

Tribhuvan University

Cultural Admixture and Hybrid Identity in Edrich's *Four Souls*

A Thesis Submitted to the Faculty of Humanities and Social Sciences, Central  
Department of English, in Partial Fulfillment of the Requirements for the Degree of  
Master of Arts in English

by

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April 2016

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**Letter of Recommendation**

Mrs Apsara Bartaula has completed his thesis entitled “Cultural Admixture and Hybrid Identity in Edrich’s *Four Souls*” under my supervision. She carried out his research from 2072/01/12 B S to 2072/12/25 B S I hereby recommend her thesis be submitted for viva voce.

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**Approval Letter**

This thesis entitled “Cultural Admixture and Hybrid Identity in Edrich’s *Four Souls*” submitted to the Central Department of English, by Mrs. Apshara Bartaula has been approved by the undersigned members of the Research Committee.

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## **Acknowledgements**

At first, I would like to acknowledge my deepest gratitude to my respected supervisor Hem Lal Pandey, the Lecturer at the Central Department of English, whose contribution in stimulating suggestions and encouragement helped me to coordinate and complete my project. He inspired me greatly to complete this project. His willingness to motivate me contributed tremendously in this research. So, I would like to extend my sincere and hearty gratitude to him.

I wish to express my sincere gratitude to Dr. Amma Raj Joshi, Head of the Central Department of English, for the appreciation of this research work in its present shape. I would like to expand my sincere thanks to respected teachers Mr. Saroj Sharma Ghimire and Rewati Neupane who inspired me to materialize my dream of Master of Arts in English Literature.

At last, I would like to remember my father and mother for their support, love and blessing to complete my M.A. in English. Similarly, encouragement and support provided by Ramchandra Acharya, my relative remain great stimulating power to carry out this thesis. I would also like to express my gratefulness to my friends Gyanendra Iteni, Sivaraj Bartaula, Srijana Sapkota and others who directly or indirectly helped me to bring this thesis in its current form.

With all this said – after this long list of people who have been instrumental in my M. A. thesis – it should be noted that the mistake, shortcomings, and oversights are all my own.

April 2016

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## **Abstract**

*Four Souls* by Louise Erdrich is a genuine dramatization of the cultural admixture and the consequences of hybrid identity. It depicts the colonial effects on Chippewa community showing the aftermaths of colonial era. The central story revolves around the women who takes the name of her mother 'Four Souls' and committed to take revenge to a foreigner tycoon who forcefully snatches her lost property. But her revenge turns into marriage with` the same personality. There is the admixture of two cultures and comes the problem of identity crisis. The children by the coupe face the problem of identity crisis. There is the depiction of how negative the postcolonial effects become if it is deeply rooted in certain native community. The Native Americans in Chippewa community face the problem of cultural admixture which brings about hybrid identity placing it in crisis. Through the representation of this community, the text has depicted the picture of a community fully affected by colonialism. This project has applied the post-colonial methodology established by Edward Said and Homi K. Bhaba.

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## **I: The Mixed Identity and Cultural Admixture in *Four Souls***

This thesis probes into the issue of admixture of the culture and the identity made by the merge of ethnicities and the mixed identity faced by the central character Fleur Pillager. It also explores the cultural admixture of the native Chippewa tribes with the other non-native cultures. It examines how the hybridity brought about by the cultural admixture brings a kind of confusions and cultural chaos in certain society which has many races and cultures in a jumbled form. The novel presents such a story that tells the account of characters like Nanapush and Fleur Pillager who are the victim of the cultural admixture. It gives the detail problem in the identity caused by the cultural admixture of the native land through the depiction of the central character Fleur. *Four Souls* gives the detailed plot that depicts Fleur's effort to get back her soil from the tycoon John Mauser. The land snatched by the tycoon is connotatively the snatched way of the original identity of the local tribe by the foreign culture.

In the novel, there is the presentation of the admixture of both Native American and African American culture which has developed a different system, norms and values creating a unique cultural convention. The characters in the novel have adapted their own local culture like the convention of superstitious healing system and the practice of witchcraft along with the modern way of life. The novel is about revenge, taken by the native tribe Ojibwe woman's determination to take revenge on the white man who snatches her land. There is another similar story: an Ojibwe elder's efforts to get even with the man who stole his sister and who is now flirting with his wife. Symbolically the white man represents one culture and the women another. The characters in the novel have adapted other culture and developed a new one in a different form. The act of invading other's land represents the western thought which has hegemony on the native cultures and values.

