

Chapter I

Introduction: Glancy's Foregrounding of the Cherokee Identity after the Tragedy of the Trail of Tears

Diane Glancy is a mixed blood writer: of Cherokee, English and German descent raised in the Midwest as a Christian. She, however, always identifies herself with the Cherokees and with Native American communities.

Pushing the bear (1997) is set on the 1838 Cherokee Trail of Tears. In 1838 more than thirteen thousand Cherokees were removed from their home and were forced to move to Oklahoma. An estimated 25% of the Cherokee Nation died of starvation, exposure and exhaustion along the trail (Cf. Partition columns). Historical figures of the time such as Reverend Bushyhead appear as characters in the novel. Knobowtee and other characters allude several times to the historical events: how the Cherokees, under pressure from the US government, split into two factions: the Tennessee faction headed by the mixed-blood chef John Ross and the Georgia faction headed by Boudinot and Major Ridge.

The novel begins in late September 1838 in North Carolina, at the farm home of Maritole and Knobowtee. As we follow Maritole and knobowtee, we witness the horrors firsthand: cruelty, disease, fatigue, and especially the tears, as the atrocities played out by the mounted soldiers, family members and dozens of other characters. Right from the beginning when the mounted soldiers force them to evacuate and march, the march traumatically wounds personal identity and family unity. Knobowtee struggles with two conceptions of manhood: one that tells him to resist the soldiers with violence and the other that stems from Cherokee notions of life and value. Caught between the anti-theoretical world views, he is unable to protect his

family⁶ in the face of brutal military power. He loses his home, his child, his father-in-law and mother-in-law. His wife, Maritole starts hating him for the loss. She is wracked with a sense of alienation and paralyzing sorrow. As she walks the trail, Maritole increasingly feels threatened by the bear-like transformation: "At times my body was the bear I pushed on the trail" (191). This bear-like state pushes her into a relationship with a white soldier named Williams who gives her solace. The relationship seriously mars both the conjugal relationship and the sense of the community. The loss of the sense of the community is highly revealing. The bear is what the Cherokee people turn into when they forget their language and tribal collectivity because of the starvation and death that threaten to consume them on the trail. Colonial value of individualism rather than communal sharing threatens to completely overtake them in that animalistic state.

The destruction of home-life by the mounted soldiers takes a heavy toll on the psychology of Maritole and other women. When they are allowed by the mounted soldiers to return for a few minutes to their home to grab blankets and pots for the journey, they find their homes either burned to ashes or occupied immediately by White settler families. Glancy presents this description of the women's world as being correspondent with the masculine world of Knobowtee. The forced evacuation destroys families in vicious ways. When Quaty Lewis is removed, her White husband stays on the farm and lets join the trail with nothing (24). Glancy also hints towards this kind of greed for economic profit in Knobowtee's decision to marry Maritole. On the trail starvation literally destroys families, causing babies and old people to die first but all to suffer horribly thereby, forcing them to be self-centered in order to survive. The precarious situation, which is at the root of the strangeness between Maritole and Knobowtee makes family members turn on one another in desperation.

When the soldiers throw frozen dead bodies from the wagon, Knobowtee rushes at them in anger but he ends up fighting his brother-in-law, Tanner, who tries to stop him (96). Physical privation, just as Lala Kanshi Ram does in Chaman Nahal's *Azadi*, makes Tanner question God and his rule (40).

Self-centeredness and psychological withdrawal, however are not the only things that Diane Glancy highlights. She also counterbalances cruel acts of self-preservation with acts of generosity such as upbraiding each other's hair and placing fur over a child's shivering body (186). The potential for generosity leads Knobowtee and others to a possibility of hope. Knobowtee and the company also undergo a process of self-knowledge. Knobowtee once absorbed by material profit, begins to think that the great God's lesson was that nothing was his and that man could receive and lose in the same breath (207). One night during their trek through Missouri, Knobowtee goes to Maritole. A sob comes from his chest and he holds her as if she were the farm (177). Their reconciliation begins thereafter. Even Maritole undergoes a self-knowledge of having succumbed to the Enlightenment (colonial) value of individualism. Having been awakened from sleep by the thought of her dead brother Thomas, she thinks that his spirit has come to tell her what had caused her estrangement from her husband and the community: "I felt separate. On my own. Individual. I had heard that word. Now I knew what it meant" (201). At the end of the book, Maritole is on the steps of her new cabin, an Indian Territory. The place is silent, but she thinks she hears the distant growl of a bear. She sees Knobowtee coming up the path. She tells Quaty's story of the Trickster turtle to the orphan kids playing in the yard. The turtle will reach the finishing line once again in the new territory. There is hope that she and Knobowtee will find love and the Cherokee nation will overcome its traumatic history and survive.

The bear in the novel, thus, signals the possibility not only of Cherokee survival after relocation but also of the sense of the post colonial collectivity that helps them resist the threat to their identity. The title of the novel comes from the Cherokee myth of the bear. Glancy restates the myth thus in the novel:

A long time ago the Cherokee forgot we were a tribe. We thought only of Ourselves apart from the others. Without any connections. Our hair grew long on pour bodies. We crawled on Our hands and knees. We forgot we had a language. We forgot how to speak. That is how the bear was formed. From a part of ourselves when we were in trouble. All we had was fur and meat to give. (176)

The myth refers to both the negative and the positive aspects of the Cherokees: negative in the sense of animalistic side of the Cherokees and positive in the sense of getting the better of the animalistic side. Ultimately, by being able to give fur and meat the bear is able to get over its self-centeredness. In Glancy's restating of the myth, the Cherokees turn into bears when they forget their culture and identity, but ultimately they get out the trap of individualism by virtue of stubborn self-determination that enables them to move once again towards communal collectivity, wherein lies their Cherokee identity.

The second chapter of the thesis contextualizes Glancy's novel, *Pushing the Bear*, by discussing the representation of the Trail of Tears that resulted into Cherokee dispossession. The third chapter interprets the novel in the light of the contextualization and shows how Diane Glancy the ways in she recalls the scene of the Cherokee tragedy that is full of the pain and voice of the people, marking their resilience identity. The concluding chapter locates the Cherokee's identity in Nature, which is their cultural base.

