure path.

Myth, then, must not be viewed as a simple tale

handed down through oral traditions by superstitious primitives, but rather, as a collection of explanatory and exemplary material designed to continue the possessor's knowledge of where he came from, how he got there, and how to live where he is. It is this concept of myth, as described by Allen, Eliade, and Campbell that I will use in this study.

NOVEL SYNOPSIS

A brief summary of the two novels involved in this study may be of some assistance here. The first novel in this study is N. Scott Momaday's House Made of Dawn. Briefly, the story follows Abel, a Native American from Walatowa or Jemez Pueblo, who has been away to fight in World War II in the European theater. He returns home to find he can no longer relate to his old life. He is unable even to talk to his grandfather, Francisco. After his return he has a sexual interlude with a white woman, Angela Grace St. John, kills an albino, Juan Reyes Fragua, whom he views as evil, and is subsequently tried, sentenced, and imprisoned. He is later released in Los Angeles where he meets Ben Benally, a Navajo, and Milly, a social worker. In Los Angeles, Abel meets and is badly beaten by a sadistic cop, Martinez. He then returns to his home at Walatowa, after recuperating in a Los Angeles hospital, just in time to conduct a vigil over his dying grandfather. After Francisco's death, Abel rejoins the ceremonial life of

Walatowa symbolically through his participation in the annual spring stick-ball race.

The second novel included in this study is Leslie Marmon Silko's Ceremony. In Ceremony, Tayo, a mixed breed Laguna Indian, is raised by his mother's sister even before his mother's death. His mother is a prostitute and his father apparently a Mexican. The novel takes place before, during, and after World War II and, while Abel of House Made of Dawn serves in the European battle front area, Tayo is sent to the Pacific. Tayo and his cousin Rocky enlist in the Army. Prior to their enlistment, however, Tayo's uncle Josiah purchases some spotted Mexican cattle that have been bred with a hereford bull with the idea of creating a breed of cattle that could survive the drought times in the Pueblo area. Rocky is convinced by both his mother and his Anglo school teachers that what he should want is to get away from the reservation and into the Anglo world. During the war, Tayo sees a Japanese soldier, whom he believes to be Josiah, executed by the Americans while he, Tayo, can do nothing but not pull the trigger on his own rifle. Later, Rocky is wounded by a Japanese grenade and, during the long march to the prison camp after their capture, Rocky dies despite all of Tayo's efforts to save him. At this point Tayo curses the jungle, the rain, and the humidity that he believes caused Rocky's death. After the war, Tayo receives psychiatric treatment in a VA hospital in Los Angeles.

Upon his release from the hospital, he returns to Laguna and finds that Josiah is indeed dead, the spotted cattle are gone, and the area is undergoing a major drought. Tayo finds himself both physically and psychologically sick. His family asks a local shaman, Ku'oosh, to perform a purification ceremony over him. This ceremony has previously been performed over all the other returning tribal veterans. Because Tayo's sickness delayed the application of the ceremony, it is finally presented in an abbreviated form and is only marginally successful. Later, Ku'oosh sends Tayo to another shaman in Gallup. Tayo tells this shaman, Betonie, what has been happening to him. In the story that Tayo tells Betonie recognizes an older pattern. Tayo is possibly the final realization of a ceremony started by Betonie's own grandfather, Descheeny, and Descheeny's Mexican captive. The ceremony is designed to counteract a witchery spell started long ago. The pattern of the ceremony must be made clear to Tayo and he must complete the web of the story. The spotted cattle, a mountain, a mysterious woman, and a particular arrangement of stars all play a part in the ceremony. The story then continues with Tayo viewing Betonie's stars, finding the cattle on Pa'to'ch (Mount Taylor), and meeting the woman, Ts'eh, who has supernatural powers.

Eventually, through the continued performance and completion of the story, the witchery is overcome, and the drought broken.

The Approach and Its Scope

In examining these two novels and the specific myths and symbols associated with the Night Chant and several other major ceremonies, I will be drawing parallels and showing interrelationships. Specifically, I will demonstrate that *House Made of Dawn* is built around the frame work of the curative aspects of the Navajo ceremonial the Night Chant. Both involve a recurring symbolic removal of evil and a subsequent acquisition of grace. Similarly, character development, plot, and structure of the novel, parallel aspects of the ceremonial. Abel's alienation episodes reflect those of the ceremonial Visionary: the stages comprising Abel's search for identity are similar to the mythic episodes of the ceremonial Visionary in his search for independence and self-awareness. Finally, the four major divisions of *House Made of Dawn* parallel the first four days activities of the Night Chant.

Similarly, *Ceremony* develops from and makes major use of Navajo and Pueblo myth and ceremony. I will use this novel to show that Momaday's use of Native American ceremony and mythology in *House Made of Dawn* is not an isolated situation. Other Native American novels can be viewed similarly.

To adequately appreciate what is being accomplished within these two novels, an incremental investigative approach must be utilized. This study will first

investigate the Navajo and Pueblo peoples, their ways of life, and their ways of perceiving the world around them including their religion, mythology, and ceremonies. Next, will be an investigation of the oral tradition concept and its importance to the Navajo and Pueblo peoples. Subsequently, a brief explanation of the Night Chant ceremonial and its related mythology will be presented. This study will then specifically investigate both House Made of Dawn and Ceremony and their interrelationship with the myths and ceremonies. Finally, some concluding remarks will be presented.

Footnotes

[1]N. Scott Momaday, House Made of Dawn (New York: Harper and Row, 1968. Paperback ed. New York: New American Library, Signet Books, 1969). Subsequent reference to this novel will appear in the text as HMOD followed by the page number.

[2]Leslie Marmon Silko, Ceremony (New York: Viking Press, 1977. Paperback ed. New York: New American Library, Signet Books, 1978). Subsequent reference to this novel will appear in the text as Ceremony followed by the page number.

[3]Paula Gunn Allen, "The Mythopoeic Vision In Native American Literature: The Problem Of Myth," American Indian Culture and Research Journal, Vol. 1, No. 1 (1974), p. 5.

[4]Allen, p. 5.

[5]Mircea Eliade, Myth and Reality, trans. Willard R. Trask, ed. Ruth Nanda Anshen, World Perspectives, Vol. 31 (New York: Harper and Row, 1963), pp. 5-6. Subsequent references to this work will appear in the text as Eliade followed by the page number.

[6]Joseph Campbell, The Hero With A Thousand Faces, 2nd ed. Bollingen Series, Vol. 17 (Princeton: Princeton University Press, 1968. Paperback ed., 1972).

CHAPTER II

The Dreamers

One must first know something of the Navajo and Pueblo people before one can understand the literature that they have and are still producing. Several specific topics must be addressed in this general discussion before the literature will make sense to the Anglo reader. The Navajo and Pueblo world views and mythology must be addressed, the particular unique symbolism must be defined, the religion discussed, the use of medicine described, and the ceremonial structure of life identified. All of this must be accomplished before one can fully comprehend what is happening in House Made of Dawn and Ceremony. Consequently, this chapter will attempt to provide some insight into the Navajo and Pueblo way of life in order to provide some common frame of reference for the Anglo reader. As this overview is limited in scope, the interested researcher must refer to the many published studies available. Many of these studies are included in the bibliography at the end of this work.

There have been several recent works attempting to explain why the Native American acts the way he does and why he is different from the Anglo. With few exceptions; however, each of these works has been accomplished by an outsider rather than a Native American. Only a few have been able to provide any true insight into the Native American's world. Such books as the following

seem to me to provide reasonably accurate and perceptive views: Frank Waters' Masked Gods,[1] Hartley Burr Allexander's The World's Rim,[2] and Walter Holden Capps' Seeing With A Native Eye: Essays on Native American Religion.[3]

Living In The World

The way in which you perceive the world around you influences the way in which you relate to it and to those in it. Though the Pueblo and Navajo people live in the same areas, their lives are not identical. The Navajo are a rural people. There are few Navajo cities or towns; for most of The People, or Dine, as they call themselves, live throughout the reservation areas in separate homes or small family groupings. They depend for much of their livelihood on herding sheep. Though they are widely separated, they will come in great numbers from all over to participate in ceremonials. Momaday described one such arrival of the Navajo in The Names:

> About midday the Navajos began to arrive. And they seemed all to come, as a whole people as if it were their racial destiny to find at last the center of the world, the place of origin, older then tsegi, among the rocks. From the yard of the day school I looked southward, along the road to San Ysidro, and there was a train of covered wagons, extending as far as I could see. All afternoon the caravan passed by, shimmering in the winter light, its numberless facets gleaming, the hundreds of wagon wheels turning in the dust, in slow endless motion.[4]

In contrast to the Navajo, the Pueblo live in

agrarian based communities. There are nineteen major Pueblo villages in New Mexico. Additionally, there are several Hopi villages in Arizona that are also Pueblo. In fact, the oldest continuously occupied community in North America is said to be Old Oraibi, a Pueblo village located in Arizona. Although they do live in more structured communities than the Navajo, the Pueblo are also an agrarian based society, for gardening is a way of life. Each family has a garden plot and even the chief of the tribe, the cacique, has a garden, though it is planted, tended, and harvested by the members of the community. Momaday described one such incident that he participated in when a youth:

> . . . we planted corn and melons, working all together, hard, like a great lot of ants. . . . And only later did I learn that I had been a highly honored, though unwitting, guest . . . Indeed, I had taken part in the ceremonial planting of the cacique's fields. The cacique, the chief of the tribe, presides over the matters of the pueblo, great and small, until he dies, and his position is one of singular honor and importance. Every year the people of Jemez plant and harvest his fields for him, and they give him a choice portion of the food which they obtain by means of hunting. (Names, p. 143-144).

The Navajo and Pueblo people, then, even though sharing the same general land areas (the Pueblo and Hopi heartland is entirely enclosed by the Navajo reservation in Arizona) have greatly differing life styles. While both are rural or semi-rural, the Navajo are individual family herdsmen and the Pueblo are community dwelling

farmers.

Each of these people reflect in their lives their views of the world around them. Each group lives close to the earth and maintains a direct contact through this relationship with the earth and with all the other inhabitants of that earth. It is a relationship established both by long tradition and immediate experience and it is the loss of this relationship which has been the subject of many contemporary Native American's writings.[5]

Understanding The World

According to Navajo mythology,[6] the present world is usually considered to be the fifth world. Four others came before and an untold number are likely to come in the future. In the beginning there was First Man, a baing who was transformed from an ear of corn. The four previous worlds were underground, or below this one, and the First People successively traveled through them until they finally emerged into the fifth world. At first it was quite watery and damp, but the Winter Chief stepped onto the ground from the emergence hole and it froze so he could lead his people on. Eventually, the First People made the world liveable and marked its boundaries. Four mountains were used to form the four corners. Sierra Blanca Peak in the Sangre de Cristo mountains is the Eastern or White Shell mountain, Mount Taylor of the San Mateo Range in New Mexico is the

Southern, or Turquoise Mountain, Mount Humphrey in the San Francisco Peaks in Arizona is the Western, or Abalone Mountain, and Hesperas Peak in the La Plata Mountains marks the Northern, or Jet Mountain.

Evil was also present in the world. Monsters of various types appeared from previous worlds or were created in the fifth world, and began to kill many of the Earth People. During this period, a cradleboard containing a baby girl magically appeared. First Man found the baby and he and First Woman raised her. The baby, later known as Changing Woman grew up in four days reaching maturity and wisdom in twelve. Eventually Changing Woman was impregnated by the Sun and, four days late, gave birth to twin boys: Slayer of Alien Gods, also known as Monster Slayer, and Child Born of the Water.

The adventures of the Twin War Gods are found in many Navajo and Pueblo myths. In their travels they encounter and slay most of the monsters that have been afflicting the Earth People. Only Old Age, Poverty, Hunger, Sickness, and Death are allowed to continue. The bodies of the monsters were allowed to remain where they fell as a constant reminder to the Earth People. Thus Shiprock is the remains of a man-eating eagle and the dried lava flow east of Grants, New Mexico is the dried blood of Big Monster, the prototype of all monsters and an oldest son of the Sun. Other volcanic peaks are the decapitated heads of other monsters defeated by the

War Gods.

Changing Woman, Talking God (Hastsheyalti), and the Twin War Gods are constantly involved in the affairs of the Navajo. Changing Woman created humans from her own self while Talking God, frequently referred to as the grandfather of the gods, often acts as a mentor for various mythical characters. He warns them or provides answers to various test questions that they would otherwise not have known. Gladys Reichard comments that:

> He is the only god I have found with a sense of compassion. When the gods of the White House asked Talking God why he pleaded for the Stricken Twins (heroes of one variant of the Night Chant), he answered "Because they are pitiable. One is blind and carried the other who cannot walk. They are poor, hungry and helpless. It makes me sad to look at them. Someone should take pity on them. I pity all the people on the earth."[7]

Reichard comments that Monster Slayer represents impulsive aggression while Child Born of the Water represents caution, reserve, and careful preparation. Monster Slayer is said to have killed for the future benefit of mankind (The People).

The concept of duality is of particular importance to the Navajo and Pueblo. Reichard discusses this concept extensively in both Prayer: The Compulsive Word,[8] and in Navaho Religion: A Study in Symbolism. It is a concept basic to any understanding of Navajo thought. The Navajo idea of good and evil is that good is evil

and evil is good. Reichard comments that, "The difference between the two is in the presence or absence of control, which in its turn, ultimately depends upon knowledge, for control is ritual, decreed long since, but taught and learned" (Prayer, p. 5). Since the definition depends on control rather than inherant ethical qualities, anything may be viewed as good or evil, depending upon the specific situation in which it occurs and the amount of control it is under. Similarly, something that is good now, may be evil later if it is uncontrollable. In this light, even the Yei are not always necessarily good or evil. Kluckhohn and Leighton, in their study of the Navajo people stated that, "The Navaho notion is that the universe works according to rules. If one can discover the rules and follow them, he may remain safe or be restored to safety -- and more. The divinities must themselves bow to the compulsion of ritual formulas."[9] These divinities operate within several different categories.

In Navaho Religion, Reichard partitions the Navajo divinities into seven different categories. Within her categorization she includes three major divisions. Persuadable Dieties such as Sun, Changing Woman, and Talking God have good Motives. Since they are concerned with creation and the universe, such beings as First Man, First Woman, and Salt Woman can be included here as well as with the Undependable Dieties. The Undependable Dieties are not easily pursuaded. They enjoy mischief

or meanness and it is only with great difficulty that they can be persuaded to assist man. Since First Man and First Woman have control of witchcraft, they can also be considered in this category. The Unpersuadable Dieties are represented by the monsters defeated by the Twin War Gods. As Reichard describes them they, ". . . are essentially evil, the result of abnormal sexual indulgence in a lower world or of blood shed at their birth and not ritualistically disposed of because they were not acknowledged by their mothers" (Reichard, p. 70). Big Monster is the prototype for this type of Deity.

As with the Navajo, the Pueblo believe they ascended from a series of underworlds. Eventually, they entered this world at Shipap, the center of the world. However, Shipap was too sacred to live in so the people left, to return only upon death. The diety who created all things is Ts'its'tsi'nako, Thought-Woman, or, as she's sometimes known, Spider Woman. Counter parts to the Navajo Twin War Gods exist as the Pueblo twins Masewa and Oyoyewa, the sons of Sun and Yellow Woman. Similar to Changing Woman, Yellow Woman is impregnated by the Sun or by a drop of water from a waterfall which falls on her. A Navajo counterpart to Yellow Woman is Hastseoltoi, or Shooting Divinity, who is also the Navajo goddess of the hunt. In the Night Chant she substitutes for Estsanatlehi, Changing Woman. Hamilton Tyler, in Pueblo Gods and Myths, compares Yellow Woman to Artemis the huntress.[10]

Yellow Woman's home is the north, and stories about her center around Mount Tayler. Associated with her is Moki'ach, the lion god of the Keres and patron of the Pueblo huntsmen.