In the novel, when the central character Fleur travels from the distanced land to the city life. She is accustomed to the city life and culture which is basically western way of life. There is the mixture of her own code of conduct and the western way of life. She has traveled to the big city to find John James Mauser, the man who stole her land. When she gets a job as a laundress at his mansion, then she sets about insinuating herself in his life. Her plan to murder Mauser is set aside when she learns that he is suffering from a mysterious problem. She decides to cure him: "She wanted the man healthy so that she could destroy him fresh" (79). Fleur uses her black magic which reflects the local tribal culture which is merged in the modern cultural practices. She makes Mauser fall under her spell. After getting him to send his wife away by means of a vast arrangement, she marries him, gets pregnant and gives birth to his son, an autistic child whose affliction Mauser will come to see as payback for his own sins. The children here are the admixture of two cultures that learn two cultures at the same time and there come another culture in a new form.

In the novel, there are the incidents which are narrated from the viewpoint of two narrators: Nanapush. He represents the local tribal culture. He is a master of the art of magic, and a respected tribal elder. There are characters from different cultural background which shows different behaviors and way of life. Nanapush represents tradition and the vanishing past, and adaptation to the white man's ways. This time, however, Ms. Erdrich's orchestration of the two cultures feels that there is the hybridity inherent in the way of the characters shown in the novel. They are pioneer in their own traditions and customs and modern norms and values represented by the white man's culture.

In the text, Erdrich's characters never have static identities nor are ever defined by a singular culture or tradition, but rather oscillate between cultural extremes. Tylor Paul

says that “The woman who wants to take revenge turns into the docile and meek character who becomes the wife of the same male upon which she wants to take revenge and give birth to the children” (78). There is the colonization of the native land by the white man which is the colonization of the local culture and identities. The different type of story is the reflection of different types of culture and tradition. Because of the mixture of both there emerges a new form of cultural practices. To analyze all these researcher has made the decision to analyze the text from the viewpoint of hybridity developed by critics and theorists.

*Four Souls* begins with Nanapush, the narrator’s explanation of Fleur’s flight to Minneapolis to have strict vengeance for the loss of her land by killing rapacious walk heavily tycoon John James Mauser. Fleur initially loses the land for nonpayment of taxes levied under the allotment law that divided communally held land into individually owned parcels. As: “Attempting to keep what was left of our land was like walking through a landscape with a flare of ink down in the capital city, rights were taken and given” ( Erdrich 105). Her displacement from the land, which she considers coextensive with herself, causes a kind of identity crisis that prompts her to take on her mother’s name *Four Souls* as a source of strength. This is the incident which is the first evidence of the hybridization of the local identity and the culture. The motive of this may be different but here there is the presentation of the mixture of the white and the native culture. In fact, her departure from conservative realism and her deliberate artifice occasionally remind one of the abstruse fictions of some postmodernist writers.

The technique of the narrative and the writing style also gives a kind of logic to the formation of hybrid culture. The author with the complete poetic ability has given right to be heard to the marginalized lives of twentieth century Native Americans. Erdrich has delighted her readers for a number of years with so many novels focusing on the

inhabitants of an Ojibwe reservation and the cultural identity. In so doing, she has created some of the most memorable characters in modern literature. They range from a cross-dressing woman who poses as a Roman Catholic priest to an old Native American trickster who is both a wise man and a fool. There is the mixture of both the Native American traditions and the modern costumes and values.

Exploring the theme of the hybrid identity among the scenarios of the American tribe, this research revolves around mainly three areas of concern: namely, the exploration of the cultural roots, the establishment of the native tribal culture even in the midst of the colonial world and the effect of colonialism upon the individual and his/her identity. To analyze the text by focusing on the tribal cultural issues through the characters, religion and ceremonies, the influence of western culture and the great sufferings of the protagonist of the novel *Fleur*, this project has made a deliberate choice to view the text through the viewpoint of post-colonial which includes hybridity, identity crisis and cultural admixture. This research has made a choice to view the text from the post-colonial perspective developed by Edward Said, and Homi K Bhaba.