Chapter II

Cherokee Dispossession and Trail of Tears

Cherokee is one of the Native American tribes in America. This Native American tribe had to face to the artificial disaster as removal by leaving their lands, homes, and properties in 1838. They were removed this time by the whites to the present Oklahoma. In this removal, four thousand Cherokees died of starvation, famine, many diseases and tiresome. Even in mainstream American history, the incident figures as a tragedy for the Cherokees, despite the attempt to present it as manifest destiny. As Thede Purdue and Michael Green remark, “For more than a century, the figure of four thousand deaths in a population of some thirteen thousand has been generally accepted as a more or less accurate statement of the mortality of the Trail (179)”.

Robert J. Conely, Glenn J. Twist, Wilma Mankiller and Diane Glancy are the four prominent Cherokee writers. They have attempted to present their ancestors’ dispossession and dislocation in their own writings. They have tried to depict the reality of the Trail of Tears by means of their invented characters. How the Cherokee people suffered from the white domination and what became its result – all they have depicted in their writings.

Robert Conely, in his *Mountain Windsong: A Novel of the Trail of Tears* (1992), tries to present at least some of the long, wearisome passage of these exiled Indians from Georgia and North Carolina to Indian Territory by telling the story of an invented Cherokee conservative named Waguli or Whippoorwill, and his love, Oconeechee. According to the text, resisting removal from the first, Waguli is beaten and manacled, yet he repeatedly tries to escape as his detachment wends its way

overland, and by paddle wheeler down the Tennessee and Ohio rivers to Mississippi, before trekking into Indian Territory. A broken man, Waguli succumbs to alcoholism and despair before being rescued by an aged white man, Titus Hooker or gun Rod, someone who had fought with the Cherokees beside Andrew Jackson at Horseshoe Bend in the Creek war. Hooker, after a lengthy series of adventures that threaten to obscure the main lines of the narrative, is successful in bringing Waguli back, largely detoxified, to his ever loyal beloved, Oconeechee.

Another Cherokee writer, Glenn J. Twist has tried to give the painful sense of Cherokees in the removal period in his two books: *The Dispossession* (1837) and *The Promised Land* (1837). In the *Dispossession*, Twist presents the humiliation of Cherokees and domination over them by seizing their properties. He presents the first occasion grabbed by the Georgia lottery which granted to lucky white Georgians specific tracts of Cherokee lands with all buildings, livestock, and improvements upon it. It is after Ganu'teyo'hi and his family are driven off their land that they eventually make the journey to Indian Territory, the journey that is chronicled in *The Promised Land*. After a long and difficult journey of one year, they reached to their destination. But during the painful journey, many members of the party died untimely.

Wilma Mankiller was the Principal Chief of the Cherokee from 1985 to 1994. She has written her autobiography, that is called *Makiller: A Chief and Her People* (1994). She has returned to Oklahoma in time as her ancestors did not return to Georgia or North Carolina. In any case, for her, the Trail is not perceived in terms of re-birth, return and renewal as it seems to be for the Cherokee fiction writers we are considering, in terms only of loss. For Mankiller, the Trail of Tears was just the tragedy of the Cherokee people. Mankiller says that there were no festivities in the life of the Cherokees and in the chapter "Genesis of Removal", she further writes:

“Nobody smiled. There was absolutely nothing to be happy about. It was a solemn observance, a very emotional time. We regarded the removal as something that happened to our family – something very bad that happened to our family. It was a tragedy. It brought us pain that never seemed to leave” (47). Now, Mankiller remembers the past that was very much painful and emotional one.

Lastly, the eminent Cherokee writer, Diane Glancy’s *Pushing the Bear* is one of the representative writings for Trail of Tears where many Cherokees had died and the survivals had suffered from the unendurable pain. This novel is quite similar to Conely’s novel, *Mountain Windsong* in the subject matter of love setting. Robert Conely has set the love situation between the characters: Waguli and Oconeechee to depict the Cherokee removal history; likewise, Glancy has also set the love situation between Maritole and Knowbowtee to give the depiction of how the families of the Cherokee people were destroyed in the trail of tears. But Maritole is still hopeful that their problem would be solved at last and says, “Maybe someday love would come” (233).

Pushing the Bear consists of eight chapters; each chapter has been marked by a date and place, along with a map for stages of the journey to the west. The novel begins in late September, 1838 in North Carolina and concludes on 27th February, 1839 in Indian Territory. Each of the chapters has been entitled in the name of a character like, ‘Maritole’, ‘Knowbowtee’, ‘Tanner’, ‘Quaty Lewis’, etc.

I got even the metaphor in Glancy’s novel, *Pushing the Bear*. The ‘bear’ is Maritole’s way of imaging the oppression of the Trail. The bear is the weight, the pain, the violence of the journey; the bear is that which can destroy us by devouring us. It is Maritole who mostly feels the bear or pushes it, suffers from it, is nearly devoured by it, and finally, perhaps, overcomes it. So, Maritole says, “When we

stopped at midday, we heard someone telling the story of the bear” (102). Diane Glancy offers a story and compares their physical body with their cultural myth-bear. Maritole murmurs in this context:

I shivered in the night. The heaviness on my chest worsened. The bear, I thought. I heard him thunder in the night. The whole sky flushed with lightness. There was a cloud formation I hadn't seen. The land swelled up to it. We had walked across a huge land. It had entered us. Along with the cornfields we left. I was full of trees. Full of corn. Full of walking. My feet churned inside me at night as if they entered my body when I slept. I thought of Alotohee. I felt the blacksmith pounding. The bear licking my face. (176)

Glancy alludes the images of nature and the bear together and mingles them up to clarify about the Cherokee people and their identity. She brings an image of Alotohee which is related to their culture. She thinks that the bear would be running across her body. She gives emphasis on the natural power which the Cherokee people depended upon but the whites distorted it.

Glancy's use of the bear image is exclusively as a metaphor for a sense of enormous difficulty and oppression. Actually, through the story of the bear, Glancy tries to prove the Cherokee people as the generation of the nature. So, for such people, removal was genuinely unendurable suppressive act.

From the half of the novel, the protagonist character, Maritole feels herself being eaten by the bear: her toes, her legs, her stomach, her chest, until she “was inside him” (114). Then she feels the shaman over her and says, “Sucking me out of the bear” (114). Although she resists him, apparently the shaman is successful in his

doctoring. Maritole wakes and will be well. Other than stating that the shaman sucked her out of the bear, Maritole gives no information about his practice.