Reflecting the World

Several individuals have done extensive study in the use of Navajo and Pueble symbology. Notable among the studies are Newcomb, Fishler, and Wheelwright's A Study of Navajo Symbolism,[11] Spinden's article entitled "Indian Symbolism",[12] Parsons' two volume study of the Pueblo entitled Pueblo Indian Religion,[13] and Reichard's previously cited study of the Navajo entitled Navaho Religion: A Study in Symbolism.

The importance of Navajo and Pueblo symbolism can not be overstated. Reichard comments that:

> The song, the myth, the material properties, the ritualistic acts, the rites that make up the ceremonies are held together by an elaborate system of symbolism, a sum total of numerous associations. Various phases of nature, life, and humanity have a place in this system (Reichard, pp. 3-4).

A few particular Navajo and Pueble symbols and associated concepts require specific discussion because of their application to this thesis.

Of particular importance, in the beginning, are numbers. Principally, the use of the numbers four and seven and the concept of even and odd numeration will be considered. There are four primary directions: East,

South, West, and North. The proper way to consider them is sunwise; that is, the sun rises in the East and in the northern hemisphere, travels through the South to get to the West where it sets. Reichard reports that, "Attempts to create new things or to overcome evils are usually unsuccessful three times and successful the fourth" (Reichard, p. 242). She also reports that a request is seldom if ever refused the fourth time made. The very fact that it is made the fourth time makes acquiescence mandatory. Additionally, she reports that:

> The Navajo has great regard for circumstantial evidence and is not likely to lie when faced with it. Otherwise, when under suspicion, he has the ceremonial privilege of lying three times before answering a question that may involve him; the fourth time he is asked, he should tell the truth (Reichard, p. 131).

Seven seems to represent completion or fullness. Everything is accounted for. Alexander reports that the seven-fold ceremonial offering of the symbolic pipe of peace is to the seven points which bound all of creation. He includes the four cardinal points and the Above, the Below, and the Here (Alexander, p. 9). This seven point offering totally defines the area of existence in which The People find themselves. While the individual numbers and the repetition of these numbers are important in the symbology, so, too, are the concepts of even and odd. Generally, the rule is that blessing and divinity are associated with even numbers and evil and harm with odd numbers. The

number five and five fold repetitions, according to Reichard, should be viewed as transitional between good and evil (Reichard, p. 244).

In addition to numbers, colors have some commonly accepted associations. However, Reichard cautions that colors do not have the same meaning in every sequence but that, if there is a variation in meaning it is for a purpose (Reichard, p. 187). The following general comments are commonly acceptable for the colors discussed. White is used to differentiate the sacred from the profane (Reichard, p. 187). It is associated with maleness, is the color of the east and is said to drive away enemy ghosts. Talking God has the only white mask used in the Night Chant, and Changing Woman received white clothes from First Woman at her nubility rite (Reichard, p. 187 ff.). Blue is associated with the south, is often female, can represent the fructifying power of the earth, and is associated with happiness and promise (Reichard, p. 192). Yellow is associated with the west, represents fertility, and is associated with pollen (Reichard, pp. 193-194). Black is associated with the north and is a sinister color and confers invisibility. It can threaten or protect. Because of its association with the north, the accepted direction in which evil and danger dwell, it is associated with these as well. Monster Slayer was painted black and blackening is one of the most reliable rites for frightening ghosts (Reichard, p. 194 ff.)

Red is the color of sorcery, war and danger, as well as the safeguards against them. Child Born of the Water is painted red (Reichard, pp. 197-200). Gray is almost always the color of evil. The monsters were referred to as gray, and later there were evil gray gods. Gray helps protect against primordial evils and is associated with ashes rubbed onto the body (Reichard, pp. 201-202).

The use of color, number, and direction as symbolic devices is an unconscious but common event in Navajo and Pueblo cultures. The use of these devices is pervasive throughout the Navajo ahd Pueblo worlds and reflects their way of life and thought. When included with the ceremonialism they become The Way ... the religious life of the community.

The Way

Understanding the Navajo religion is difficult for the nonIndian even though there are major studies such as Reichard's work that attempt to provide a basis for understanding. Reichard admitted that, ". . . the principles of their (Navajo) system differ so radically from our own as to be almost incomprehensible to whites, even after considerable study" (Reichard, p. xxxiii).

Our culture tends to compartmentalize events of our lives. "Work" tends to become isolated from "home" and recreation tends to migrate to the weekends only. Similarly, our religious life tends to become isolated

from our secular life. We find our Sunday morning attitudes and actions to be different from our weekday actions and attitudes. We tend to view the religious as a point which we will reach after death or possibly through the ministrations of a priest or pastor. In any case, it is most likely not a part of our daily lives. This is not the situation for the Navajo or Pueblo. Their view is more that the religious experience surrounds man at all times. Toelken goes so far as to say that for the Navajo, ". . . there is probably nothing that can be called nonreligious."[14]

In all the discussions, studies, and reports of Navajo and Pueblo religion, one common thread occurs. Their religion is quite literally, their way of life. It is something that is continually a part of everything that they do. Barre Toelken provides an example of this concept:

> Some Pueblo folks still take the heels off their shoes, and sometimes, the shoes off their horses, during the spring. I once asked a Hopi whom I met in that country, "Do you mean to say, then, that if I kick the ground with my foot, it will botch everything up, so nothing will grow?" He said, "Well, I don't know whether that would happen or not, but it would just really show what kind of person you are" (Seeing, p. 14).

Similarly, health becomes not only a medical issue, but also a religious issue. You can heal your physical body with specific medical remedies but then you only treat the symptoms. Not only must you treat the symptoms but you must also treat the cause. That is,

you must also re-establish the proper relationship with the rhythms of nature. Going to a "singer" or shaman for a ceremony or ritual puts you back into the natural cycle where things flow and interrelate. Toelken refers to this interaction as a reciprocity and demonstrates it with an anecdote involving beads made of juniper berries. According to the Navajo, juniper berries will prevent nightmares and keep one from becoming lost in the dark. As Toelkin describes the reasoning, the berries represent a partnership between the tree that gives the berries, the animals which gather then, and the humans who pick up the empty seeds.

> Thus, if you keep these beads on you and think about them, your mind, in its balance with nature, will tend to lead a healthy existence. If you are healthy by Navajo standards, you are participating properly in all the cycles of nature, and thus you will not have bad dreams. Bad dreams are a sign of being sick, and getting lost is a sign of being sick. So these beads are not for warding off sickness itself; rather, they are reminders of a frame of mind which is essentially cyclic, in the proper relationship with the rest of nature--a frame of mind necessary to the maintenance of health (Seeing, p. 19).

The Navajo view of time is similar to their view of health as a part of their religious life. Time tends to be viewed not as a lineal progression of moments, with a clearly defined past, present, and future, but more as a circular, rhythmic sequence of interrelated events. Momaday clearly demonstrates this in House Made of Dawn

by both beginning and ending the novel with Abel running in the annual Jemez stick race (HMOD, p. 7 and 190-191). The view of time shown in the stories of the old myths is not so much of chronological time past; rather, it is one which reflects processes that are eternally happening. Small silversided fish spawn mindlessly in correlation to the moon phases and the rise and fall of the tides. Changing Woman is continuously renewed with the changing of the seasons.

Religion, then becomes a way of relating all things together. There are reasons why things occur as they do and there are causes behind them. But all things show the relationships and all are dependant upon them. Isolation from these relationships is what causes sickness and loss of reality.

The Ceremonies

The final area of explanatory materials concerns the ceremonials. Ceremonies function to provide a method whereby the shaman can diagnose and treat the spiritual illness of the patient. Remembering that illness is viewed as not solely a physical problem but also a problem of reestablishing a right relationship between the patient and the world around him, then the ceremony becomes the means to reestablish this relationship. This present investigation deals with certain relationships between specific Navajo and Pueblo ceremonies, their associated myths, and their relationship with the two

novels, House Made of Dawn, and Ceremony. Consequently, the hierarchical relationships between the ceremonials and the myths must be understood. Katherine Spencer's study, Mythology and Values is excellant in this matter.[15] A second major study is Wyman and Kluckhohn's Navaho Classification of Their Song Ceremonials.[16]

Basically, there are three major divisions to Navajo ceremonials. These three are commonly referred to as Holyway, Lifeway, and Evilway. Each can be divided into subgroups with specific chantways or ceremonials and their particular variations. Spencer divides the particular chants into the three major divisions based on similarities in ritual pattern, mythological associations, and the type of etiological factor against which the cure is directed (Spencer, p. 12). Of the three major divisions, Holyway, Evilway, and Liveway, only Holyway and Evilway are applicable to this study.

Holyway chants are employed when the illness can be traced to offenses against supernaturals or holy people and includes seven subgroupings. Two specific chants from two different subgroupings are of particular interest to this study. The Big Star Way from the Shooting Chant subgrouping has many aspects which are similar to old Betonie's ceremony for curing Tayo. The Night Chant, which Momaday uses within House Made of Dawn, is a part of the God-Impersonator subgrouping.

Evilway chants, the second major grouping, are used when curing sicknesses caused by contact with native

or foreign ghosts and it includes two subgroupings. Among these chants, in the Purification from Aliens subgrouping is Enemyway which, in Navajo mythology, was originally performed over Slayer of Alien Gods. It appears in House Made Of Dawn as the Squaw Dance. Kluckhohn and Leighton state that, "Enemy Way, though used as a curing ceremonial, has probably enjoyed its continual popularity because of one associated feature, the 'squaw dance'. . . . it should be pointed out that the curative functions of Enemy Way are in demand for those who according to the diviner, have received their sickness fron non-Navahos (The Navaho, p. 157).

Within each major division and its general function are the specific chants used to cure specific illnesses. Hailway, for example, of the Holyway division, Shooting Chant subgrouping, is used for persons injured by water, for muscle soreness, and for lameness (W. and K., p. 25). Beautyway, of the Mountain Chant subgrouping, is used to cure snakebite, rheumatism, sore throat, and abdominal troubles (W. and K., p. 26). The Night Chant, of the God Impersonator subgrouping is used to treat mental illness, blindness, deafness, and diseases of the head (W. and K., p. 26).

The Chanter, or singer, for these ceremonials is often known as a shaman or medicine man. Much as our own medical doctors become specialists in certain types of medicine, i.e. dentists, pediatricians, psychiatrists, and optometrists, so, too, the shaman becomes a

specialist in certain ceremonials. Each ceremonial makes use of certain specific songs, sand paintings, and rituals that are different from those of other ceremonials. The Night Chant for example, lasts eight and one half days, includes three major sand paintings, the construction of at least twenty masks, the making of numerous Kethawns (prayer sticks), the construction of one or more sweat lodges, and the singing of at least four hundred ceremonial songs as well as the performance of particular rituals. It takes a shaman years to learn this ceremonial. Much of his time as a youth is spent as the assistant to other shamen while he learns the ceremonial from them. Since there was no permanant medium available to the shaman to pass on his knowledge,, all of the ceremonials had to be committed to memory along with their associated myths. Consequently, most shamen know completely only two or three long ceremonials and several shorter ceremonies.

An understanding of the Navajo and Pueblo people then must include an appreciation of their religion, ceremonials, symbolism, and traditions as well as their specific physical situation within this world. As with any other group of people, their physical constraints, such as location, time, wealth, and technology do much to determine their outlook. Yet, their long and extensive traditions, provide a stable background capable of cushioning the affects of change.

Footnotes

[1]Frank Waters, Masked Gods (New York: Ballantine Books--Random House, 1950).

[2]Hartley Burr Alexander, The World's Rim: Great Mysteries of the North American Indians (Lincoln: University of Nebraska Press, 1953). Subsequent reference to this work will appear as Alexander followed by the page number.

[3]Walter Holden Capps (ed.), Seeing With A Native Eye: Essays on Native American Religion (New York: Harper and Row, 1976).

[4]N. Scott Momaday, The Names (New York: Harper and Row, 1976), p. 129. Subsequent reference to this work will appear in the text as Names followed by the page number.

[5]See for example, the works of Leslie Marmon Silko, N. Scott Momaday, Wendy Rose, and James Welch.

[6]Navajo mythology contains many variant tales attempting to record and explain what took place at the creation as well as to explain how The People arrived in their present situation. Several chants and myths such as Blessingway and The Emergence myth told by Father Berard Haile and Mary Wheelwright and the recent study of the emergence myth by Sheila Moon, A Magic Dwells (Connecticut: Wesleyan University, 1970) cover this period in the history of the Navajo.

[7]Gladys A. Reichard, Navaho Religion: A Study In Symbolism, 2nd ed., Bollingen Series XVIII (1950, rpt New York: Pantheon Books--Bollingen Foundation, Inc., 1963). Subsequent reference to this edition will appear in the text as Reichard followed by the page number.

[8]Gladys A. Reichard, Prayer: The Compulsive Word, Monographs of the American Ethnological Society, No. 8 (New York: J. J. Auguston Publisher, 1944). Subsequent reference to this work will appear in the text as Prayer followed by the page number.

[9]Clyde Kluckhohn and Dorothea Leighton, The Navaho (Natural History Press, 1946, Paperback edition, 1962).

[10]Hamilton A. Tyler, Pueblo Gods and Myths (Norman: University of Oklahoma Press, 1964). Subsequent reference to this work will appear in the text as Tyler followed by the page number.

[11]Franc Johnson Newcomb, Stanley Fishler, and Mary C. Wheelwright, A Study of Navajo Symbolism, Papers of the Peabody Museum of Archaeology and Ethnology, Harvard University, Vol. 32, No. 3 (Cambridge, Massachusetts: The Peabody Museum, 1956).

[12]Herbert J. Spinden, "Indian Symbolism" in Introduction To American Indian Art, Part 2 (New York: The Exposition of Indian Tribal Arts, Inc., 1931).

[13]Elsie Clews Parson, Pueblo Indian Religion, The University of Chicago Publications in Anthropology, Ethnological Series (Chicago: The University of Chicago Press, 1939). Subsequent reference to this work will appear in the text as Parsons followed by the page number.

[14]Barre Toelken, "Seeing With a Native Eye: How Many Sheep Will It Hold" in Seeing With a Native Eye: Essays on Native American Religion, ed. Walter Holden Capps (New York: Harper and Row, 1976), p. 11. This article will subsequently be referred to as "Seeing" followed by the page number.

[15]Katherine Spencer, Mythology And Values: An Analysis of Navaho Chantway Myths, Memoirs of the American Folklore Society, Vol. 48 (Philadelphia: American Folklore Society, 1957). Subsequent references to this work will appear in the text as Spencer followed by the page number.

[16]Leland C. Wyman and Clyde Kluchohn, Navaho Classification of Their Song Ceremonials, Memoirs of the American Anthropological Association, No. 50 (Menasha, Wisconsin: American Anthropolical Association). Subsequent reference to this work will appear in the text as W.and K. followed by the page number.