The main purpose of this thesis is to get the lost properties which are connotatively the lost of the original identity along with the land. For that *Fleur* takes the journey from North Dakota to Minneapolis, where she plans to strike back the loss of her family's land to a white man. There is the clash of two cultures from which a new type of culture emerges. She plans to revenge upon the tycoon after a dream vision that gives her a powerful new name, *Four Souls*. Here the new name is the newly formed identity which has made her a hybrid person. The study also aims at establishing the importance of own identity.

This story makes significant contribution mainly in taking possession ancestors lands. There are the promises to be a straight forward tale of revenge. However, slowly

Metamorphoses in to a more complex evocation of human nature. Endrich has demonstrated the remarkable techniques to show the identity crisis in her several novels. “Her brilliant compels prose style and her unique visions are responsible for her immense critical and popular ascertain” (Charles 116). In her novels she typically interweaves stories told by diverse narrators and chronicles different generation of Euro- American and Australian Indian character.

Louise Erdrich is successful to make her works as the reflection of the native physical and cultural panorama where there is the impact of colonialism. She has given a detailed picture of the postcolonial cultural admixture in her novels. *Love Medicine* is a novel which is told from beginning to end from the voices of a chain of glowing characters, mostly Chippewa men and women who are caught up in the emotional tangle of their families' histories, but who struggle to gain some control over their lives. In this novel, Louise Erdrich brings in a number of age groups in the interrelated families living in and around a Chippewa or Ojibwa reservation near the fictional town of Argus, North Dakota. Here she has become successful to develop a trend because of which the clash between the colonial and the native culture comes in the front.

Different theorist and critics has put forwarded different views and ideas on the text. Though they have related the text with different perspectives, their own view also can be a hallmark on the cross cultural admixture and hybrid identity reflected in the text. There are so many types of similar and parallel stories of it created by different writers.

**Zhang Qiong**, a critic, comments that the novel is a kind of relation between the mainstreamed modern culture and native culture. He says that the novel is a kind of deviation of the local cultural values to the modern and prosperous culture in the name of modernization. He says in the following paragraph:

Native American writer Louise Erdrich's novel *Four Souls* continues her unique cultural exploration, which further implies the relation between the ethnic literature and mainstream canon. Mixed among the integration with, deviation from, and divergence of the mainstream culture, Native American literature reveals a certain perspective on modern civilization. With the classic theme of revenge, the novel lays bare the conflicts between Native American psychology and modern mainstream value. Within the critical interpretation, the once geo-cultural concept of ethnicity deviates from its ethnic and biological bounds, focusing instead on the psychologically moral level. (104)

Through the comments by Qiong it is clear that the novel is a kind of admixture of different systems and values which has interwoven several tradition and codes of conduct. He says that the peculiarity of the novel comes out through its special narrative, cultural attitude, historical memory, and emotional pattern.

The novels of Louise Erdrich are narrated in very personal ways which has shown the levels of people's cultural boundaries. Despite cultural and geographical specificity, the recognizable to an audience comprised of many cultures they exhibit all the frailties and strengths, the failures and triumphs are would expect for humans who face what we all as individual as cultures, and as species must face change. In fact, change, the continuous , comparative revelation of a past and a desired future is integral to human existence and experience, so it is quite understand able that it is also a concern a subtext, in all Erdrich's novel. Moreover , the past in particular the history of interaction between immigrant and that history figures prominently in the nature of the changes to be found in them; change can cut many ways, in any direction , as Erdrich's characters often learn.

Another critic, Ron Charles, comments about the novel and puts forward his views that the novel is a kind of healing system of the native people from different kind of problems and agony. There is the combination of the local system and the western ways. The central characters' healing system like the black magic are the examples of all these. He says:

For better or for worse, most white people have two popular avenues of contact with Native Americans: casino gambling or Louise Erdrich. My money's on Erdrich, with whom the odds of winning something of real value are essentially guaranteed. Like all Erdrich's novels, this one is about healing, physical and spiritual recovery in all its agony and beauty. Fleur Pillager is the last survivor of a long line of medicine women. Estranged from her only daughter and deeply embittered, she sets out on a mission to kill John James Mauser, a wealthy businessman who swindled many Native Americans, including her family, out of their land. (84)

When the central character sets out to revenge upon the white man, her mood changes and she uses her black magic and marries the man upon whom she wants to take revenge. When she lives with the wealthy man there she has to accustom to different culture. The children she gives birth have the double identity both of the Native American as well as the white man.