Elsewhere in the novel, however, Glancy includes healing formulas from James Mooney's "Swimmer Manuscript," published in 1932. The format for the healing formulas in

The Swimmer collection is: Cherokee text with an interlinear, literal translation, then a "Free Translation" followed by an explanation. Although Glancy does not identify Swimmer as the source, in *Pushing the Bear*, a section such as "A Holy Man," contains a slightly rewritten version of Swimmer's formula 21, "this is to cure them with whenever they have lost their voice", she gives a slightly rewritten version of the "free translation" in which she also includes a part of the "Explanation" that follows the "Free Translation". Glancy wants to convey that someone who speaks English is speaking Cherokee too. Glancy has put the formula into awkward Indian English. She writes, "some of it rub on neck" (128) where Mooney writes, "some of the liquid is also rubbed on his throat and neck" (199). This is odd that Maritole speaks no English but it is translated nonetheless grammatically. Perhaps the brief bits of awkward Indians are meant to distinguish the traditionalists of that time from the Christians.

One of the leaders of the Cherokee people, Revrend Jesse Bushyhead loves the story of the Cherokee people and he says, "I would not be one of those ministers who who tried to rid the Cherokee of their stories. It would take everything we could muster to start again" (186). Bushyhead echoes what Maritole herself had concluded, that the minister who preached Christ as the corn god, the giver of life along with Selu was right because, "if any one of us mad it to the new land, then it must be true. Both Christ and myth. It would take both" (112). Later, Maritole will say, "I heard the

conjurers. I heard the Christians. I believed them both” (115). As I have said, I think this is the position Glancy herself strives toward.

Chapter six named “Missouri” explains about the Bushyhead and his sister. When his sister, Nancy dies then he notes, “ As Nancy died , my second daughter, Elizah Missouri Bushyhead , was born on 3rd January, 1839, in a clump of trees” (166). Chapter explains about the family destruction. In this chapter, Knowbowtee says to O-ga-na-ya, “Everything is broken [...Even my wife loved a soldier-She is broken for me, too”. O-ga-na-ya answers, “We are all torn and hurt.[...] But we are nearing a place where we have to start over. Maybe what Maritole did, does not matter” (217). In the final chapter, Maritole says, “ The baby who had been born was crying”, to which Luthy rsponds, “It’s a new voice that won’t grieve for our old land in North Carolina” (228). This is the section where Maritole fels the signs of renewal and says, “ I feel something happen in me as I walk. Somethin small and strong begins to grow” (228). The novel concludes as it began with Maritole: “ At night the children slept against us . . .Knowbowtee and I held them between us. Maybe someday he would touch me. Maybe someday love would come” (233). According to Maritole, for all the pain, all the loss, maybe something good will come from the suffering of the Trail. Glancy’s turn to the images and concepts of the possibilities of renewal, return and rebirth as a way of understanding the Trail, however, is very specifically a commitment to both, conjurers and the Christians.

The two writings of Glancy: “Author’s Note” and “A Note on the Written Cherokee Language” were published just after the formal close of the story. But Glancy has given no references of any kind. She seems to have chosen to reprint the story she had already printed in the novel to remind the reader that Maritole has been thinking for it in her final monologue, “Sometimes I thought about Quaty’s story of

the Trickster Turtle. I had heard Luthy telling it to her boys again. I told it now to the orphans. There was a turtle at the starting line in the old territory. There was a turtle at the finish line in the new. Our Cherokee nation had become two to survive” (233).

Once again, this is a rewriting of the traditional tale in which Terrapin wins out over the speedier animal not by becoming two, but, rather, by placing other Terrapins at various points along the trail so that whenever the Rabbit or Deer looks ahead of him to the next stage of the race, he already sees a Terrapin there and of course yet another Terrapin simply steps to the finish line ahead of the swifter animal. Glancy’s version here, like her version of “ The Story of the Bear “ earlier, offers traditional material that is filtered through the lens of an artist who is deeply Christian.

Glancy begins to present the dramatization of the Trail of Tears by telling of a trip which she and her daughter took in 1977 – 1978. Just before the play begins, Glancy sees “two rainbows in the sky above the Amphitheatre” (235). In the summer of 1995, she “saw the two rainbows again” on the Rosebud Reservation in south Dakota . This marks to “the closer of my work on Pushing the Bear, some seventeen and eighteen after it began” (236). This is followed by thanks and acknowledgements , after which Glancy note: “I knew that this wasn’t going to be a good Indian or bad White man story. You know there has to be both side in each” (237). She informs the readers that the dried up land was sold by the Cherokees to some Osages. Again Glancy observes, “it comes back”. Similarly, the farms Sherman burned in Georgia during the Civil War were farms taken from the Cherokees. Glancy concludes her “Note” by saying, “ May be in the end, our acts cause little energy fields that draw their likenesses toward them” (237). In this way, the notes of Glancy: “Author’s Note” and “Note n the written Cherokee Language” conclude the story of Quaty in the Sequoyah syllabary getting the last word.

In summing up, Wilma Mankiller was not interested in parceling out the blame for her treatment of the Trail. She didn't see the both sides to the story of the Cherokee dispossession. Robert Conely and Glenn J. Twist are determined to believe that not only bad but many good things too and manners can be found. In Twist's writings, I find that some of the survivors arrived to the Promised Land as the Indian Territory. Neither of them was interested in demonizing whites. But no more is either of them was interested in urging a two-sides-to-the-story approach. *Pushing the Bear* is not very much interested in doing this either although Glancy, in her "Author's Note", thinks back on how her work, on her novel, began and concluded under the sign of two rainbows and doubling the sign of God's covenant with Noah that the world would not be destroyed by flood again. She wants to certainly emphasize the message saying, "maybe someday love would come and not only between Maritole and her husband but between conjurers and Christians, whites and Indians, both sides" (223). Glancy searches out the love and pity even in demons. She is hopeful even in the last stage of life and says, "If our acts draw their like to them, then unto others as you would have them do unto you" (224). It seems to have been necessary for Glancy to believe this in order to recreate in detail the long and painful journey of the "Trail Where they Cried". But it seems to have been necessary as well to believe in clever turtle, a shrewd survivor, from a time far antecedent to Cherokee removal.

2.2 Trail of Tears

Thirteen thousand Cherokee were forced from their south-eastern homeland in 1838 and walked nine hundred miles through four winter months to Oklahoma on the tragic relocation trek known as the Trail of Tears. Uprooted and betrayed by the

government they had trusted, the Cherokee struggled to endure the cruelty, disease, fatigue, and spiritual despair of the Trail and to face the prospect of beginning anew on unfamiliar soil.