CHAPTER III

The Wheel of Dreams

This is the Wheel of Dreams
Which is carried on their voices,
By means of which their voices turn
And center upon being.
It encircles the First World,
The powerful wheel.
They shape their songs upon the wheel
And spin the names of the earth and sky,
The aboriginal names.
They are old men, or men
Who are old in their voices,
And they carry the wheel among the camps,
Saying: Come, come,
Let us tell the old stories,
Let us sing the sacred songs.[1]

N. Scott Momaday's House Made Of Dawn, and Leslie Marmon Silko's Ceremony are two contemporary examples of the modern Native American's reinterpretation, restatement, and revalidation of their ancient myths, ceremonies, and oral traditions. Both novelists draw extensively from their own knowledge or specific Native American ceremonies and the associated myths to structure their own novels. Although they make use of materials, and associated symbols not directly in the mainstream of the Anglo-American literary tradition, keys to an understanding of this literature are available to the interested researcher and reader.[2]

Carole Oleson recognized this cross-cultural comprehension problem when commenting on Momaday's House Made of Dawn.[3] Oleson identified the function of the prayer song, "House Made of Dawn" as ". . . a prayer to a male deity for recovery from a 'spell'

which would seem to be anxiety, depression, mental pain . . ."[4], but indicated that an understanding of this prayer is difficult to grasp. "The prayer song, 'House Made of Dawn' (p. 134) is another key to our understanding of the theme of the book, but a key that is probably in the hands of only its Navajo readers."[5] A full comprehension of these two novels then, is really dependant upon the reader-reviewer's willingness to investigate other disciplines, as indicated in the previous chapter.

Both Ceremony and House Made of Dawn depend on the reader's general familiarity with Navajo and Pueblo ceremony and mythology and their specific familiarity with the Night Chant (Kledze Hatal), the warrior twins Monster Slayer and Child of the Water, Yellow Woman, Changing Woman, Spider Woman, Thought Woman, and both the Navajo and Pueblo Creation Myths. Each novel depends on a particular set or way of viewing the world that is very much part of the Navajo and Pueblo religious world view. Similarly, character development within the novel is totally dependant on this world view. Barre Toelken, in an article discussing the problem of seeing things through someone else's set of patterns, stated that, "A student of mine paraphrased an old proverb this way: 'If I hadn't believed it I never would have seen it'" ("Seeing", p. 23). We tend to see what we are prepared to see. What we see as real is based on our concept of reality. As a further complication many

tribes, Toelken states:

> . . . feel the real world is not one that is most easily seen, while the Western technological culture thinks of this as the real world, the one that can be seen and touched easily. To many native Americans the world that is real is the one we reach through special, religious means, the one we are taught to "see" and experience via ritual and sacred patterning ("Seeing", p. 24).

This way of perceiving the world integrates the ceremonial and the religious with the everyday. The corre de gaio, or "chicken pull" (HMOD, pp. 39 ff.) becomes, not a vicious beating of Abel by Juan Fragua, but rather a ceremonial sacrifice designed to insure the fertility of the land and a rememberance of what came before.[6] Even Ben Benally relys on remembered ceremony in his attempt to help Abel. He presents Abel with ceremonial prayers and songs from the Night Chant[7] and takes Abel to a ceremony which becomes in his mind a performance of another major ceremony, Enemyway.[8] But ceremonies need not remain static. Just as old Betonie in Ceremony makes necessary changes to the ceremonies, so too do Momaday and Silko. As Betonie says:

> But long ago when the people were given these ceremonies, the changing began, if only in the aging of the yellow gourd rattle or the shrinking of the skin around the eagle's claw, if only in the different voices from generation to generation, singing the chants. You see, in many ways, the ceremonies have always been changing (Ceremony, p. 132).

So the ceremonies are restated and reinterpreted for

another world . . . a world where these myths and ceremonies may be unknown and where the oral traditions of the old ones are almost as forgotten as the old languages.

Joseph Epes Brown indicated that in his opinion the greatest tragedy to come upon the Native American has been the weakening and occasional total loss of their respective languages.[9] Associated with the language loss has been the loss or fragmentation of some of the oral traditions. Yet the oral traditions still serve as a unifying force between the young and the old. As Brown indicates, with the folktale, multiple layers of understanding are possible.

> This enables the narration to speak specifically and simultaneously to all age groups present. Normally in tribal societies the elders of experience serve as repositories for the oral lore of the people. Living oral traditions give the elders of the society a position of respect and importance among their people. Further, since oral tradition also speaks even to the youngest in the group, it creates bridges of understanding between the generations.[10]

Thus does old Betonie use the ceremonies. But even though the myths, songs, and chants are changed, they still transmit the necessary information to continue the cultural continuity of the Native American people. The ceremonial words remain and they continue to influence the listener.

Care for the Word

There continues, especially in Momaday and Silko, a

deep respect and concern for the spoken word in the Native American culture. Language and its ability to connect the past with the present and the future, as well as its ability to define and thereby control the external world, becomes extremely important. "The Word was in the beginning before all things," says John B. B. Tosamah (HMOD, p. 86). Thus it becomes a special force preeminent over all other forces. Because it is deemed so powerful, special care must be taken with its use, and its loss can be catastrophic. Ku'oosh is well aware of the special care needed, and, indeed, all of Ceremony becomes an example of the power of the word.

> "But you know, grandson, this world is fragile." The word he (Ku'oosh)chose to express "fragile" was filled with the intricacies of continuing process and with a strength inherent in spiderwebs woven across paths through sand hills where early in the morning the sun becomes entangled in each filament of web. It took a long time to explain the fragility and intricacy because no word exists alone, and the reason for choosing each word had to be explained with a story about why it must be said this certain way. That was the responsibility that went with being human, old Ku'oosh said, the story behind each word must be told so there could be no mistake in the meaning of what had been said; and this demanded great patience and love (Ceremony, pp. 36-37).

The words spoken or written are carefully chosen to try and present one idea to the listener or reader. In an article entitled, "Symbol and Structure in Native American Literature: Some Basic Considerations", Paula Allen comments that the Native American:

> . . . seeks, in his songs, ceremonies, legends, myths and tales to embody and even to manipulate reality, to bring the isolated private self into harmony and balance with the public reality, to verbalize his sense of the majesty and reverent mystery of all things, and to actualize, in language, these truths of being that give humanity its greatest significance and dignity.[11]

Oral Traditions and the Power of the Word

Intimately connected with the oral tradition concept is the related concept of the power of the word. The oral traditions pass on stories and ceremonies so that these stories and ceremonies may be used to provide control.

> I will tell you something about stories,
> (he said)
> They aren't just entertainment.
> Don't be fooled.
> They are all we have, you see,
> all we have to fight off
> illness and death.
> You don't have anything
> if you don't have the stories (Ceremony, p.2).

The stories themselves become extremely important to the continuation of mans control over the world, for it is in the stories that the proper words, rituals, ceremonies, and formulas exist to provide this control. That which is under control is viewed as good, while that which is not under man's control is evil. Language becomes the essence of life itself. It determines what a man is. Words themselves must be very precise so that the exact meaning is known. A story may be used to totally identify a particular situation; that is, it

may record all the events that occured thereby placing those events under the control of the story teller. Without this specific story, a potentially significant part of the Native American culture may be lost. Since the ceremonies play an important role in the agricultural life and health of the Navajo and Pueblo peoples, the loss of any portion of the ceremony presents a void or vacuum to be filled. Because this void can be filled by either good or evil, the loss of a significant portion of the ceremonies could result in a significant increase in evil. As a result of the concern for the continuation of the information contained in the ceremonies, there is a conflict between perpetuation of the old ceremonies in exactly the perscribed manner and the acceptance of evolutionary changes to the ceremonies as new and different situations arise. With the latter concept, the function of the ceremony does not change, only the specific form changes.

Both Momaday and Silko integrate Native American mythology into their respective novels. In some instances these myths are interwoven so tightly with the rest of the novel that they are inseparable. Indeed, these oral traditions are the novel as Yellow Woman is Ts-eh.

In House Made of Dawn, Abel has lost his ability to communicate with those around him.

> Abel walked into the canyon. His return to the town had been a failure, for all his looking forward. He had tried in the days that followed to speak to his grandfather, but he could not say the things he wanted; he had tried to pray, to sing, to enter into the old rhythm of the tongue, but he was no longer attuned to it. . . . but he was dumb. Not dumb -- silence was the older and better part of custom still -- but inarticulate (HMOD, p. 56-57).

He had lost his words, and, until they are given back to him during the seven day vigil over Francisco, he cannot find any place that will satisfy him, for he is empty. In an interview with Dr. Larry Evers, N. Scott Momaday says of Abel in House Made of Dawn that:

> One of the most tragic things about Abel, as I think of him, is his inability to express himself. He is in some ways a man without a voice. And in his situation -- in the context of the Indian world -- that is a particular tragedy. He has been uprooted. He has been physically dislocated. He has lost his place in the world, and he's desperate, therefore, he's a man who's trying to fit himself back into his natural world. And he can't do it. One of the reasons he can't is that he's lost his voice. So I think of him as having been removed from oral tradition. That characterizes his dilemma.[12]

In trying to choose the proper words to explain to a Non-Indian audience what is occuring in their novels, both Momaday and Silko depend upon an interaction between myth, past history, and present experience. Both novels are laced with old traditions and stories, often italicized for ease of recognition. Mated with these traditions and tales are the ceremonies. Within Momaday's novel, the most significant ceremony is the

Night Chant. It is within this ceremony that the prayer-song "House Made of Dawn" is to be found. The Night Chant also serves as the title for the third major division of the novel. Both novels make extensive use of certain specific myths and ceremonies, and it is this useage that will be investigated.

The Night Chant

In House Made of Dawn, Momaday incorporates the Night Chant, a ritual that represents both historical and mythic dimensions of Navajo culture. Historically, the Night Chant long predates written records. At the time Washington Matthews recorded it, from 1880 to 1901, it was a highly developed set of rituals and myths incorporating material of ancient origin.[13] Tradition has it that the Navajo received the Night Chant from the earlier North American cultures that inhabited the cliff dwellings such as may be seen at Mesa Verde and Canyon de Chelly. The Night Chant is a religious ceremonial concerned with the curing of perceived diseases and infirmities both of the mind and the body. It supersedes all other chants and is supposed to be especially effective in the curing of insanity, deafness, blindness, and paralysis. It is accomplished primarily on a one to one basis between a shaman and a patient, although others may participate in a supportive role. The patient is then ritually cured of his disease by ceremonial and symbolic removal of the causative agents.

Specifically the Night Chant is an integrated system of component rituals, performed to the accompaniment of song cycles and reiterated prayers and serves as a form of therapy. It is conducted by a shaman or a chanter for the benefit of some person. The shaman will be joined by assistant singers, impersonators, new initiates, and spectators. The ceremony opens at sunset, the beginning of the Navajo day, and closes eight and one-half days later at sunrise. During the first four days, the patient purifies himself and makes invocatory offerings to the gods. At midnight of the fourth day, the sleeping gods awake and descend to the sand paintings used during the last four days of the ceremony. Healing is accomplished during this period. It is during this period that the gods "touch" their bodies to the patient's so that he may absorb their power. The climax is reached at the beginning of the ninth day with the patient inhaling the breath of dawn.

The rituals used are both repulsive and attractive; that is, they are designed to repulse evil and attract holiness. Basically, the first four days activities are repulsive while the second four days activities are attractive. Hasteen Klah, Matthews' informant on the Night Chant, states that, "The first four days of a nine day ceremony are called Hotchonji, having reference to cleansing from evil."[14]

The entire ceremony may be performed only during frosty weather such as occurs in late autumn and winter

since this is the time of year that the snakes are hibernating.[15] Detached rites of the Night Chant, such as the prayer to House Made of Dawn, for example, may be performed for those too ill to submit to the whole chant, or for a person who needs the Night Chant at a forbidden season.

Behind the form of the Night Chant ceremony is the myth of the Visionary. The Visionary is the youngest or next to the youngest of four brothers. As he grows up, he has visions which his family do not believe until he validates a prediction of his brothers' luck during a hunt. Later, while hunting by himself, he sees four mountain sheep but is unable to shoot them. He finds himself paralyzed, is seized with spasms and trembling, and is unable to release his arrows. After four such attempts, the sheep reveal themselves as gods, transform the Visionary into a mountain sheep and depart with him. They transport him, via a rainbow, to the home of the Yei, the Holy People. During this time, Talking God stays with the Visionary as an advisor. While with the Yei, the Visionary observes several ceremonial dances. These dances are normally held in a cave. While viewing the ceremonial dances the Visionary is stolen away by Coyote and is subsequently rescued by Hastsheyalti (Talking God) and Hastshehogan (House God). To do this, the gods must first pass by four sets of obstacles which Hastsheyalti and Hastshehogan are as much subject to as is the Visionary. The first set of obstacles

are sweat houses that cause blindness, the second set spinning tops that cause distraction and confusion, the third set distaffs that cause bodily distortion, and the final set wind gods who chop up their victims. After his rescue, the Visionary learns the ceremony needed by his people, proves it by passing tests on it, and is allowed to return home. In the process of the Visionary's exposure to the Night Chant, Hastsheyalti's dangerous side is seen in addition to his protective side. The Visionary is paralyzed upon hearing Talking God's call and is subsequently revived by Talking God. He is then warned that in the future, whenever Talking God's voice is heard, it will be an ominous sign. Something will happen to him or his people on that day. The Visionary is then allowed to return to his people where he teaches them the ceremony. At the same time the Visionary warns his family of the dangers of the inaccurate performance of this ceremony. They can become blind, warped, or twisted. The Visionary then returns to live with the Yei.

Several major Navajo Yei (divinities) appear during the ceremony; Estsanatlehi (Changing Woman, who personifies the earth and its seasons), Hastsheyalti (Talking God, the tutelary spirit of the Night Chant), Hastshehogan (House God, the companion to Hasheyalti), Nayenezgani (Slayer of Alien Gods, the epic deliverer of the Navajo), and Tobadshistshini (Child of the Water, the companion or twin of Slayer of Alien Gods). Other

male and female gods also appear or are referred to at various stages of the ceremony. During the ceremony, each of the gods are impersonated by friends and relatives of the patient.

The Ceremonies and the Novels

It is my contention that House Made of Dawn is built around the framework of the curative aspects of the Navajo ceremonial, the Night Chant. The Night Chant ritual, with its recurring symbolic removal of evil and acquisition of grace, serves as a model for House Made of Dawn to follow, while the mythic episodes of the Night Chant's Visionary, in his search for independence and self-awareness, serves as a framework for the plot line to follow. The four major divisions of House Made of Dawn parallel the first four days' activities of the Night Chant. Abel's alienation episodes, as well as the curative episodes, parallel those of the Visionary. Additionally, other ceremonies, such as Enemyway (The Squaw Dance), the corre de gaio, and the ceremony of Porcingula play an important part in the plot development.

Similarly, there are certain particular Pueblo ceremonies and myths that serve a specific function in Ceremony. The Scalp Ceremony, The Great Star Chant, and the myths surrounding Yellow Woman all are important to the plot development while the myth of Pa'caya'nyi, the Ck'o'yo magician, and his seduction of the Pueblo people provides the general framework for the novel.

The myth of Thought Woman and her creation of all things by thinking of them, provides the specific background for the entire story.