The Trail of Tears was the forced relocation of the Cherokee from Georgia to Oklahoma in 1838, during which thousands of them died from starvation and exposure. It was part of a series of expulsions of tribes from southern states following passage of the Indian Removal Act of 1830. The Cherokee, part of the so-called "Five Civilized Tribes," had adopted white cultural conventions in efforts to retain title to their lands, but discovery of gold in Cherokee lands and the dominant belief in manifest destiny overwhelmed their efforts. Notables Henry Clay and Davy Crockett opposed the act, and the first general sent to enforce Cherokee removal resigned his commission in protest. Refusal to recognize tribal land claims set the tone for U.S.-tribal interactions throughout the 19th century.

The Trail of Tears refers to the forced migration of Native Americans from their homelands in the Deep South to the newly-designated Indian Territory. They were forcibly evicted from their homes and driven like cattle hundreds of miles under extremely harsh conditions; many thousands died in the process. Almost 1/3 of the Cherokees died in the route.

The Trail of Tears is the name given to the ethnic cleansing and forced relocation of Native American people from south-eastern parts of the United States. The civilized Native American tribes as the inhabitant of five nations: Cherokee, Muscogee (Creek), Seminole, Chickasaw, and Choctaw were forced to leave their own land. They had to face to the brutal law in the early 19th century. All

of them had to be removed from their homelands to Indian Territory in eastern sections of the present-day state of Oklahoma.

The Choctaw nation was the land made up of present Alabama, Mississippi, and Louisiana. When the series of treaties began in 1801, the Choctaw nation was reduced to 45,000 km². The “Treaty of Dancing Rabbit Creek” ceded the remaining country to the United States and was ratified in early 1831. The removals were agreed for only a condition that this agreement had allowed some Choctaw to remain. George W. Harkins writes to the citizens of the United States before the removals were to commence:

It is with considerable diffidence that I attempt to address the American people, knowing and feeling sensibly my incompetency; and believing that your highly and well improved minds would not be well entertained by the address of a Choctaw. But having determined to emigrate west of the Mississippi river this fall, I have thought proper in bidding you farewell to make a few remarks expressive of my views, and the feelings that actuate me on the subject of our removal ... We as Choctaws rather chose to suffer and be free, than live under the degrading influence of laws, which our voice could not be heard in their formation. (Arkansas Gazette, 4)

Another group of Native American, Seminoles were called to a meeting in 1832. According to this meeting, they had to move west if there would be any suitable place. But later, they were to be settled on the Creek Reservation and become a part of the Creek tribe, who considered them as the deserters; some of the Seminoles had ben derived from Creek bands but rest of the others were from others.. Those Seminoles, who were the members of Creek once, did not wish to move west. But due to the

conspiracy of the whites, the seven chiefs of Seminoles signed on the condition of going to west leaving their homeland. On December 28, 1835, a group of Seminoles and blacks ambushed a U.S. Army company marching from Fort Brooke in Tampa to Fort King in Ocala. Out of the 110 Seminoles army troops, only three survived. This came to be known as the Dade Massacre.

When the Creek leader, William MoIntosh signed the treaties after the war of 1812, it pushed the Creek nation in danger. But other leaders, Selocta and Sharp kept the peace. Then the president Jackson ignored to restore the sovereignty of the Native Americans and their nations. After the assassination of MoIntosh on May 13, 1825, the Creek National Council, led by Opothle Yohola, protested to the United States that the Treaty of Indian Springs was fraudulent. Later, the Treaty of Washington (1826) and the Creek War of 1836 provided some rights and authorities to the Native American, Creek.

Unlike other tribes who exchanged land grants, the Chickasaw received financial compensation from the United States for their lands east of the Mississippi River. In 1836, the Chickasaws had reached an agreement to purchase land from the previously removed Choctaws after a bitter five-year debate. They paid the Choctaws \$530,000 for the westernmost part of the Choctaw land. The first group of Chickasaws moved in 1837 and was led by John M. Millard. The Chickasaws gathered at Memphis on July 4, 1837, with all of their assets—belongings, livestock, and slaves. Once across the Mississippi River, they followed routes previously established by the Choctaws and the Creeks. Once in Indian Territory, the Chickasaws merged with the Choctaw nation.

Cherokee people were forcefully removed in 1838 from their lands in the southeastern United States to Oklahoma, the Western United States. Due to this trail,

approximately 4,000 Cherokees died untimely. The new tribal leadership of Cherokees never accepted the condition of the Treaty of New Echota, the Indian Removal Act of 1830 though he was forced to sign on the treaty with the conspiracy of the whites. Anyway, Georgia could not impose laws upon Cherokees and their lands because it was the state government.

The president, Andrew Jackson never could to protect the Cherokees. It is because he was always entangled with the states' rights. So, he says, "John Marshall has made his decision; now let him enforce it! ... Build a fire under them. When it gets hot enough, they'll go" (The Trail of Tears Across Missouri, 13). The successor president, Martin Van Buren threw 13,000 Cherokees into concentration camps. Most of the deaths occurred from disease, starvation and cold. Their homes were burned and properties were destroyed. The farms belonging to the Cherokees were owned by the white settlers. Such injustice and brutal scenario even the involved soldier couldn't see and says, "I fought through the War Between the States and have seen many men shot, but the Cherokee Removal was the cruellest work I ever knew" (The Trail of Tears Across Missouri, 7).

In the winter season of 1838, the Cherokee began the thousand-mile march with scant clothing and most on foot without shoes or moccasins. The march began in Red Clay, Tennessee, the location of the last Eastern capital of the Cherokee Nation. Because of the diseases, the Native Americans were not allowed to go into any towns or villages along the way. After crossing Tennessee and Kentucky, they arrived at the Ohio River crossing from Golconda in southern Illinois on about the 3rd of December, 1838.

Removed Cherokees initially settled near Tahlequah, Oklahoma. The resulting political turmoil led to the killings of Major Ridge, John Ridge, and Elias Boudinot;

of the leaders of the Treaty Party, only Stand Watie escaped death. The population of the Cherokee Nation eventually rebounded, and today the Cherokees are the largest American Indian group in the United States.

At last, the term “Trail of Tears” means the tears of those who suffered from the removal vent and who witnessed the pitiable situation of Native Americans. But they never accepted the domination and injustice easily; rather they protested although they faced to such incidents. They gained education, knowledge and they knew what their rights were. So, they succeeded to get their lost land and they are now success to be the original citizens of America like Diane Glancy.

Chapter III

Representation of Trail of Tears in *Pushing the Bear*

Pushing the Bear by Diane Glancy is one of the renowned Native American novels in the literary world. This novel carries on the historical fact of the Trail of Tears faced to by the Native American tribe, Cherokee. In 1838, thirteen thousand Cherokee were forced by the then American government to move from their homeland, South-Eastern part of America to present day, Oklahoma bearing the tragic trekking. During the trekking, more than four thousand Cherokee died due to the lack of foods and shelter. The government betrayed them, became autocratic over them and made them as a homeless and property less people. This is what the novel, *Pushing the Bear* has tried to depict about.

Diane Glancy weaves the story together through the voices of a variety of characters, the majority of whom are Cherokee Indians, but also through historical documents, missionaries and the soldiers who were responsible for guiding the Cherokee along the trail. Glancy describes the horror and tribulations close to thirteen thousand Cherokee Indians faced from the months of September 1838 to February 1839. Maritole, a mother, wife, daughter and aunt, is the main voice in the novel. Her character reveals the thoughts of the women, the relationship between soldiers and those walking the trail, and the losses, both emotionally and physically, that the people suffered. Through a plethora of voices, Glancy is presents the knowledge of Indian Removal, with the perspectives of those who walked, suffered and died along the trail. After nine hundred miles of trudging through mountains, snow and water, the bitterness and pain experienced by the Cherokee is combined with their sense of helplessness and their sorrow over losing their connection with their land, their livelihood, their traditional gender roles, and their family. The novel travels

chronologically through each month and location along the Trail of Tears. Glancy taps into an emotional and horrific, but historically accurate account of what many now refer to as Indian genocide. In an interview with Jennifer Andrews for the *American Indian Quarterly*, Glancy tells Andrews:

The land had to give me permission to write. The ancestors had to give permission to write, too. For instance, I started off *Pushing the Bear* with one voice, and it wasn't enough. I had to go back and add her husband and everybody who had traveled with them on the Trail of Tears. It takes many voices to tell a story, and I think we carry those voices within us. (Andrews 651)

Glancy has used many characters in this novel. Each of the characters is the narrator for their events and stories. So, we can say that this novel is the richest one in the polyvocal novel. Among the most important characters are Maritole, Knobowtee, Sergeant Williams, Maritole's Father, Reverend Bushyhead, Luthy and Tanner.

Maritole is the protagonist and main narrator of the novel. She is a mother, wife, sister, aunt, daughter and neighbor. Throughout the novel, Maritole's struggles with her marriage and the unity of her family and her people, as well as her internal struggle for materialistic items and individuality. Maritole's time on the trail is constantly filled with a longing for her previous life in North Carolina and her grandmother's home in which she and her husband, Knobowtee, lived. Temptations and curiosities also rise between Maritole and a soldier, Sergeant Williams. On another hand, Knobowtee is Maritole's husband. He is angered and confused by the Indian Removal. His narratives give insight into his anger at treaties, or the written word, and at other Cherokee, mainly those from Georgia, who he believes caused the removal. Knobowtee's loss of power and frustrating helplessness stem from the fact

that he can no longer farm the land, his main role as a man, resulting in his loss of masculinity. Knobowtee's reaction to all these problems is violence, hatred and separation from Maritole.

Sergeant Williams is one of the soldiers hired to help guide the Cherokee Indians across the Trail of Tears. While the novel depicts many negative views of cruel and unjust soldiers, it also gives views of sympathetic men, one of whom is Sergeant Williams. Initially described as the "man with blue eyes," Williams's name becomes more individualized as his character becomes more familiar and personal to Maritole. He provides her with food, clothing and warmth, resulting in an angered Knobowtee and ostracized Maritole. Their questionable relationship eventually leads to William's dismissal from his job. Likewise, Maritole's father travels the trail with his wife, daughter, son and extended family. While he remains nameless in the novel, Maritole's father represents hope for the Cherokee in the future. Many of his passages display a yearning for the old land, food and customs, yet he tries to bring calm and peace to his family and neighbors on the trail. Maritole's father understands that although much of their old life was taken, their family and unity is what is most important. Next character is Reverend Bushyhead who is a real historical figure, fully named Reverend Jesse Bushyhead. According to *A Cherokee Encyclopedia*, he "attended Reverend Evan Jones's Vally River Mission School in North Carolina and was ordained a Baptist minister in 1830" (Conley 45). In the novel, Reverend Bushyhead travels the trail with his wife, who gives birth to a daughter, Eliza, on the trail. Bushyhead preaches to the Cherokee, gives them messages of hope, and fights for their treatment and protection.

Another character, Luthy is the wife of Tanner, Maritole's brother, and mother of two sons, Mark and Ephum. Luthy aids in representing motherhood and the loss of

power women experienced as they were taken away from some of their traditional roles in a matriarchal society. In some passages, a tone of jealousy and longing resonates within Maritole towards Luthy, who still has her children. Luthy lost her parents at a young age. She gradually weakens and is overcome with bouts of delirium. Tanner is Maritole's brother. He tries to protect his family, especially his wife and two sons, as best as he can along the trail. Although he has a family to keep safe, Tanner joins the rest of the Cherokee men during the removal who were frustrated at the government, their loss of land, and the weakening of their masculinity. He sometimes conflicts with Knobowtee, his sister's husband, who results to acts of violence that stem from his anger and bitterness.

There are many symbols in this novel. "Bear" means the title and numerous passages throughout the novel allude to a bear, or bears, which the Cherokees feel themselves pushing against during their hardships on the trail. This imagery comes from an ancient bear story in Cherokee mythology. In this myth, bears cause a tribe of Cherokee, the Ani-Tsa-gu-hi, to turn to greed and individualism, thinking only for themselves and satisfying their hunger. Maritole is the first to mention the bear, and states: "It was as if a bear sat on my chest all the way to camp. I felt air would not come into my lungs. It was a heavy grief I couldn't push away" (15). She also states that "the bear we pushed would not move away. Each day I felt his ragged fur" (80). The true meaning of the bear does not come clear until page 176, the myth of the bear is summarized. The bear symbolizes both greed and a desire to protect oneself over the unity of the Cherokee people. The horrific hardships the characters face on the Trail of Tears change their priorities to self over the whole, displaying the lack of unification the Cherokee knew they would face in Indian territory, or present day Oklahoma. In the end, Maritole specifically faces the bear, saying, "The bear had

once been a person. But he was not conscious of the consciousness he was given. His darkness was greed and self-centeredness. It was part of myself too. It was in all of us. It was part of being of the human being. Why else did we march? No one was free of the bear” (183). Glancy uses this imagery specifically to draw her audience into recognizing the break-up or segmentation that resulted from the Trail of Tears.