> Ts'its'tsi'nako, Thought-Woman
> is sitting in her room
> and whatever she thinks about
> appears.
>
> She thought of her sisters,
> Nau'ts'ity and I'tets'ity'i,
> and together they created the Universe
> this world
> and the four worlds below.
>
> Thought-Woman, the spider,
> named things and
> as she named them
> they appeared.
>
> She is sitting in her room
> thinking of a story now
>
> I'm telling you the story
> she is thinking (Ceremony, p. 1).

Subsequent chapters will deal directly with House Made of Dawn, Ceremony, and the relationships they have with specific Navajo and Pueblo myths and ceremonies. While the two novels will be dealt with separately, the investigation of Ceremony will be used to further demonstrate the validity of the investigative approach used with House Made of Dawn.

Footnotes

[1]N. Scott Momaday, "Carriers of the Dream Wheel," in The Gourd Dancer (New York: Harper and Row, Publishers, Incorporated, 1976), p. 42.

[2]See the bibliography at the end of this work for a partial listing of explanatory and introductory materials.

[3]Carole Oleson, "The Remembered Earth: Momaday's House Made of Dawn," in South Dakota Review, 11, No. 1 (Spring, 1974), pp. 59-78.

[4]Oleson, p. 74.

[5]Oleson, p. 74.

[6]See Momaday's The Names (New York: Harper and Row, 1976), pp. 144-145, for Momaday's description of this event from the time when he lived in Jemez. Subsequent references to this work will appear in the text as Names followed by the page reference.

[7]Washington Matthews, The Night Chant, A Navaho Ceremony, Memoirs of the American Museum of Natural History, Vol. 6 (New York: American Museum of Natural History, 1902). This study is crucial to an understanding of the Night Chant.

[8]Father Berard Haile, Origin Legend of the Navaho Enemy Way, Yale University Publications in Anthropology, No. 17, 1938. This study provides the reader with an excellent overview of this important ceremony.

[9]Joseph Epes Brown, "The Roots of Renewal," in Seeing With a Native Eye: Essays on Native American Religion, ed. Walter Holden Capps (New York: Harper and Row, 1976).

[10]Brown, p. 34.

[11]Paula Allen, "Symbol and Structure in Native American Literature: Some Basic Considerations," in College Composition and Communication, Vol. XXIV, No. 3 (Oct, 1973), pp. 267-268.

[12]"A Conversation With N. Scott Momaday," in Sun Tracks, Vol. 2, No. 2, 1976, p. 19.

[13]The author is indebted to the earlier research of Washington Matthews, and the later research of John Bierhorst for the explanation and basic outline of the Night Chant and for the myths and symbology with which it is associated.

[14]Hasteen Klah, Navajo Creation Myth: The Story of The Emergence, recorded by Mary C. Wheelwright, Navajo Religion Series, Vol. 1 (Sante Fe, New Mexico: Museum of Navajo Ceremonial Art, 1942), p. 20. Subsequent references to this work will appear in the text as Klah followed by the page number.

[15]Snakes, in Navajo mythology, are often thought of as unpredictable and dangerous and therefore basically evil. It is feared that if they overhear a ceremonial, they may be able to collect the power of the words and remove it to the underground.

CHAPTER IV

The House Truly Made of Dawn

Reinterpreting and retelling myths is a function of artists in all ages and all societies. Indeed, the first written accounts of early myths are the recording of the more ancient oral traditions. More recently, C. S. Lewis' Til We Have Faces,[1] Archibald MacLeish's J. B.: A Play in Verse,[2] and John Updike's The Centaur,[3] to name a few, have all retold and reinterpreted pre-existing myths. Similarly N. Scott Momaday and Leslie Marmon Silko have retold and reinterpreted Native American myths. In this chapter, I will deal with Momaday's treatment of the Night Chant as well as other Navajo myths and ceremonials in House Made of Dawn. In the subsequent chapter, I will discuss the similar use Silko makes of Pueblo mythology.

The Search

In House Made of Dawn, Momaday explores thematic implications of the Native American's search for identity. To reach his own potentiality the Native American must explore and interact with non-Indian cultures, then incorporate those cultures with his own. He can neither be a "Longhair" (an isolationist), as Tosamah calls Abel, nor can he become totally Anglicized. Momaday made the point more explicitly in 1970 at a convocation at Princeton University:

> The Indian, in order to discover who he is, must do that in a comparative basis. It does him no good to know who he is, so long as that knowledge isolates him. . . alienates and shuts him off from the possibilities that are available to him in the world. . . . He has to venture out, I think, beyond his traditional world, because there is another very real world. And there are more worlds coming, in rapid succession. But it is possible for him to make that adventure without sacrificing his being and identity.[4]

He can not isolate himself or retreat back to the ancient days. Neither can he ignore that which is happening around him. He must investigate the world and eventually understand it so that he may exercise some control over it. It is a necessary part of preparing oneself to function adequately and morally in this world. "Well, I think it is good to go into the enemies' camp," Momaday says. "I think that's part of the educational process" (Voices, p. 70). In House Made of Dawn, the prayer song by that name represents the background from which Abel comes. And it is this tradition which, in the end, allows Abel to reassert his own identity, to find his center and to regain his function within his society.

The Ceremonies

Of the six major ceremonies referred to in House Made of Dawn, the Night Chant (HMOD, pp. 134-135), the annual Jemez pueblo stick race (HMOD, pp. 190 ff.), the squaw dance (HMOD, pp. 132 ff.), the Fiesta of Porcingula (HMOD, pp. 71 ff.), the Bahkyush Eagle Watchers Society

Eagle hunt (HMOD, pp. 18 ff.), and the corre de gaio (HMOD, pp. 39 ff.), only two are not Navajo. The Fiesta of Porcingula is an amalgamation of Catholicism and Navajo ceremonialism while the corre de gaio is of Mexican origin and is a part of the Fiesta de San Thiago (Santiago). Both of the amalgamated ceremonies occur in House Made of Dawn on the proper days for their actual occurance at the Pueblo of Jemez, or Walatowa as it is called. According to Parsons, the corre de gaio, in association with the Fiesta de San Thiago, took place on July 25, 1921 while the Fiesta of Porcingula occurred on August 1 and 2, 1921.[5] She describes both much as Momaday does. In Parsons' description, all of the horsemen participating in the corre de gaio are viewed as the Saint's (Santiago's) god-children, and, therefore, have a special ceremonial relationship to the Saint and to each other. After pulling the rooster out of the ground, the captor slaps it at another horseman who tries to grab it away from its captor by getting it under his bridle or right arm. A ritualistic killing and spreading of the blood takes place as a result. While Parsons makes no attempt at explanation, Momaday does through Father Olguin, who repeats an episode from the Saint's life. According to Father Olguin, the blood and feathers of the rooster became cultivated plants and domestic animals (HMOD, pp. 39-40).

Initial Patterns

The use of time in this novel can be, at first, somewhat confusing. Starting with February 28, 1952 at Walatowa, the novel progresses back through time and then forward again as in a circle. As opposed to the linear, or sequential, representation of time, the episodes surrounding Abel are cyclical starting in 1952, going back through 1945 to 1925 and returning through 1945 to 1952. In the same manner, each of the four major divisions of the novel has a set of specific dates associated with it. Part I includes the dates February 28, 1952, July 1945, 1925, 1937, July 1945, and August 1945. Part II has January 1952, Part III has February 1952, and Part IV has February 28, 1952 as their dates. The dates all run sunwise through the seasons. July to August to January and finally back to February constitutes a circle of the seasons.

Similarly, the setting of this novel shows a circular presentation. The novel begins at Walatowa with Abel running, moves to World War II and the hill and tank episode, then changes to Los Angeles for Abel's introduction to the Night Chant, finally returns to Walatowa with Abel participating in the vigil over his grandfather, and ends with Abel again running.

Abel, himself, participates in experiences similar to those of the Visionary of the Night Chant. One of his first significant experiences is his exposure to a

unique sound immediately following his confrontation with the Bahkyush woman who screams a curse at him while he is herding his sheep (HMOD, p. 15-16). The sound is described as stranger than any he had ever known and it became, for him, the particular sound of anguish (HMOD, p. 16). In light of future events within this novel, this particular sound may be viewed as a symbolic representation of the sound of Talking God's call, for certainly ominous things do begin to happen.[6] Immediately after this particular episode, Abel's isolation begins in earnest. Abel's mother has died and his father is unknown. With the death of his brother, Vidal, the last of his immediate family is removed and Abel's connection to his people becomes tenuous. Only his grandfather remains. This sense of isolation continues and increases as Abel grows up, eventually culminating in his killing of Juan Reyes Fragua and Abel's subsequent trial, sentencing, and removal by forces beyond and outside of his understanding or control. Eventually Abel is transported to Los Angeles, the "City of Angels" where the rehabilitation attempts take place. During the period of time he spends in Los Angeles, he participates in two ceremonies. Ben Benally, the Night Chanter, sings portions of the Night Chant to Abel at various times during this period. And, on the last night of Abel's stay in Los Angeles, Ben sings the prayer song "House Made of Dawn" to Abel before he departs for Walatowa. On the same night, Abel also

participates in a ceremony which Ben says was like a squaw dance (HMOD, p. 132), the Anglicized name applied to the Enemy Way chant.

When Abel leaves Los Angeles he does so during a rain storm. In the rails of the train tracks, the tail lights of the cars, and the street lights of the city, Ben sees representations of the rainbow trail that was used by the Yei and the Visionary of the Night Chant. Ben constantly thinks and perceives in ceremonial terms and it is his view and comments that often provide insight into Abel's actions.

Structural Similarities Between The Night Chant and House Made of Dawn

An intensive evaluation of House Made of Dawn reveals a patterning not immediately apparent to the casual reader. Literally the novel is divided into four sections: The Longhair, The Priest of the Sun, The Night Chanter, and The Dawn Runner. The use of the number four here reminds one of the symbolic four and its importance within Native American thought.

The overall structure of House Made of Dawn parallels that of the Night Chant, and it incorporates, I believe, the first four days' activities of this ceremony. There is a general movement from exorcism and purification towards a period of ritualistic healing. The most obvious parallel is the actual presentation of the prayer song "House Made of Dawn",

which serves as a form of ritual purification. It occurs in the third section of the novel, entitled The Night Chanter, in Los Angeles, the "City of Angels", late in the night or early in the morning. Ben Benally, the Night Chanter, assumes the functions of a shaman to perform this ritual for Abel. In the ceremonial Night Chant, this prayer occurs early in the morning of the third day, the Day of the West. It is therefore placed in the same position in the novel as it actually occurs in the Night Chant ceremony.

The use made of this prayer in House Made of Dawn is obviously ceremonial in intent. Ben Benally and Abel, along with Tosamah, the Priest of the Sun, and Cruz, go up on the hill overlooking the city. To Ben, the Night Chanter, the whole situation becomes ceremonially charged: "All we could hear was the drums and the singing. There were some stars, and it was like we were way out in the desert someplace and there was a squaw dance or a sing going on" (HMOD, p. 132). Ben sings the prayer song "House Made of Dawn" for Abel in this atmosphere, not loudly for all to hear, but quietly, so that only Abel hears, exactly in the manner it would have been performed had a true shaman been involved.

More explicitly, the purification section of the Night Chant, the portion without the active participation of the gods, is divided into four parts or days. Parts one, two, three, and four of House Made of Dawn parallel the activities of Days One, Two, Three, and Four of the

Night Chant. According to John Bierhorst's analysis of the Night Chant,[7] Day One is the Day of the East and includes the Beautyway Prayer as well as a rite of exorcism and a rite to attract grace or holiness. Day Two is the Day of the South and includes a prayer to a two-story House of Horizontal White which is located in Canyon de Chelly. The house is sacred to Hastsheyalti and Hastshehogan, Talking God and House God, whose colors are symbolic of dawn and sunset. Day Three is the Day of the West and includes the prayer song "House Made of Dawn". Day Four is the Day of the North, includes a vigil over the masks of the gods and begins the second major portion of the Night Chant, that of the healing.

The use made of Los Angeles, also provides symbolic interconnection with the myths of Changing Woman. After assisting Slayer of Alien Gods and Child of the Water in their epic release of the Navajo people from their harassment by various monsters, Changing Woman leaves the Navajo land and makes her home in the far west, reportedly on Santa Cruz Island, off the coast of Santa Barbara, California (Klah, p. 112). Because of her connection with agricultural pursuits and her reflection of the known world of changing seasons, she is one of the most popular Yei. Leland C. Wyman also places her current home in the far west and reports the following story to explain her name:

> When she entered the house in the east, she came out beginning to mature, when she entered the house in the south, she came out with

> streaked gray hair. When she entered the house in the west, she came out with white hair. When she entered the house in the north, old age almost killed her, she was barely able to go about with a white shell cane. When she entered the house in the east again, she came out a beautiful young woman.[8]

This representation of Changing Woman, coupled with her crucial significance to the Navajo, necessitates consideration of her symbolic appearance in this novel. Subsequent discussion under "Characterization" will deliniate the relationship between Changing Woman and Angela Grace St. John.

In Part One of House Made of Dawn, Momaday introduces Abel and presents his sickness, the depression which is his mental illness. Within this section we see two ceremonies in which Abel participated and either receives grace or ritually destroys evil. In the ceremonial Feast of Santiago, during the corre de gaio, Abel is chosen to participate in the ritual sacrifice. As one chosen to participate in the ceremony and therefore as a god-child of the the Saint, Abel becomes the recipient of a certain amount of grace or holiness (Jemez, p. 95). Within this ceremony he interacts with Juan Reyes Fragua in the sacrificial slaughter of the rooster. During the second ritual, the Ceremony of Porcingula, occuring six days later, Abel participates in a second ritualistic sacrifice with the killing of the albino, Juan Reyes Fragua, who, now seen as a potential snake, represents evil (HMOD, p. 78). The albino's ritualistic destruction represents a removal of evil

from Abel. These two events correspond to the Night Chant's First Day's prayer ritual to attract grace, and a rite of exorcism to remove evil (Bierhorst, pp. 292-296). The prayer ritual is entitled Four Kethawns meaning sacrificial offerings. These Four Kethawns are presented with coercive prayer as sacrifices in exchange for healing. The four ketwans are offered to four beings whose help is desired. The first is dedicated to Owl, the second to Hastsheayuhi (Superior God), the third to Hastsheeltlihi, who inhabits the Pueblo ruins, and the fourth to Echoing Stone. After being given to the patient, sprinkled with pollen, and sung over, they are taken outside the lodge, laid down in prescribed positions and thus sacrificed to the intended holy ones.

The rite of exorcism, entitled The Breath of Life, begins with the patient taking the seat of honor within the lodge, west of the fire. Twelve rings of bent sumac wound with yarn are already in place in a basket. The Talking God impersonator then enters with a collapsible square of willow. He opens the square, places it around the patient's waist, chest, shoulders, and head while uttering his particular cry and then withdraws. A female Yei impersonator then enters, takes one of the twelve rings and touches it to each of the patients essential parts: soles, knees, palms, chest, back, shoulders, top of head, cheeks, and mouth. She pauses at his mouth, unravels the yarn, and leaves dragging

the ring. Subsequently another Male and Female Yei impersonator accomplish the same ritual. The Talking God impersonator then returns with his willow square, repeats his ritual, and the other Yei impersonators follow suit until all twelve rings have been removed. These rituals comprise two out of eight similar ritual exorcisms of evil and prayers to attract grace included in the first four days ritual activities of the Night Chant.