Likewise, “Corn” means it is although the Cherokee people depended on all types of agriculture and natural goods for their livelihood, corn is mentioned throughout the text as being one of the most important crops for the Cherokee, at least those from North Carolina. Corn is particularly important to the Cherokee because of one of their ancient myths. Maritole narrates about this myth on page 4. She states: “Didn’t the soldiers know we were the land? The cornstalks were our grandmothers. In our story of corn, a woman named Selu had been murdered by her sons. Where her blood fell, corn grew” (4). Maritole’s father extends their need for corn by saying, “Corn! That’s what we eat. We can’t live without corn. It’s our bodies, Our lives” (79). Glancy's incorporation of the Cherokee connection with corn into her novel displays the loss of land and agriculture that the Cherokee experienced with their removal, but also the loss of their culture and beliefs. In the book *Seven Cherokee Myths*, author G. Keith Parker writes about the myth of Selu and the corn stating that Selu “knows she is to be the martyr and still plays the role of mother in seeking to give ongoing nourishment even after she is to be gone” (Parker 75). He continues by stating that “in the Cherokee context, the positive role of women, and especially the mother, is captured in this story. It emphasizes not only the deep Cherokee connection to Selu as symbolic mother figure but also to corn as their basic source of nourishment for many centuries” (Parker 76). Thus, the importance of corn is woven throughout *Pushing the Bear* to symbolize what the Cherokee have left behind, both

their matriarchal society and the crops they depended on for their livelihood. Each of these elements was crucial to the Cherokee way of living, therefore alerting the reader to recognize the extent of what was lost during Indian Removal.

This novel has many themes. There is a theme, loss of masculinity. The Trail of Tears tore the Cherokee away from their homes and their culture, gradually weakening the gender roles that were embedded in the Cherokee culture. This disruption of gender roles caused confusion, frustration and bitterness for many of the people, as they felt helpless by not being able to perform their usual tasks. Knobowtee is the main character in the novel through whom Glancy reveals the emotional crisis of the failed masculinity experienced by the men. For example, Knobowtee says: “Women had the property, and that helped me decide to marry her. But I can farm. Yes, except I have no farm. I have nothing, again” (72). Maritole also notices Knobowtee’s frustration at not being able to maintain his roles by stating: “His fields were gone, and he did not know who he was” (74).

Many men experienced this problem of not being able to fulfill their duties along the Trail of Tears, which Glancy points out through Knobowtee’s thoughts and actions. Men were unable to protect their wives and their families from the cruelty of soldiers, hunger and extreme cold, making them feel weak and inept. In Carolyn Ross Johnston’s book, *Cherokee Women in Crisis*, Johnston states that “because Cherokee men were unable to protect their families in the roundup by soldiers, they experienced a crisis of masculinity”(Johnston 57). As a result of this “crisis,” Knobowtee separates himself from Maritole, turns to violence, and is also caught staring at the legs of many of the young women on the trail. Because of the removal, every part of the Cherokee’s life was disrupted, which had a major impact on the people, who did not know what to do or where to turn. Knobowtee sums this up in a single statement

given to Maritole's father: "I'm tired of losing" (171). Glancy tries to show through Knowbowtee's weakened masculinity that as the Cherokee roles, which were tied to the land, become questioned, their whole culture becomes questioned at the same time. Knobowtee's feelings of helplessness reflect the feelings that all Cherokee people experienced as they were stripped from their land and therefore their culture.

Another theme is power of the spoken word. Throughout the novel, Glancy comments upon language, especially written word versus spoken word. One example of spoken language that emerges within the text is Glancy's placement of Cherokee words within the passages. For instance, on page 129, there is a song written completely in the Cherokee language, with no translation except for the title. By including songs such as this and words or phrases of Cherokee throughout the novel, Glancy draws the reader's attention to a language that was once flourishing, but is now mostly lost. In the section at the end of the novel including the Cherokee alphabet, Glancy states that the language "can be viewed as holes in the text so the original can show through" (239). The interspersed Cherokee language, which the reader more than likely does not understand, also aids in helping the audience recognize the language barrier that the Cherokee faced with the white soldiers along the Trail of Tears.

Pushing the Bear is ironic in that it favors the importance of the spoken word over the written word, yet it is itself a written novel. To the Cherokee people, speaking and creating a story through words was an extremely revered part of their culture, thus leading Glancy to include so many different voices and narrators in her story. One character, Lacey Woodard, says that "the voice carried power. What was spoken came into being. Even Reverend Mackenzie talked of the Great Spirit creating the world with his voice" (95). Glancy chooses to show the power of spoken language

that was so important to the Cherokee by comparing it in a positive way to the negativity of the written word introduced to them by the white man.

The Importance of land is also another theme. The Cherokee people's land is tied to many things to them, including family, heritage and gender roles. Ancestors are connected with the land because in most cases land was passed down from generation to generation, in a matrilineal way. The Cherokee Indians depended on land both to hunt and to farm, and they did not create borders through which people were not allowed to pass. Indian Removal stripped the Cherokee away from their connectedness with their natural environment, causing feelings of loss and hopelessness that are ever-present in the novel. For example, Maritole's father says that: "I could hear the ancestors murmuring beside us as we walked. Something bigger was happening here. I knew it now. Even the ancestors had no power. They could only walk unseen beside us" (19). This quotation reveals that the Cherokee's ancestors, who are connected with the land and who also are believed to help protect those who are still alive, can no longer aid their families once they have been taken from their land. It also displays that these people connect land with power, therefore being taken away from their homes has resulted in a powerlessness within each person.

Likewise, as the Cherokee people walk further and further away from their land and their home, they begin to question their belief system as well. For instance, it was important to the Cherokee that people be buried in the ground when they die, but on the trail, this was nearly impossible, as many people were dying daily. Maritole says that Lacey Woodard, one of the women on the trail, "prayed for the spirits of the dead to find their way to the afterlife without burial" (96). Because they could not practice traditional burial customs, the Cherokee wondered if their old beliefs would

still work or be practiced in their new homeland. Glancy purposely gives many of the characters narrations and thoughts about land to alert her audience, most of whom are probably of mainstream American culture, to the realization that Indian Removal did more than just change the location of the Cherokee, it also changed their beliefs and their connection with nature. As Maritole states: “We had been cheated out of our land just as the Cherokee who had volunteered to go earlier. Families had been lost” (106).

The names also carry out a theme. Glancy takes special consideration in the novel to the names of some of her characters, giving them names that are symbolic and representative of their personalities. While many characters are given special names, Maritole and Knobowtee are the two characters in which this is most apparent. For instance, Knobowtee’s name sounds much like the English word “nobody”, mirroring his feelings of powerlessness and uselessness on the trail. Knobowtee fails in his roles as husband, father, protector and provider because of his removal from North Carolina. As a husband, he separates himself completely from Maritole on the trail, staying mainly with his mother and siblings. He consistently chastises Maritole for her actions, leading her to say that she “looked at Knobowtee as he walked beside the wagon. He seemed a stranger to her” (7). When Maritole tells her husband that their child will die, he states: “The better for her” (68). Each of Knobowtee’s actions in the novel reflects his internal struggle with his loss of power, his anger at whites, and his feelings of betrayal by fellow Cherokee, all resulting in him feeling like a nobody.

Similarly, Maritole’s name sounds much like the word “marital,” signifying her roles as a mother and the importance of a matriarchal society to the Cherokee people. Maritole initially takes care of her own child on the trail then turns to aiding

her brother's wife, Luthy, in taking care of their two sons, Maritole's nephews. According to Carolyn Ross Johnston, "Cherokee women's traditional skills became even more essential both on the journey and when they arrived in Indian Territory: they needed to fall back on these skills for survival. Yet in some respects, removal weakened certain aspects of women's autonomy. On the Trail of Tears women faced more hardships than men, because they were more vulnerable to rape and because many of them were pregnant" (57). Glancy, therefore, has given Martiole a name that sounds much like "marital" in order to signify this character's desire to fulfill her roles as a mother and wife that were common to Cherokee women prior to removal. Thus, characters are given important and symbolic names to convey the struggle with and loss of identity that many Cherokee faced on the Trail of Tears.

One of the issues that Glancy introduces and develops in her novel is Cherokee spirituality versus Christianity. With characters such as the missionary Reverend Bushyhead, Glancy is able to portray the influence of Christian ideals on those walking the trail while at the same time showing the reader the ways in which the Cherokee questioned, but tried to retain, their spiritual beliefs. According to an article written by Frederick Hale in *Missionalia*, "In Glancy's fictional recreation of the Trail of Tears, traditional Cherokee religious beliefs and, to a lesser extent, practices are still alive amongst many of the exiles, including some of those who have converted to Christianity" (17). Many of the characters comment upon their beliefs in ghosts, spirits and religious practices of the past, but with a more questioning tone than they would have had prior to removal. For example, Maritole's father remembers how he "made a trap to protect his cabin. He removed the brain of a yellow mockingbird, put it into a hollowed gourd, buried it in front of the door" (19). This action is clearly a traditional Cherokee practice to invite protection, yet Martiole's

father states that “the soldiers came anyway. Now we were walking,” revealing his doubtful tone towards Cherokee spirituality (19).

While many of the Cherokee in the story try to cling to their religious beliefs and practices, they also become curious about Christianity as well. For instance, both Christians and Cherokees believe in creation through the spoken word. Lacey Woodard makes note of this when she states that “what was spoken came into being. Even Reverend Mackenzie talked of the Great Spirit creating the world with his voice” (95). The occasional overlapping of beliefs led many Cherokee people to become interested in Christianity, especially when their ancient practices and rituals were unable to help their situation. Even Knobowtee, who is against everything associated with white culture, wonders, “Weren’t all things possible according to the Christians? Listen to Bushyhead. Even Maritole thought it was true” (196). Glancy shows her audience the confusion that the Cherokee faced involving religion along the trail, displaying even more of the effects that removal had on these people. Hale also writes in his article that “Glancy indicates the existence of a spiritual grey zone in which many Cherokee may have found themselves during a time of tribulation and religious transition” (24).

Storytelling and oral tradition is and once was a very important part of Cherokee culture. Telling stories is how these people passed down their history and traditions. Stories told how things were created, taught correct ways to behave, and was a way for young children and adults to learn from their elders. The book *Cherokee Heritage* states that “for untold centuries these sacred stories have been passed from generation to generation” (King 24). Glancy incorporates the importance of storytelling to Cherokee people and their worry over losing their stories as a result of Indian Removal through many of her characters' passages. For example, Quaty

Lewis, a woman on the trail, tells Luthy's children a story about a Trickster Turtle.

Luthy narrates that "she spoke first in Cherokee, then English, word for word through the story. "So you won't forget,' she said" (Glancy, 194). Quaty is desperately trying to instill the importance of storytelling to the younger generations for fear that they lose this tradition after the removal.

Likewise, Glancy creates one character, the Basket Maker, specifically to communicate Cherokee ideas about stories. The Basket Maker makes up her own stories to the disapproval of many people, but says that "the trail needs stories" (153). In another one of her passages, a man tells her: "You women have to talk so you make a story. You have to have something to carry yourself in. What are we without something to say?" (156). Many Cherokee people believed that stories came from ancestors and were worried that Indian Removal would end this tradition, but Glancy reveals through the Basket Maker the importance of telling stories orally as a way to preserve the reality of history and as a way to maintain aspects of the Cherokee culture despite the Trail of Tears.

Simple diction inscribed with metaphor and mythic references forms the narrative voice of the novel. Though attributed to one character or another, the predominant voice is finally a collective voice. All of the voices in the novel are paratactically juxtaposed, and no third person omniscient narrator enters to explain, to connect or hierarchize the monologues. As a result, an interior monologue is created in the text that is both individual and collective. It is because one hears the thoughts of individual characters but also that of the Cherokee people as the community experiences the genocidal march and the attack on their tribal culture and history.

Glancy analyzes seriously about the trail of tears as a theme throughout the text, *Pushing the Bear* that how such drastic situation occurred in North Carolina. She interpretes it metaphorically dividing into three sorts relying on the condition and reaction of 'trees', 'images', ripples' and 'the cause'. Those divisions are Cherokee people and their leaders, Cherokee people and the white soldiers and spoken words and written words.