Part Two of House Made of Dawn, entitled "The Priest of the Sun" includes a description of a two-story, red brick building in Los Angeles (the City of Angels) where the Priest of the Sun, John B.B. Tosamah, and his assistant, Cruz, hold religious services. Momaday includes a description of the inside of the building and its surroundings. While the top floor was occupied by the A.A. Kaul Office Supply Company, the first floor was occupied by Tosamah and Cruz, and the basement was a kind of church. Included in the descriptions is a lectern which is decorated with red and yellow sun and moon symbols.

Day Two of the Night Chant includes a prayer to the House of Horizontal White, a two story structure in Canyon de Chelly. This is the house of the two sun gods, Hastsheyalti and Hastshehogan (TNC, p. 11, para. 34). The house, or cliff dwelling, is painted white on the top half and is the red-yellow of the natural sandstone on the bottom half. Because white is the color associated

with dawn and the East, and yellow that associated with sunset and the west, the house is believed to have been sacred to the two gods.[9] On the walls of the canyon immediately surrounding the house are numerous pictographs of rock paintings. Included in these paintings are several geometric and stylized designs including representations of the sun and moon.[10]

Part Three of House Made of Dawn includes the explicitly Navajo ceremonials of Enemyway, represented in the form of the squaw dance, and the prayer ritual which gives the name to the novel, House Made of Dawn. Both are presented in the West on the same night to Abel. Ben and Abel go up on a hill overlooking Los Angeles and here the ceremonies take place. Ben had already prepared Abel for this by trying to return to Abel many of his own ceremonials.

> "House made of dawn", I used to tell him about those old ways, the stories and the sings, Beautyway and Night Chant. I sang some of those things, and I told him what they meant, what I thought they were about. We would get drunk, both of us, and then he would want me to sing like that (HMOD, p. 133).

Enemyway is used for purification after contact with aliens, often specifically whites, and originated when Monster Slayer was found beaten and bloody. Child Born of Water came and found him. The prayer song House Made of Dawn is from the Night Chant and is one of the parts of the Chant that can be used apart from the whole ceremony and thus the seasonal restriction.

At this point, Abel needs both ceremonies since he has had another confrontation with evil in the person of the sadistic cop, Martinez. And it is Martinez who is referred to as a "culebra" or snake.

Additionally, it is during this section of the novel that Angela Grace St. John again appears to Abel. She appears the first time before he confronts Martinez, and the second time while he is in the hospital recovering from his beating. In the second appearance she attempts to help Abel in his recovery by providing him with a myth to help explain what is happening (HMOD, p. 16).

Day Three of the Night Chant, the Day of the West, includes the same prayer, "House Made of Dawn" as the central portion of that day's ritual activities (Bierhorst, pp 307-308). During these activities an amole bath is given to the patient. As a part of that ritual, a ritual which attracts grace according to Bierhorst, Estsanatlehi (Changing Woman) is called upon to ritually cleanse the patient.

Part Four of House Made of Dawn shows Abel participating in a vigil over his grandfather, Francisco, as he dies. Abel spends seven days with Francisco, and each day, at dawn, Francisco regains enough strength to pass on to Abel some of the events of his own youth as well as some of the remembered traditions. While Francisco talks, Abel's own inner strength returns, and he regains his own heritage. During this vigil, Francisco passes on to Abel a number of barely audible

remembrances. The vigil episode is, also, an integral part of the ritual activities of Day Four, the Day of the North, of the Night Chant. It is the final event prior to awakening the gods. During this vigil, the vigil of the gods, a number of barely audible prayers are presented (Bierhorst, p. 310). Matthews describes the vigil as a no sleep period. The name of the ritual, Yebike Toilhas, actually translated to "no sleep on the trail of the gods" (TNC, p. 104). The patient is expected to stay awake all night. It is at or about midnight that the shaman shakes the masks and that the masks are awakened.

Characterizations

Many of the characterizations in House Made of Dawn seem to incorporate the same basic mythic character elements as the Night Chant while also involving many of the Night Chant ceremonial deities. Abel, while attempthing to establish his own identity and independence, finds himself in situations remarkably similar to those characterizations of the Visionary in the Night Chant. We see him attempting, as does the Visionary, to establish his own independent action. Catherine Spencer indicates that in the Chantways the protagonist is often shown as a passive, suffering individual, ". . . who is drawn into punishments, ordeals, and contests, rather than as an active conquerer" (Spencer, p. 20). We see Abel reacting in the same manner. Like the Visionary,

Abel has no real idea of the dangers and disaster he is risking. He has no control over the events in which he participates. Abel travels where he is taken, as if his destiny is not his own to control.

While the reactive nature of the protagonist is one aspect of his characterization, a second is identified by Gary Witherspoon in Language and Art in the Navajo Universe. He points out that, "In mythology it is the traveler who seeks out and finds the gods. It is the traveler who, through misfortune or misadventure, discovers new knowledge."[11] This traveling culture hero, like Abel, has many unique experiences and eventually returns to his people thereby insuring the inclusion of his experiences into his people's corporate body of knowledge.

Abel's return to Walatowa seems but for the purpose of bringing him into contact with the albino. But, though Abel is eventually expelled from his society, he does subsequently return. His ceremonial slaying of Juan Reyes Fragua and the resultant forced exile from his people parallels a similar imprisonment experienced by the Visionary when he is under the control of the gods of the Night Chant. Because Coyote, or another of the supernatural beings, is not invited to the ceremonies the Visionary is viewing, one of them, depending on the myth version, steals the Visionary away and imprisons him either underground or in the heavens. Subsequently, he is rescued by Hastsheyalti and Hastshehogan.

There is, also, a direct correspondence between the shaman who performs the ceremony of the Night Chant and Ben Benally, who introduces Abel to the Night Chant. Ben is the Night Chanter in the section of the novel by that name. He sings the Night Chant prayers and rituals to Abel, and he introduces Abel to the special prayers such as House Made of Dawn and Beautyway. He performs, in a limited manner, the functions of the priest or shaman, whe he introduces Abel to the healing potentiality of the Night Chant. For Abel is indeed sick. Ben recognizes Abel's sickness, both in the bodily injuries Abel incurred as a result of the beating by Martinez, and his mental depression and disorientation. To Abel, Martinez, like the earlier Juan Reyes Fragua, becomes a "culebra" or snake. Abel views Martinez as evil, attempts to destroy him, and is subsequently badly injured. Ben, however, sees more to Abel's sickness than the bodily damage that has been done by Martinez. Ben realizes that Abel's sickness has been with him for a long time and that now, in the "City of Angels", it is coming out so that others can see it. Abel is twisted and warped inside. He is confused and depressed. As would the shaman of the Night Chant, Ben presents the House Made of Dawn prayer to Abel ceremonially with the intent to use it as it is designed to be used; that is, recognizing Abel's inner depression, he uses the prayer to attempt to cure the disease.

A third grouping of similar characterizations lies

with John Big Bluff Tosamah, and his disciple, Cristobal Cruz, of House Made of Dawn, and the shaman and Tonénili, the Rain God, in his role as a clown in the Night Chant. Tosamah, in his role as the Priest of the Sun, and the shaman show obvious similarities. Both men deal with ritualistic religious activities. Tosamah conducts a prayer meeting that is, in reality, a peyote ceremony as practiced by the Native American Church. While participating in the ceremony Ben sees a vision of blue and purple horses and a house made of dawn. John B. B. Tosamah, however he acquired the formal title, is a minister. Whether he is a minister of the white man's God is another question. In any case, he functions as a designated intermediary between the sacred and the secular. This is exactly the traditional function of the shaman performing the Night Chant for a patient. He acts as an intermediary between the Yei and the Dine.

During the same ceremony, Momaday presents a note of realism and humanism in the form of Cruz. Towards the end of the peyote ceremony Cruz's voice is heard. Momaday presents it very dialectically:

> Well, I jes' want to say thanks to all my good frens here tonight for givin' me this here honor, to be fireman an' all. This here shore is a good meetin', huh? I know we all been seein' them good visions an' all an' there's a whole lot of frenhood an' good will aroun' here, huh? I jus' want to pray out loud for prosper'ty an' worl' peace an' brotherly love. In Jesus' name. Amen (HMOD, pp. 104-105).

The contrast between these two incidents is so striking, the formality of the ceremony versus the homilness of Cruz's comments, that Cruz becomes reminiscent of the old stage Yankee of early American drama.

During the final Dance of the Naakhai, in the Night Chant, Tonenili, the Rain God, tags along dancing out of step, mimicking the other dancers, getting in their way and playing the role of the clown. He provides contrast to the formalized actions of the other dancers and in so doing, provides a note of realism, humanism, and comic relief to the Night Chant ceremony just as Cruz does in the peyote ceremony.

A fourth characterization grouping is that of Abel and Ben as the two war gods, Nayenezgani (Slayer of Alien Gods) and Tobadzhistshini (Child of the Water). Both Slayer of Alien Gods and Child of the Water are referred to and called upon in the Night Chant and both have an existence of their own beyond the ceremony and myth of the Night Chant. They appear in the creation myths and play a part in both Navajo and Pueblo mythology. In the Pueblo myths, they are referred to as Ma'sewi, the older or dominant brother, and Uyuyuwe, the younger or passive brother. In both cultures they are regarded as War Gods, capable of inpressing control on the uncontrolled. Often they are referred to as twins but sometimes they are brothers born a few years apart. Most often Changing Woman is their mother and sun, Tsohanoai, or Hastsheyalti (Talking God) their father.

Occasionally Slayer of Alien Gods and Child of the Water both venture forth in their program to remove the monsters, but, most often, Child of the Waters stays home. The older brother does the killing while the younger watches his firebrands to see how the older is progressing. The older brother is impulsively aggressive while the younger is more cautious. During one episode, after having rid the earth of most monsters, Slayer of Alien Gods becomes tired and concerned. He begins to find himself distressed and lacking in peace and harmony. Subsequently he is found unconcious and bloody. He has been beaten and left for dead. Child of the Water discovers him, treats him and realizing that the problem is not only physical but mental as well, insures that the Enemyway rite is performed over him, thereby releasing him from alien contamination.[12]

Within House Made of Dawn, Abel and Ben Benally enjoy a similar special relationship. They are brought together by circumstances, but, as Ben points out, they may, in some way, be related.

> We were kind of alike, though, him and me. After a while he told me where he was from, and right away I knew we were going to be friends. We're related somehow, I think. The Navajos have a clan they call by the name of that place. I was there once, too (HMOD, p. 140).

Abel knows who his mother is but his father is unknown and only his grandfather is still with him. Very little is presented about Ben's family except for the

comment that he makes about Abel and the inference the reader can make from that. Ben says, "And he didn't have any family, either, just his grandfather. He said his grandfather used to have a bunch of sheep. I herded sheep from the time I could walk" (HMOD, p. 140). The inference is that, just as Ben And Abel shared a common experience in herding sheep, so too, they shared a common experience in having an unknown family history.

Within the Navajo culture, relationships between items depend not so much in inherent qualities as in congruent functions. Relationships between items are established by associations. Reichard discusses this concept more fully in Navaho Religion: A Study in Symbolism.[13] Within House Made of Dawn the associations and similarities between Abel and Ben become strong enough to indicate a commonality or similarity between the two. In essence they are brothers.

In addition to the inferences for some family relationship between Abel and Ben, there is the development of another relationship between the two. Ben becomes Abel's soul brother. He understands Abel in ways that others do not. When Abel shows up for his first job, Ben talks with him, shows him around and tries to share his own lunch with him. He even offers to let Abel move in with him. Later, Abel finds that he can talk with Ben and does so. During this period, Ben begins to understand Abel. They work together and drink together at Henry's and gradually Ben learns to understand Abel's

problem. He realizes that Abel is sick inside. Later, Ben starts to expose Abel to the various chants, rituals, and ceremonies that are their common heritage. It is from this heritage that Abel is isolated and lost. And being lost, he doesn't really know what he is lost from. Frederick Gearing states that, ". . . when one is estranged he is unable to relate, because he cannot see enough to relate to."[14]

After his beating by Martinez, Abel has flashbacks to his past but there are no strong ties to the rituals. The flashbacks become jumbled and Abel jumps from one sequence to another. He has no center and the spiritual and emotional ties to his past are extremely tenuous. Ben senses this loss and makes what attempts he can to help. Ben genuinely wants to help Abel. He even goes so far as to give him the coat off his back (HMOD, p. 127). Ben does much for Abel without a thought for himself. He feeds him, provides a place for him to stay, tries to help him hold a job, talks to him and listens to him, sings the chants to him, and loans him money. He is in all things the true brother to Abel. When Abel determines to destroy the new culebra, Ben stays at home. Later Ben goes out and finds Abel broken in body as well as mind. He calls the ambulance and starts Abel on the road to recovery. Later he arranges that Abel attend a squaw dance. Both of these actions help to treat the two-fold nature of Abel's sickness.

The comparisons between Abel and Ben, and Nayenezgani and Tobadshistshini finally become quite explicit in the chapter entitled "The Night Chanter". The manifestation of Slayer of Alien Gods in Abel is not that unlikely an event. Other critics have dealt with this concept in some detail.[15] David Villasenor, in an article which discusses a sandpainting of the Slayer of Alien Gods says, "Thus we are all potential Slayers of Alien Gods, the peacemakers, arbitrators, the preventors of calamity, the guardians of law and order and the spiritual values, against the evil powers of darkness"[16]

Just as the "runners after evil" attempt to confront evil that is abroad in the night, so, too, does Abel attempt to confront evil, evil in the form of the culebra, who, perversly and against all natural laws, refuses to remain dead. And, as Child of the Water finds Slayer of Alien Gods broken and bloody after being beaten, so too, does Ben find Abel. Both Abel and Slayer of Alien Gods are presented as being distressed, tired, and lacking in peace and harmony. It is not until Enemyway is performed over Slayer of Alien Gods that he is cured (History, p. 72). Similarly, Ben takes Abel to a symbolic performance of Enemyway to attempt to cure him (HMOD, p. 132). Besides these actions to cure Slayer of Alien Gods, Child of the Water must remain at home while Slayer of Alien Gods is traveling, and watch the fire brands. If Slayer of

Alien Gods gets into trouble the brands will begin to smolder and then to burn. It is Child of the Water's responsibility to then take immediate action to provide assistance to his brother. When Abel departs to confront the culebra, Ben, after first expressing his unconcern, immediately changes his mind, and, during the next three days, searches for Abel. Eventually Ben finds Abel and gets medical treatment to him in time to, in all probability, save his life.

The four, then, become two. Abel and Ben become representative of Slayer of Alien Gods and Child Born of the Water thereby providing another tie to Navajo mythology. They become the warrior twins in providing a new re-emergence myth for The People.

Finally, during the February stick ball race, Abel comes, as Momaday says, ". . . face to face with the possibility of re-entry, to use a space age word."[17] Relying on ancient ceremonials, while simultaneously integrating them with the white man's world, provides a way for The People to continue. And The People always continue.

The fifth and last major characterization grouping involves Angela Grace St. John and Changing Woman. Changing Woman (Estsanatlehi), sometimes called White Shell Woman or White Bead Woman, was born into the fourth world. While there are many differing myths accounting for her origination, they all have in common a particular reverence and concern for her not found in

connection with any of the other Yei. She is the great Earth Mother and is kin to Astarte, Aphrodite, and Isis. Through her and after her come all The People and from her come the hero twins Slayer of Alien Gods and Child Born of the Water. She creates the people of Earth from her own self.