First of all, the writer thinks that due to the wrong doings of the Cherokee leaders, such climax they had to face to. When the leaders signed on the paper to leave their land in the whites' pressure, this removal occurred. Through the character, Knobowtee, Glancy exemplifies: "While my father and I had fished. I looked into the water but not for the fish. I was watching the mud that trailed my father's footsteps. I watched the image of the trees rippled by the water, distorted by the mud. I heard the trees tell their story. The other voice was there for a reason. I had to let it in. I had lost my hand and there was a God" (207). The father, who was the Cherokee leader, was compelled to sign on the disastrous documents for Cherokee then the dream of the Cherokee was rippled and distorted with the work. But other Cherokees raised their voice against it but they compelled to let it be. So, they lost their lands and properties where only their God ancestors were left.

Secondly, Glancy presents the relation between the US government, soldiers and the Cherokee as of the tree, image on the water ripples and the wave: "Yes, the soldiers who carried out the orders to march with the Cherokee are the ripples, and the Cherokee are the trees on the shore" (207). It is clear that how the trees' image on the water is rippled by the wave or tide, likewise even the stone hearted white soldiers commanded by the US government rippled and distorted the lands, properties and shelters of the Cherokee. This committed the Trail of Tears.

The last but not least is the opposition between the landscape and writing. When the Cherokee finally reach to the Indian Territory at the conclusion of the novel, for example, Knobowtee muses about language in a Native revision of Plato's parable of the cave:

I remembered the trees along the creek bank in North Carolina as I helped the people cross the Illinois River. I remembered the reflection of the trees in the water as I felt the cold around my legs. Could the trees also mean something about words? The spoken words were the real trees. The written words were merely their reflection in the creek. I had seen the waves as pages. Pages of written words. Distorting the real trees. [...] They would prefer their reflection. Muddied by their fee. (227-28)

What the writer, through the characterization of Knobowtee, says is about the then US government and its tyrannical and autocratic behavior upon the Cherokee. She wants to talk about the dead law which weapon the whites used against even the blacks for a long time in America. Actually, in the above extract, 'trees' mean the 'spoken words' which the whites used to speak to just tempt the Cherokee. But the 'reflection' of the trees stands for the written words, which used to be written in favor of the whites. When the wavy and windy government blew on it, even the reflexive image used to be rippled and vague. They used to interpret the written words by twisting on their side. It means, the whites never did what they spoke about the Cherokee. It was just a formal diplomacy but just a conspiracy. They always looked at the Cherokee expediently. There was no any significance of the spoken verse. It was the white domination over the Native American people like Cherokee.

Chapter IV

Conclusion: Nature as Cherokees' Cultural Base

Glancy believes that culture is an ornament for any tribe. But it was disordered and fragmented by the whites' autocracy. This is what she has really tried to show about through the character, Luthy. It gives the sense that the word, 'Nature' seems to be the synonymous word of Native American people like Cherokee. She says:

I am part of the earth as I walk. I am harvested crops. I should not mind the trail any more than the corn minds the harvest. When I hear the voice of the corn, I know I am a part of the earth. Not the stalks nor leaves nor kernels, but the process. The sheen which is the voice of things. A living essence which walks of its own accord, whether crop or animal or man It doesn't matter if I walk or cause the walking. Voice speaks for all who come and go. It travels through time. It's a woman with a bloody feet. A child crying for its mother. Voice reaches into the animals and insects. Voice is in the trees of the woods. It is in the corn. It's in the boys. All the same. It doesn't matter. (214)

In the above extract, 'I' represents the whole Native Americans, especially the Cherokee people. Here, the writer compares the thought of the Cherokee and trail with the corn and harvest respectively. As she claims, Cherokee people are as strong and has long history as the earth, that's why, their culture, is based on the nature. They wouldn't be harmed by any small conflict and fluctuation like the trail of tears as they are the roots of the nature. Whatever effort the whites did to fragment their culture, it would never affect them since the nature can never be decayed; it is

inevitable. According to her, to push and abolish the Cherokee people is to uproot the nature, earth, corn, animals and insects. So, it is impossible task to remove them.

As the nature is the cultural base for the Cherokee people, they always worship the nature as their God. So, the nature is their ancestor. So, the writer has used some nature-stressed words and phrases to give emphasis on their nature-based culture: 'squash vine', 'plow the fields', 'fire', 'walls', 'cornmeal bread', 'twigs', 'wind', 'pines', 'oaks' (228-29). But when the Cherokee reached to the Indian Territory, they found many oaks and pines there, the natural evidential documents of the place where Glancy uses a metaphorical language through Quaty Lewis: "They were oaks, a different kind of oak than we'd had in North Carolina, but they would sound the old truth of the pines" (229). Thematically, Glancy sees obviously the Native Americans who were the inhabitants of Indian Territory had already been fragmented from their culture.

The bear is finally an image of native culture under colonialism, a bear state in which the native culture exists as a metonymy of itself, a segment of its cultural richness that is reshaped by Bear imagery continues in such comments as Maritole's observation that "At times my own body was the bear I pushed on the trail," (191).

According to the text, bear stands for all of the Cherokee people who have been represented by the writer herself by giving the role sometime, Maritole and sometime, others. So, Maritole utters, "I could see the bear through the snow. [...] *Go on, bear*, I said and clapped my hands" (183). Glancy presents the scene of the trail of tears vividly that the Cherokee people had their culture (bear) together with them. Their nature-based culture was begun by their ancestor, as old as the nature. So, Glancy says, "The bear had once been a person" (183). But in the later days, it was

quite fragmented and made run by the whites, “David (whites) sent the bear running” (183). It means the whites wanted their culture to push and remove.

Finally, Glancy tries to show the majority of Native Americans like Cherokee in Indian Territory where they reached after a long trail of the four winter months.

She, through the

characterization of Knobowtee, views:

I didn't know what would happen in the new territory. There was a bear larger than the one Maritole pushed. It was greed. I'm going to have it all. I'm going to push them out of the way. It stretched over the land. I knew it now because of all the farms I saw along the trail. They would even come into Indian Territory. Push the Cherokee over there, too. It would only be a matter of time. It was in the heart of men.

When the survival Cherokees reached to Indian Territory, they found bigger bear than they had in North Carolina. It means their majority became strong but with the more fragmented culture and Glancy says that Cherokee people have missed their culture now but she is hopeful that it will return back to them once definitely. Then after, they will have their land and push the whites away. Even the whites would come to the territory and try to remove again but the writer hopes that such event wouldn't repeat again. Overall, the whites tried to boycott the culture, religion and tradition of the Native American like Cherokee tribe, to which Glancy calls as pushing the bear.

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