> She made our toes and fingernails of abalone shell, our bone of white shell, our flesh of red-white stone, our hair of darkness, our skull of dawn, our brains of white shell, our white of the eye of white shell, our tears of collected (sky) waters, our pupils of shaken-off stone mica and rock crystals, our ear (lobes) of red-white stone, white shell oval beads make us hear . . . .[18]

Changing Woman is described as the ". . . young woman who becomes old and goes away and comes back young again"(Moon, p. 176). She comes from both Dawn and Darkness and has her home in the West. Stories about her include her attempts to have intercourse by exposing herself to sunlight and water (Reichard, p. 410). And to become the mother of the warrior twins, she is eventually impregnated by sunlight and water, often referred to as mist or rain. After the birth of the warrior twins and their defeat of the various monsters, she moves to the far West and takes up residence on the island of Santa Cruz off the coast of California near Santa Barbara. Because of her association with the West she is also associated with the Sun god and his home in the West. Changing Woman is not, however, restricted to the West. She often returns for various ceremonies

and in fact appears in the Night Chant mythology.

Angela Grace St. John is a complex character that Momaday was, at least initially, in my opinion, not quite sure how to deal with. In the early genesis of House Made of Dawn, before the separate stories were collected and melded into the one novel, Momaday describes Angela as the sister of Father Bothene, later to become Father Olguin.[19] In a discussion about Angela, Father Bothene, and Ellen Bothene, their mother, Momaday remarks, "And as for Angela, well, the less said the better."[20]

Later, when incorporating this section into the novel, Momaday makes several changes. Father Bothene, the brother of Angela, disappears, and in his place comes Father Olguin, the one-eyed priest. The Bothene's mother disappears from the story entirely, while the character of Angela appears in a modified form. She is a married woman, married to a Martin St. John, a medical doctor who lives in Los Angeles. She has come to Los Ojos (The Eyes) because she has had a soreness in her back for several weeks and her husband wants her to try the mineral baths there. As we find out later, she is also pregnant. Our first introduction to her comes at the Catholic Mission where Father Olguin is holding services. Through his one good eye we get our first view of Angela. She appears as a ". . . pale, dark-haired young woman in a gray raincoat" (HMOD, p. 29). When Father Olguin gets a better look at her, the

description is more complete. She affects Father Olguin with her physical presence.

> She was more nearly beautiful than he had thought at first. Her hair was long and very dark, so that ordinarily it appeared to be black; but in a certain light, as now, it acquired a dark auburn sheen. She was too thin, he thought, and her nose was a trifle long. But her skin was clear and lovely, and her eyes and mouth were make up carefully and well. She had leaned back in the chair and crossed her legs, which were slim and bare and expressive. In this light she seemed pale to him again, and her hair threaded with the finest running lines of light silver and bronze. Her hands were small and smooth and white; there was a pale pink lacquer on her nails (HMOD, p. 30).

Angela has taken up residence in the large white house that belonged to the Benevidas family. During the later sexual interlude with Abel, Momaday's description of her shows her kinship to Aphrodite, particularly in her role as love goddess. But Aphrodite is, as Sheila Moon indicates, derived partially from Oriental goddesses such as Astarte and Ishtar and is quite changeable herself, in that she is a love goddess, a goddess of the bright sky, a spring goddess, and even a goddess of death (Moon, p. 177).

After Angela's episode with Abel, Father Olguin comes to the Benevidas' house. He has sensed a coming change, ". . . an impending revolution in time, as if a new, more crowded order of events were about to be imposed on the world" (HMOD, p. 67). But it is almost an unconscious feeling rather than a conscious knowing.

There are thunderheads in the sky and a specter of rain as Father Olguin drives through the New Mexico countrysice to Angela's. Wlth the coming of the rain, all the built up tensions in Angela are released and she confesses to Father Olguin with a mockery that he cannot understand. And, just as Changing Woman, she desires the rain. "She had a craving for the rain. Her eyes smarted for it, and the lines of her mouth deepened" (HMOD, p. 68). When the rain comes, after Father Olguin retreats back to Walatowa, Angela gives herself to it and to the storm. Significantly it is male rain[21] that crashes upon the house, inundates the whole world surrounding the Benevides' house and even, ". . . drove into the open end of the porch like shot and glanced off her bare legs" (HMOD, p. 71). She receives cleansing and a clarity of understanding and purpose as she gives her entire self to the male rain.

> And in the cold and denser dark, with the sound and sight of the fury all around, Angela stood transfixed in the open door and breathed deep into her lungs the purest electric scent of the air. She closed her eyes, and the clear aftervision of the rain, which she could still hear and feel so perfectly as to conceive of nothing else, obliterated all the mean and myriad fears that had laid hold of her in the past. Sharpest angles of light played on the lids of her eyes, and the great avalance of sound fell about her (HMOD, p. 71).

But all is not right with Angela. There are continual hints that somehow she is not as young as our first assumption would lead us to believe. She is

initially described by Father Olguin as being pale with hair streaked lightly with silver and bronze (HMOD, p. 30). She admits of a soreness in her back. Later, just prior to the ritual killing of Juan Reyes Fragua (John Smith), her voice is described as "hard and brittle" (HMOD, p. 68). She has, in other words, several of the manifestations of approaching older age. Certainly, she is not yet old, but the hint is there--the streak of gray, the brittleness, and the paleness.

Later, when we see her in Los Angeles, the City of Angels, there is a marked change. She is full of health and vitalness.

> She was rich-looking and kind of slim; you could tell that she had been out in the sun and her skin was kind of golden, you know, and she had on a plain white dress and little white shoes and gloves. She was good-looking, all right. She had on sunglasses, and her mouth was small and pretty with some kind of pale color on her lips, and her hair wasn't long but it was neat and shiny and clean looking; there was one streak of silver in it, clean and wide, almost copper colored in the sun. We watched her out of sight (HMOD, pp. 160-161).

Hasteen Klah, while discussing the Navajo creation myth for Mary Wheelwright, says of Changing Woman that,

> Begochiddy named her Whiteshell Woman, Yolthkai-estsan, and the rest of the people called her by that name. From this time onward, she would always be able to grow old or young as she desired and so she was called also Estsan-ah-tlehay, or Changing Woman (Klah, p. 77).

Interestingly, he includes in his discussion, an

option for Changing Woman's continuation to the future. Two children came to visit her while she was on the island of Santa Cruz. The two children were Nahtahya-ni-zhehni meaning Establishment-and-End-of-the-Created-Law or Standing-For-The-Law, and Non-napah meaning White Shell Woman-of-the-Future. Specific preparations are made to continue Changing Woman and her knowledge into the future. And with the naming of Non-napah comes the possibility of Changing Woman's continuation in another person.

Angela is, though, I believe, totally unaware of her function as Changing Woman and a source of healing for Abel. Though the signs and the symbology are too extensive to ignore, I see no indication that Angela is at all aware of her function except for the brief flash when she tells Abel of her son Peter and the story of Changing-Bear-Maiden. But she has made the leap across cultures. She remembers things that are not from her white culture. Angela has seen beyond just as she had seen Abel and the other dancers do. She had seen the corn dance and the old men at Cochita.

> The dancers had looked straight ahead, to the exclusion of everything, but she had not thought about that at the time. And they had not smiled. . . . It was simply that they were grave, distant, intent upon something that she could not see. Their eyes were held upon some vision out of range, something away in the end of distance, some reality that she did not know, or even suspect (HMOD, pp. 37-38).

And Ben is surprised that a white woman can see, can perceive, these things. "Ei yei! A bear! A bear and a maiden. And she was a white woman and she thought it up, you know, made it up out of her own mind, and it was like that old grandfather talking to me about Esdza shash Nadle, or Dzil quigi, yes, just like that" (HMOD, p. 170).

Angela has in her the ability to change both herself and those around her. She is, like Changing Woman, part of the general background and like Changing Woman, she can appear exactly when needed. Thus she appears in only two sections of this novel. But both are critical. In the first section, "The Longhair", she appears, not in the best of health, and becomes involved with Abel, mocks Father Olguin's white Christianity, observes several ceremonies, and subsequently disappears. In the third section, entitled "The Night Chanter", she appears again, this time healthy, vibrant, and mature, shows herself to Abel before his episode with Martinez, comes to his hospital bed later and tells him of his own heritage--for Abel is the bear to Angela's maiden--and subsequently departs. But in each of these episodes she touches Abel's life as no other has done.

But in all we do know about Angela, there is still a question--a mystery--and in this mystery is the closest comparison to Changing Woman. Reichard comments on Changing Woman that:

> Changing Woman is Woman with a sphinxlike quality. No matter how much we know about

> her the total is a great questionmark. She is the mystery of reproduction, of life springing from nothing, of the last hope of the world, a riddle perpetually solved and perennially springing up anew. . .(Reichard, p. 407).

Salvation and Reprise

With the death of Francisco, Abel finally begins to find himself in relation to his world. Recovering from his bodily injuries, he is no longer twisted and blinded. He knows what to do and where he is. He knows the rituals to use after Francisco dies: "It was a while still before dawn, before the first light should break in advance of the seventh dawn, and he got up and began to get ready. There was no need for the singers to come; it made no difference, and he knew what had to be done" (HMOD, p. 189). For the first time since his return to Walatowa after the war, he is able to perform successfully a ceremony. In Parson's study of the Pueblo of Jemez there appears a description of a burial:

> Before the corpse is taken out it is sprinkled with water, then, by everybody in the house, with cornmeal and then with corn pollen. Two loose feathers, turkey and eagle are put in each hand. There is no singing.
>
> The fiskals and the sacristans carry the blanket wrapped corpse from the house to the church, on a ladder. These officials, too, have dug the grave, no relatives taking part in this or in attendance after the body is taken out of doors (Jemez, p. 50).

In comparing Parson's description to Abel's actions we find that Abel does what is right and proper at this

point. He places water on the old man's hair, he gets down the pouches of pollen and meal and the sacred feathers, sprinkles meal ceremonially in the four directions, places the feathers with Francisco and then wraps the body in a blanket. He then departs to enlist Father Olguin to take care of the body and to take part in the annual first race of the year, the stick-ball race of the black men and a race which Francisco participated in.

It is right and proper that Abel should enter the stick-ball race, for it is an expression of the soul and shows the relationship of the Navajo and the earth. The race, itself, is run at dawn before the Jemez irrigation ditches are cleared for the spring. It is run south of town on the old wagon road which leads to San Ysidro. Momaday described his experiences with the race thusly:

> It is stick-race; the runners imitate the Cloud people who fill the arroyos with life giving rain, and keep it in motion with only their feet, a "stick-ball" which represents the moving drift at the waters edge. The first race each year comes in February, and then the dawn is clear and cold and the runners breathe steam. It is a long race and it is neither won or lost. It is an expression of the soul in the ancient terms of sheer physical exertion. To watch those runners is to know that they draw with every step some elemental power which resides at the core of the earth and which, for all our civilized ways, is lost upon us who have lost the art of going in the flow of things.[22]

Abel is physically alone but he is now part of the

flow of all nature. He is again part of the ceremonial life of Walatowa. He is alone but he is going on:

> He was alone and running. All of his being was concentrated in the sheer motion of running on, and he was past caring about pain. Pure exhaustion laid hold of his mind, and he could see at last without having to think. He could see the canyon and the mountains and the sky. He could see the rain and the river and fields beyond. He could see the dark hills at dawn. He was running, and under his breath he began to sing. There was no sound, and he had no voice. House made of pollen, house made of dawn. Qtesdaba (HMOD, p. 191).

Momaday's use of the Night Chant has brought Abel to the point where the gods of the Night Chant would become active in their participation. We see Abel running with the dawn and his rememberance of the prayer song "House Made of Dawn". Through the form and structure of the Night Chant, Abel has found how to exist in the modern world. The depression and despair that were haunting him are now gone. He has left them behind as he runs into the dawn. And his running in the dawn resembles that of the "runners after evil", those ghostly men whose function is to give perspective, proportion, and design to the world by their recognition of and confrontation with evil (HMOD, p. 96). He had gone out and experienced the rest of the world, had lost his place, found it again, and finally, had been able to incorporate both worlds--the world of Francisco and the world of Angela--while still maintaining his own identity.

Footnotes

[1]C. S. Lewis, 'Till We Have Faces: A Myth Retold (New York: Harcourt, Brace, 1957).

[2]Archibald MacLeish, J. B.: A Play in Verse (Boston: Houghton Mifflin, 1958).

[3]John Updike, The Centaur (New York: Alfred A. Knopf, 1963).

[4]Indian Voices, The First Convocation of American Indian Scholars, March 1970 (San Francisco: The Indian Historian Press, 1970), p. 70. Subsequent reference to this work will appear in the text as Voices followed by the page number.

[5]Elsie Clews Parsons, The Pueblo of Jemez, Papers of the Southwestern Expedition, No. 3 (New Haven: Yale University Press, 1925), pp. 79-81. Subsequent references to this work will appear in the text as Jemez followed by the page number.

[6]In the mythology associated with the Night Chant, Talking God warns the Visionary, that in the future, whenever Talking God's voice is heard it will be a warning sign to the people of impending evil.

[7]John Bierhorst (ed.), Four Masterworks of American Indian Literature: Quetzalcoatl/The Ritual of Condolence/ Cuceb/The Night Chant (New York: Farrar, Straus, and Giroux, 1974), pp. 283-285. Subsequent references to this work will appear in the text as Bierhorst followed by the page number.

[8]Leland C. Wyman (ed.), Blessingway, recorded and translated by Father Berard Haile, O.F.M. (Tucson: University of Arizona Press, 1970), p. 633.

[9]Washington Matthews, "Navaho Myths, Prayers and Songs, with Texts and Translations," edited by Pliny Earle Goddard, University of California Publications in American Archaeology and Ethnology, Vol. 5, No. 2, ed. Frederic Ward Putnam and A. L. Kroeber (Berkeley: The University Press, 1907-1910), p. 29, note 12.

[10]These representations may be seen by any visitor to the canyon who cares to walk down the trail to the White House. On two different occasions this writer collected

photographs of the White House and the associated rock paintings. A close observation of Plate V, Fig. C in Matthews' "The Night Chant, A Navaho Ceremony" will reveal a few of these rock paintings on the canyon wall immediately below the White House.

[11]Gary Witherspoon, Language and Art in the Navajo Universe (Ann Arbor: The University of Michigan Press, 1977), p. 182.

[12]Ethelou Yazzie, ed., Navajo History, Vol. 1 (Many Farms, Arizona: Navajo Community College Press, 1971), p. 72. Subsequent reference to this work will appear in the text as History followed by the page number.

[13]See particularly Chapter one, entitled "Navaho Categories".

[14]Frederick O. Gearing, The Face of the Fox (Chicago: Aldine Publishing Company, 1970), p. 15.

[15]Most recently, A. Lavone Ruoff, "The Brothers Motif in Momaday's House Made of Dawn," The Influence of Tradition in Modern Native American Literature Workshop, MLA Convention, New York, 28 December 1978.

[16]David Villasenor, Tapestries In Sand: The Spirit of Indian Sand Painting, revised ed. (1963; rpt. Healdsburg, California: Naturegraph Company, 1966), p. 57.

[17]"A Conversation with N. Scott Momaday," Sun Tracks, Vol. 2, No. 2 (1976), p. 20.

[18]Sheila Moon, A Magic Dwells: A Poetic and Psychological Study of the Navaho Emergence Myth (Middletown, Connecticut: Wesleyan University Press, 1970), pp. 180-181. Subsequent references to this work will appear in the text as Moon followed by the page number.

[19]N. Scott Momaday, "Three Sketches from House Made of Dawn," The Southern Review, 2, N.S. No. 4 (October, 1966), p. 941.

[20]N. Scott Momaday, "Cryptic Tales From the Past," Santa Fe New Mexican, newspaper section "Viva", 1 April 1973, p. 7.

[21]Reichard in Navaho Religion, p. 29 suggests that in Navajo mythology, light and water are essential for conception. While the sun stands for heat as well as light, water symbolizes semen. The reference to Male Rain, rain accompanied by thunder, here becomes particularly significant in the light of Reichard's comments.

[22]N. Scott Momaday, "The Morality of Indian Hating," Ramparts, Vol. 3, No. 1 (Summer, 1964), p. 39.

CHAPTER V

Creation and Ceremony

The previous chapter dealt with N. Scott Momaday's use of several specific Navajo ceremonies, rituals, and myths in House Made of Dawn and their associated characterizations and symbolisms. Similarly, Leslie Marmon Silko draws upon her extensive knowledge of the myths, rituals, and ceremonies found in association with the Laguna Pueblo. She pays particular attention to the use of oral tradition throughout the Pueblo culture and it is this oral tradition which becomes the central concept around which her novel, Ceremony, revolves.

Creation and Existence

In Silko's novel, language, its use, and the associated imposition of order on chaos becomes the basic theme. Language and thought can have existences of their own. Silko says of Ceremony that: "This novel is essentially about the powers inherent in the process of story telling. . . . The chanting or telling of ancient stories to effect certain cures or protect from illness and harm have always been part of the Pueblo's curing ceremonies."[1] Ts'its'tsi'nako, Thought-Woman, created this ordered world by thinking of it. As she thinks of things, they come into existence. She thinks of the story about Ceremony and Silko tells it. Thought-Woman, then, represents the power of thought. Thought

and its corollary, speech, can impose control on the chaotic or unformed. John Gunn comments on Thought-Woman that:

> Their (Alcoma and Laguna) theory is that reason (personified) is the supreme power, a master mind that has always existed, which they call Sitch-tche-na-ka. This is the feminine form of thought or reason. She had one sister, Shor-tu-na-ka, memory or instinct. Their belief is that Sitch-tche-na-ko is the creator of all, and to her they offer their most devout prayers.[2]

The power of language, of words and their interconnections, is all encompassing. Silko more than adequately demonstrates this in her novel and her novel becomes a story within a story. Thought-Woman is thinking of the story, but Silko is telling it. Significantly, Silko says she is telling the story rather than writing it. Telling it both leaves the connotation that this is one episode in a continuing series and ties the story to the extensive tradition of oral literature within the Native American culture. Telling the story continues the events described or brings the events described into existence. And this story existence is as real as any other in the minds of the Pueblo. Old Grandmother comments that, "It seems like I already heard these stories before . . . . only thing is, the names sound different" (Ceremony, p. 273). With her comment, we see a concise remark on the old stories. They continue, but they also change. Sometimes the change is what allows them to continue.

A further example of the creative power of thought and the spoken word occurs with the telling of the episode of the witches' contest. It is a power that must be used carefully, however, for once used, it can not be called back. Only a more powerful story can overcome it.

> Okay
> go ahead
> laugh if you want to
> but as I tell the story
> it will begin to happen.
>
> Set in motion now
> set in motion by our witchery
> to work for us
> . . . . . .
> But the witch just shook its head
> at the others in their stinking animal skins,
> furs and feathers.
> It's already turned loose.
> It's already coming
> I can't bring it back (Ceremony, pp. 139-145).

One of Silko's major points in Ceremony is that the ceremonies can not remain static. If they are to retain any validity and power, they must change as the conditions surrounding them change. Old Betonie says, while explaining to Tayo what is really happening, that:

> At one time, the ceremonies as they had been performed were enough for the way the world was then. But after the white people came, elements in this world began to shift; and it became necessary to create new ceremonies. I have made changes in the rituals. The people mistrust this greatly, but only this growth keeps the ceremonies strong (Ceremony, pp. 132-133)

This presents difficulties when trying to identify specific rituals used within Ceremony. Silko's use of myths, ritual, and ceremony is particularly strong and pervasive. However, the changes made make it difficult to determine which specific ritual or ceremony is being used at a particular point. But no matter how difficult it is to positively identify specific ceremonies within Ceremony, there can be no denial that Silko does make extensive use of the ceremonies, myths, and rituals. Robert Sayre, writing about Ceremony for ASAIL Newsletter, comments that, "It now seems clear that one of the major problems of the American Indian author is the fusing together of three extremely different materials. We can call them Myth, History, and Present Experience."[3] In Sayre's definition, myth becomes, ". . . the oral literature of Origins and Cosmology which still survives in living Indian languages and which was so abundently collected, with varying success, by folklorists and anthropologists."[4] As examples of these myths within Ceremony, Sayre includes stories of the origins of droughts and good harvests, stories of Spiderwoman, Hummingbird, Buzzard, Bear, and Sun Man, and the witchery that created white people. To Sayre's list, I would add the Keresan story heroine, Yellow Woman, for I believe she is definitely present in this novel in the character of Ts'eh.

One particular ceremony may be identifable with old Betonie's curing ceremony for Tayo. Mary Wheelwright

recorded sandpaintings, rituals, and myths from the Great Star Chant (Sontsoji) that bear strong resemblences to Betonie's ceremony.[5] The Great Star Chant is a five night ceremony which Katherine Spencer categorizes under Holyway Chants (Spencer, p. 13). As one of the Holyway Chants, like the Night Chant, it is used to treat patients whose illnesses can be traced to offenses against various supernaturals or holy people. A particularly significant part of this ceremonial is the Tse-panse (big hoop) rite which is performed on the second day. Five big hoops of various types of wood are constructed. The first hoop, colored black, is made of soft oak; the second, colored blue, is made of coyote bush; the third, colored yellow, is made of hard oak; the fourth, colored white, is made of cedar; and the fifth is naturally red and is made of rose. Four bunches of herbs are tied with yucca to the upper half of each hoop, and a face is painted on each hoop. Outside of the hogan, to the east, a path called a star trail is outlined and at the end of the path, four miniature mountains are constructed. One mountain is black, one blue, one yellow, and one white. Bear tracks are drawn close to the mountains and the hoops are then stuck upright into the ground. A sand painting is made inside the hogan and the patient sits on it. When the ceremony starts, the patient is given a handful of prayer sticks to hold and is taken to the miniature black mountain. Prayers are said and the patient

sequentially steps from one bear track to the next over each mountain. The patient then proceeds sequentially through the five hoops. In Wheelwright's recording, a cotton cloth is placed on the patient's head and sequentially lowered to his feet as he progresses through the five hoops. At the same time the cords on the hoops are untied. When the patient is through the last hoop, the cotton cloth is thrown away symbolizing the shedding of his old skin and acquisition of a new body (Wheelwright, p. 108). In this ceremony, traveling down the star trail is used to banish evil.

In Ceremony we see a similar ritual purification and symbolic shedding of skin. When Tayo comes to Betonie they spend two nights performing the ceremony. But as Betonie says, "One night or nine nights won't do it anymore . . . the ceremony isn't finished yet" (Ceremony, p. 160). The first night of the ceremony takes place at old Betonie's home overlooking Gallop. That night Tayo meets Betonie's assistant, Shush, and is able to tell Betonie about Rocky. Tayo feels guilty that he was not able to bring Rocky back from the war; he feels guilty because he had given his word and had been unable to keep it. During the whole time Tayo is talking, Betonie is starting to explain how all this, the ceremonies and the witchery, came about. And after Tayo finishes, Betonie tells him of the witches' contest.

The next day they leave for the Chuska Mountains and finally stop at an old stone hogan set back from

the edge of the rimrock. "We'll have the second night here", old Betonie says (Ceremony, p. 145). Old Betonie then makes a white corn sand painting and performs a Tse-panse (big hoop) ritual over Tayo. Silko both describes the ceremony performed by Betonie and tells a myth along with it. Tayo is seated on a white corn sand painting. Five hoops are constructed and placed upright in the ground with hard oak closest to him and wild rose closest to the door. A series of four mountains are painted by Betonie. The fartherest away is black and the other three in order are blue, yellow, and finally white. Bear prints are also made and Tayo is walked down the bear prints and through the hoops. He is given prayer sticks and just before he starts down the star trail through the hoops old Betonie comes forward and, with a sharp piece of dark flint, makes a short cut in the top of Tayo's head. Later through the use of recorded ritual, Silko makes it clear that the cut in Tayo's head is a symbolic representation of his shedding of his old skin and the assumption of new skin. With the shedding of the old skin, the evil also begins to leave Tayo's body. Except for the changes old Betonie knew had to be made, his ceremony and the Tse-panse ritual of the Great Star Chant are identical. The bear tracks, the mountains, the star trail, the hoops, and the symbolic shedding of the old skin are all there. With this ceremony Silko demonstrates just why and how the old rituals are still necessary and still useful to

the Native American. For, as Silko says, "He (Tayo) could feel the ceremony like the rawhide thongs of the medicine pouch, straining to hold back the voices, the dreams, faces in the jungle in the L. A. depot, [illegible] the smoky silence of solid white walls" (Ceremony, p. 160).

Yellow Woman Incarnate

Yellow Woman is a particularly significant religious figure in Pueblo mythology. She is a fertility goddess as well as a goddess of the hunt and can be compared to Artemis or Diane. Parsons reports that the Keresan (Pueblos of Laguna, Acoma, Jemez, and others) tale heroine is Yellow Woman (Parsons, p. 396). Tyler reports that Acoma-Laguna stories concerning her center around Mount Taylor (Tyler, p. 189). She is described as a beautiful virgin huntress and mother of game and also as one who governs childbirth. In hunting, she often uses corrals and box canyons to trap the game, releasing those not needed to Mount Taylor. According to Tyler, her virginity is one of intent, not fact (Tyler, p. 189). She is associated with the yellow North which is also the home of Mokiach, the lion god of the Keres. In the Pueblo language she is referred to as Ka'yapalitsa or Tih'kayi. She may be married or not, or have a brother, and she is sometimes reported to be a mother.

Silko leaves the reader with many questions about Ts'eh but she does provide us with many clues to her

identity. She is a Montano and she has brothers and sisters who are somehow connected with the Black Mountains where the Hopi Kachina live (Ceremony, pp. 233-234). Interestingly, Montano translates into English as mountain. Early in the novel Silko tells of a time when Harley had herded sheep at a location called the Montano. Strangly the Montano had not been hit as hard by the drought (Ceremony, p. 22). When Tayo first meets her, it is after leaving Laguna Pueblo and starting up towards Mount Taylor. She is wearing a yellow skirt, has her hair long and pinned back in a knot the way the old women do, and is wearing pale buckskin moccasins with rain birds carved on their silver buttons (Ceremony, p. 185). But, most strikingly, she has ocher (pale yellow) eyes. Silko emphasizes eye color within this novel. While the Night Swan has hazel brown eyes, the mexican captive hazel green eyes, and Tayo and Betonie hazel eyes, only Ts'eh has ocher eyes. She is different from all the others and her eye color is one example.

Ts'eh also knows that someone has sent Tayo. She first asks, "Who sent you" and then answers it herself. "'Somebody sent you,' she said . . " (Ceremony, p. 185). Old Betonie, of course, has sent Tayo. He has told Tayo that he has seen the spotted cattle, the stars, a mountain, and a woman all of whom will have some particular influence on Tayo (Ceremony, p. 160). Ts'eh traps wild animals and eventually Tayo's spotted cattle

in a natural corral animal trap in an arroyo (Ceremony, p. 220). She has a hand woven storm cloud blanket which she uses to control the storms and in fact is able to stop a storm at will with it:

> "The tree," he (The Hunter) said to her, "You better fold up the blanket before the snow breaks the branches.". . . The black storm-pattern blanket was spread open across the gray flagstone. He watched her fold it . . . by the time he (Tayo) had shaken a circle of snow in a pile around the tree, the storm had passed (Ceremony, p. 218).

She also has an old war shield with a star map of the September sky painted on it. Tayo recognizes it as the Big Star constellation Old Betonie had drawn in the sand (Ceremony, p. 224). Finally, when Tayo is telling the story to Ku'oosh, Silko draws a specific parallel to the fertility figure of A'moo'ooh and her friend, Mountain Lion, the hunter (Ceremony pp. 269-270).

In all, though, there is a feeling of strangeness about Ts'eh. She comes and goes as she pleases. She digs special plants and transfers them to other locations. Somehow she appears special. Except for her companion, the hunter, no one but Tayo sees her. But she understands even better than old Betonie, what is happening and what must be done. She warns Tayo of the coming of the doctors, the old men from Laguna, and Emo and his friends; and they come as she predicts. Ts'eh, whom we know only by nickname, never her real name, is more than just another character in this novel. She is Yellow Woman incarnate and she is determined to help Tayo finish out

the ceremony so it will not end as the witches want:

> "The end of the story. They want to change it. They want it to end here, the way all their stories end, encircling slowly to choke the life away . . . . They have their stories about us --Indian people who are only marking time and waiting for the end. And they would end this story right here . . "(Ceremony p. 243).

The Stars

Silko, then, just as Momaday, uses the old tales, rituals, myths, and ceremonies to build her own story. She interweaves these myths and tales and from this interwoven web brings forth another ceremony -- a ceremony that is a celebration of the power of life and its triumph over chaos. For the conflict she discribes, while told in terms unfamiliar to the Anglo reader, is no less real and vital, and Tayo is no less vulnerable to defeat. Old Betonie's stars show themselves in the September sky and in so doing draw Tayo onto his meeting with Yellow Woman and his eventual overcoming of chaos.

Footnotes

[1]Leslie Marmon Silko as quoted by Peter Nabakov, "American Indian Literature: A Tradition of Renewal," Newsletter of the Association For Study of American Indian Literatures, NS 2, No. 3 (Fall 78), p. 40.

[2]John M. Gunn, Schat- Chen: History, Traditions and Narratives of the Queres Indians of Laguna and Acoma (Albuquerque, New Mexico: Albright and Anderson, 1917), p. 89.

[3]Robert Sayre, review of Ceremony by Leslie Marmon Silko, Newsletter of the Association For Study of American Indian Literatures, NS 2, No. 1 (Spring 1978), p. 8.

[4]Sayre, p. 8.

[5]Mary C. Wheelwright, The Myth and Prayers of the Great Star Chant and The Myth of the Coyote Chant, ed. David P. McAllester, Navajo Religion Series, Vol. IV (Sante Fe, New Mexico: Museum of Navajo Ceremonial Art, 1956). Subsequent reference to this work will appear in the text as Wheelwright followed by the page number.

CHAPTER VI

Conclusion

An intensive study of N. Scott Momaday's House Made of Dawn and Leslie Marmon Silko's Ceremony leads one to a realization of the vast fields of Native American literary effort that are just beginning to open. Both Momaday and Silko make extensive use of their particular backgrounds in Navajo and Pueblo communities and both rely heavily on Navajo and Pueblo mythology. The old Pueblo and Navajo ceremonies, myths, and rituals pervade every aspect of each novel.

Both Momaday and Silko deal with World War II veterans who are isolated from their own cultures and are not accepted in the white culture. Through the use of specific Navajo and Pueblo ceremonies, both Abel and Tayo eventually overcome their isolation, subsequently regaining their own centers and restoring the balance previously missing from their lives. Both authors, using the modern novel format, retell older myths, but, at least partially to assist the Anglo reader, they include explanatory material in the form of short anecdotes about mythological beings and events. Consequently, the myths can be fairly well understood and the symboloby determined.

Abel, through the use of the Night Chant and other specific Navajo ceremonies, is eventually able to find his center and to know his relationship to the world

around him. Able has gone through several episodes that parallel the Night Chant rituals by the end of the novel and finally arrives at the point where the Yei would become active participants in the curing ceremony. Indeed there are hints to indicate their imminent appearance. The pathway to the Yei is by rainbow and during "The Night Chanter", Chapter Three of the novel, Abel travels from Los Angeles to Walatowa by train during a rainstorm. To Ben, the rails become a symbolic rainbow and he described it thusly:

> He left today. it was raining, and I gave him my coat. You know, I hated to give it up; it was the only one I had. We stood outside on the platform. He was looking down, and I was trying to think of something to say. The tracks were all wet - you know how the rails shine in the rain - and there were people all around, saying good bye to each other (HMOD, p. 127).

Later, he describes the lights from the cars and store windows similarly. "But at night when it rains the lights are everywhere. They shine on the pavement and the cars. They are all different colors; they go on and off and move all around" (HMOD, p. 128). Taken together, these two thoughts that Ben have bring us to the conclusion that he, the substitute shaman, is visualizing the rainbow trail.

Abel finally knows what has to be done and how to accomplish it. He successfully performs a ceremonial ritual for his grandfather after Francisco's death. After the burial preparation, Abel symbolically joins

the race Francisco participated in many years ago and there in shows the continuation of the traditions from one generation to another.

In contrast to the preparticipative situation for the Yei of House Made of Dawn, the Kachina of Ceremony are directly present in the novel. Yellow Woman and Mokia'ch, the hunter, are present within the story and Thought Woman, Silko says, is thinking the story as it happens. At least partially because of the Kachina's participation Tayo is able to complete the story the way he, old Betonie, and Descheeny intended, thereby defeating the witches rather than completing their story. Tayo completes an old ceremony, but one that has received many changes. Through the ceremony he is able to return evil back to itself. However, evil is something that should never be forgotten:

Whirling darkness
started its journey
with its witchery
and
its witchery
has returned upon it.
Its witchery
has returned
into its belly

Its own witchery
has returned
all around it.

Whirling darkness
has come back on itself.
It keeps all its witchery
to itself.

It doesn't open its eyes
with its witchery

It is dead for now
It is dead for now
It is dead for now
It is dead for now (Ceremony, pp. 273-274).

Momaday ~~and Silko~~, then, have used Native American rituals and ceremonies reinterpreted and presented in the novel form to help the protagonist in his search for himself, his center, and his relationship to the world. And these ceremonies have always, in fact, allowed the Native American to eventually find his place in his own world. They continue the Wheel of Dreams for the dreamers.

BIBLIOGRAPHY

Primary Sources

Momaday, N. Scott. House Made of Dawn. New York: The New American Library, Inc. - - Signet, 1969.

Silko, Leslie Marmon. Ceremony. New York: The New American Library, Inc. - - Signet, 1977.

Secondary Sources

Aberle, David P. The Peyote Religion Among the Navajo. Chicago: Aldine Publishing Company, 1966.

Alexander, Hartley Burr
The World's Rim: Great Mysteries of the North American Indians. Lincoln, Nebraska: University of Nebraska Press, 1953.

Allen, Paula Gunn. "The Mythopoeic Vision in Native American Literature: The Problem of Myth." American Indian Culture and Research Journal, Vol. 1, No. 1 (1974).

----------. "Symbol and Structure in Native American Literature: Some Basic Considerations." College Composition and Communication, Vol. XXIV, No. 3 (October, 1973).

Amos, Dan Ben (ed.). Folklore Genres. Publications of the American Folklore Society, Vol. 26. Austin, Texas: The University of Texas Press, 1976.

Bennett, John Z. Review of House Made of Dawn. Western American Literature, Vol. 5, No. 1 (Spring, 1970).

Bierhorst, John (ed.). Four Masterworks of American Indian Literature: Quetzalcoatl/The Ritual of Condolence/Cuceb/The Night Chant. New York: Farrer, Straus, and Giroux, 1974.

Campbell, Joseph. The Hero With a Thousand Faces. Bollingen Series No. XVII. Princeton, New Jersey: Princeton University Press. Second Edition, 1968. Paperback reprint, 1972.

Capps, Walter Holden (ed.). Seeing With a Native Eye: Essays on Native American Religion. New York: Harper and Row, 1976.

Carruth, Hayden. "Harmonies in Time and Space." Harpers Magazine (June, 1977).

Chapman, Abraham (ed.). Literature of the American Indians: Views and Interpretations. New York: New American Library Merician Book, 1975.

Cook, Elizabeth. "Propulsives in Native American Literature." College Composition and Communication, Vol. XXIV, No. 3 (October, 1973).

Davis, Jack L. "The Whorf Hypothesis and Native American Literature." South Dakota Review, Vol. 14, No. 2 (Summer, 1976).

DeFlyer, Joseph E. "Partition Theory: Patterns and Partitions of Consciousness In Selected Works of American and American Indian Authors." Diss. University of Nebraska, 1974.

Eliace, Mircea. Myth and Reality. Ruth Nanda Anshen (ed.). Translated from French by Willard R. Trask. World Perspectives, Vol. 32. New York: Harper and Row, 1963.

Evers, Lawrence J. "A Conversation with N. Scott Momaday." Sun Tracks, Vol. II, No. 2 (Spring, 1976).

----------. "Words and Place: A Reading of House Made of Dawn." Western American Literature, Vol. XI (February, 1977).

The Exposition of American Indian Tribal Arts. Introduction to American Indian Art, Part II. New York: The Exposition of Indian Tribal Arts, Inc., 1931.

Gearing, Frecerick O. The Face of the Fox. Chicago: Aldine Publishing Company, 1970.

Gunn, John M. Schat-Shen: History, Traditions and Narratives of the Queres Indians of Laguna and Acoma. Albuquerque, New Mexico: Albright and Anderson, 1917.

Haile, Father Berard. Origin Legend of the Navaho Enemy Way. Yale University Publications in Anthropology, No. 17, 1938.

Hylton, Marion Willard. "On a Trail of Pollen: Momaday's House Made of Dawn." Critique, Vol. 14, No. 2 (1972).

Iacopi, Robert L. (ed.). Look to the Mountain Top. San Jose, California: Gousha Publications, 1972.

Indian Voices. The First Convocation of American Indian Scholars, March 1970. San Francisco: The Indian Historian Press, 1970.

Klah, Hasteen. Navajo Creation Myth: The Story of the Emergence recorded by Mary C. Wheelwright. Navajo Religion Series, Vol. 1. Sante Fe, New Mexico: Museum of Navajo Ceremonial Art, 1942.

----------. Tleji or Yehbechai Myth. Retold in shorter form from the myth by Mary C. Wheelwright. Bulletin No. 1. Sante Fe, New Mexico: Museum of Navajo Ceremonial Art, Inc., 1938.

Kluckhohn, Clyde. Navajo Witchcraft. Peabody Museum of Harvard University, 1944. Paperback reprint, Boston: Beacon Press, 1967.

Kluckhohn, Clyde and Leighton, Dorothea. The Navaho. Natural History Press, 1946, paperback ed., 1962.

Larson, Charles R. American Indian Fiction. Albuquerque, New Mexico: University of New Mexico Press, 1978.

LeBarre, Weston. The Peyote Cult. Hamden, Connecticut: The Shoestring Press, 1975. 4th ed.

Lewis, C.S. Till We Have Faces: A Myth Retold. New York: Harcourt, Brace, 1957.

Link, Margaret Schevill. The Pollen Path: A Collection of Navajo Myths Retold by Margaret Schevill Link. Stanford California: Stanford University Press, 1956.

McAllister, Harold S. "Incarnate Grace and the Paths of Salvation in House Made of Dawn." South Dakota Review, Vol. 12, No. 4 (Winter, 1974-1975).

MacKenzie, Donald A. The Migration of Symbols and Their Relations to Beliefs and Customs. New York: AMS Press, 1926. Reprinted 1970.

MacLeish, Archibald. J.B.: A Play in Verse. Boston: Houghton Mifflin, 1958.

Matthews, Washington. "Navaho Myths, Prayers and Songs, with Texts and Translations" (ed. by Pliny Earle Goddard). University of California Publications in Archaeology and Ethnology, Vol. 5, No. 2. Berkeley: The University Press, 1907-1910.

----------. The Night Chant: A Navajo Ceremony. Memoirs of the American Museum of Natural History, Vol. 6. New York: American Museum of Natural History, 1902.

Marriott, Alice and Rachlin, Carol K. American Epic: The Story of the American Indian. New York: G.P. Putnam's Sons, 1969.

----------. American Indian Mythology. New York: New American Library, Mentor Book, 1968.

Momaday, N. Scott. The Gourd Dancer. New York: Harper and Row, 1976.

----------. "The Morality of Indian Hating." Ramparts, Vol. 3, No. 1 (Summer, 1964).

----------. The Names: A Memoir. New York: Harper and Row, 1976.

----------. "Three Sketches from House Made of Dawn." The Southern Review, Vol. II, N.S., No. 4 (Oct, 1966).

----------. The Way to Rainy Mountain. New York: Random House, Inc.-- Ballentine Books, 1970.

Momaday, Natachee Scott. American Indian Authors. Boston: Houghton Mifflin Company, 1972.

Moon, Sheila. A Magic Dwells: A Poetic and Psychological Study of the Navaho Emergence Myth. Middletown, Connecticut: Wesleyan University Press, 1970. Paperback reprint, 1974.

Nabokov, Peter. "American Indian Literature: A Tradition of Renewal." ASAIL Newsletter, N.S., Vol 2, No. 3 (Autumn, 1978).

Newcomb, Franc Johnson, Fishler, Stanley and Wheelwright, Mary C. A Study of Navajo Symbolism. Papers of the Peabody Museum of Archaeology and Ethnology. Harvard University, Vol. XXXII, No. 3. Cambridge, Massachusetts, 1956.

O'Brien, L.W. Plains Indian Autobiographies. Caldwell, Idaho: Tha Caxton Printers, Ltd, 1973.

Oleson, Carole. "The Remembered Earth: Momaday's House Made of Dawn." South Dakota Review, Vol. 11, No. 1 (Speing, 1974).

Ortiz, Alfonso (ed.). New Perspectives on the Pueblos. Albuquerque, New Mexico: University of New Mexico Press, 1972.

Parson, Elsie Clews. Pueblo Indian Religion. The University of Chicago Publications in Anthropology, Ethnological Series, Chicago: The University of Chicago Press, 1939.

----------. The Pueblo Jemez. Papers of the Southwestern Expedition, No. 3. New Haven's Yale University Press, 1925.

Porter, Mark. "Mysticism of the Land and the Western Novel." South Dakota Review, Vol. 11, No. 1 (Spring, 1974).

Radin, Paul. "Literary Aspects of North American Mythology." Canada Department of Mines Geological Survey Museum Bulletin No. 16, Anthropological Series No. 6. June 15, 1915.

----------. The Trickster: A Study in American Indian Mythology with Commentaries by Karl Kereny and C.G. Jung. New York: New York Philosophical Library, 1956.

Reichard, Gladys A. Navaho Religion: A Study in Symbolism. Bollingen Series No. 18. New York: Bollingen Foundation, Inc., 1950. Second Ed. in one volume, 1963.

----------. Prayer: The Compulsive Word. Monographs of the American Ethnological Society, Vol. VII. New York: J.J. Augustin Publisher, 1944.

Roseman, Bernard. The Peyote Story. North Hollywood, California: Wilshire Book Company, 1972.

Ruoff, A. LaVonne. "The Brothers Motif in Momaday's House Made of Dawn." Modern Native American Workshop, MLA Convention, New York, 28 December 1978.

Sanders, Thomas E. "Tribal Literature: Individual Identity and the Collective Unconscious." College Composition and Communication, Vol. XXIV, No. 3 (October, 1973).

Sando, Joe S. The Pueblo Indians. San Francisco: The Indian Historian Press, 1976.

Sapir, Edward. Navaho Texts (ed. by Harry Hoijer). Linguistic Society of America. University of Iowa, Iowa Clty, 1942.

Sayre Robert. Review of Leslie Marmon Silko's Ceremony. ASAIL Newsletter, N.S. Vol. 2, No. 1 (Spring, 1978).

Smith, William James. Review of House Made of Dawn. Commonweal, Vol. 88, No. 21, September 20, 1968.

Spencer, Katherine. Mythology and Values: An Analysis of Navaho Chantway Myths. Memoirs of the American Folklore Society, Vol. 48. Ann Arbor, Michigan: Cushing--Mallory, Inc., 1957.

Starkloff, Carl F. The People of the Center: American Indian Religion and Christianity. New York: The Seabury Press, 1974.

Stevenson, James. Ceremony of Hasjelti Dailjis and Mythical Sandpainting of the Navajo Indians. 8th Annual Report of the Bureau of Ethnology, Washington: Government Printing Office, 1891.

Stevenson, Joan W. Review of House Made of Dawn. The Library Journal, Vol. 93, No. 12. June 15, 1968.

Thompson, Stith. The Folktale. New York: The Dryden Press, 1946.

Tozzer, Alfred Marston. "Notes on Religious Ceremonials of the Navaho." Putnam Anniversary Volume, Anthropological Essays. New York: G.E. Stechert and Company, 1909.

Trimble, Martha Scott. N. Scott Momaday. Boise State College Western Writers Series No. 9. Caldwell, Idaho: The Caxton Printers, Ltd., 1973.

Tyler, Hamilton A. Pueblo Gods and Myths. Norman: University of Oklahoma Press, 1964.

Updike, John. The Centaur. New York: Alfred A. Knopf, 1963.

Villasenor, David. Indian Sandpainting of the Greater Southwest. Healdsburg, California: Naturegraph Company, 1963.

----------. Villasenor, David V. Tapestries In Sand: The Spirit of Indian Sandpainting. Healdburg, California: Naturegraph Company, 1963. Revised edition, 1966.

Wangler, David G. "Science, Magic, and Culture." American Indian Culture and Research Journal, Vol. 1, No. 1 (1974).

Waters, Frank. Book of the Hopi. New York: Ballentine Books, Inc., 1969.

----------. Masked Gods: Navaho and Pueblo Ceremonialism. Albuquerque: University of New Mexico Press, 1950. Paperback reprint, New York: Ballantine Books, 1970.

Wheelwright, Mary C. The Myths and Prayers of the Great Star Chant and the Myths of the Coyote Chant (ed. by David P. McAllester). Navajo Religion Series Vol. IV. Sante Fe: Museum of Navajo Ceremonial Art, 1956.

Witherspoon, Gary. Language and Art in the Navajo Universe. Ann Arbor: The University of Michigan Press, 1977.

Wyman, Leland C. Blessingway. Tucson, Arizona: The University of Arizona Press, 1970.

---------. The Windways of the Navaho. The Taylor Museum of the Colorado Springs Fine Arts Center, 1962.

Wyman, Leland C. and Kluckhohn, Clyde. Navaho Classification of Their Song Ceremonials. Memoirs of the American Anthropological Association, No. 50. Menasha, Wisconsin: American Anthropological Association, 1938.

Yazzie, Ethelou (ed.). Navajo History Vol. 1. Many Farms, Arizona: Navajo Community College Press, 1971.