The central characters in Louise Erdrich's latest novel are defined by the opposing qualities within them. One belongs to the character who is accustomed to the native as well as the modern culture. The spiritual and the modern cultures are merged in the novel. So the elderly Ojibwa named Nanapush, the more compelling of the book's two main narrators, reveals himself to be both wise and foolish, and Margaret Kashpaw, his

common-law wife, is by turns materialistic and spiritual. In "Indian Humor and Trickster justice in *The Bingo Palace*" Nancy J Peterson examines the novel within the contexts of Postmodernism the contemporary crisis in history, and the traditions of the Chippewa. While *Tracks* can be described as "a novel entirely haunted by historical dispossession" (72) and tribal fragmentation, *The Bingo Palace* is very different in plot tone with slapstick humor and exuberant comedy the later novel mitigates the tragic past Erdrich seems to be suggesting, that readers should see Indians not as tragic vision but as complex people capable of laughter.

Karen Joy claims that there are different voices which belong to the multicultural tones in the text. He says that the plot is telling the stories of two women characters that are from different background. The different background belongs to different cultures. He says that the writer has made an entry point to the history of cannon in English literature by adding the multicultural voice in the text. He comments:

Out of this horrific history, Erdrich has woven an essentially comic plot, a counterpoint to Fleur's more serious one, which is taken up by Polly Elizabeth, the sister of John Mauser's wife. As Polly talks about her sister (a dim dilettante occupied with the "vibrational urge" of her art lessons) and about the brooding Fleur, the story she tells is also her own. The brevity of her latest, *Four Souls*, makes it a tempting entry point for readers new to her canon. And whether we like it or not, length takes on special importance for English teachers trying to add quality multicultural voices to an already packed curriculum. But *Four Souls* is clearly part of a larger, organic whole - something for fans to savor and another compelling reason for readers who don't know her to start at the beginning. (76)

Although Joy relates the text from the viewpoint of the English curriculum and the voices of women the text is a presentation of the hybrid identity of the characters presented in the novel. They are the representatives of the postcolonial era where the colonized and the colonizers have some kind of relation because of which a new form of culture emerges.

Fleur is the main character who has the double quality. Nanapush addresses Fleur's contradictions early on, when she takes her mother's name, *Four Souls*, thinking it will give her strength. It means she does not have the quality of the real name according to her own culture. The culture which she is adapting is not a genuine culture which gives her a real identity. But it is a kind of culture which has made her a kind of puppet. Therefore, she steals the name of her mother to be strong. The name of her mother is the adaptation of the western values and belief system. When she sets off for the Twin Cities to punish the timber baron who has robbed the reservation of so much of its land she falls in the trap of the two cultures and compelled to live in double identity. "There are names that go on through the generations with calm persistence" (132). Nanapush explains.

Names that heal a person just for taking them, and names that destroy.

Names that travel, names that bring you home, names you only mutter in the deep water of your sleep. . . . Names to fear. Such a name was Four Souls. So the name was going to do what it wanted with Fleur Pillager.

From the beginning, she did not own it. Once she took it, the name owned her. (135)

The name is the main thing in the novel. The name here is not only the name but the identity of the people which has shaped the lifestyle of the people in certain civilization. Here the identity is mixed of both the native and the white. People do not have their own identity because it is mixed in the trap of both the cultural as well as territorial admixture.

Especially when a territory is colonized by other there the two cultures of the colonized and the colonized merged and comes hybrid identity and the real cultural root and originality disappear. Postcolonial theory formulates its critique around the social histories, cultural differences and political discrimination that are practiced and normalized by colonial and imperial machineries. Colonialism leaves its banal consequence on individual's lives and identities by trapping them in an unhealthy state of mind like double consciousness.

The land in *Four Souls* is colonized by the tycoon who snatches the land of Fleur. She loses her originality because of the dual identity after the loss of her own land. Postcolonial theory emerges "from the inability of European theory to deal effectively with the challenges and the varied cultural provenance" (Rukundwa 1172). According to Homi K Bhabha postcolonial criticism "bears witness to the unequal and universal forces of cultural representation"(76) that are involved in a constant competition for political and economic control in the contemporary world. Moreover, argues:

Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of "minorities" within the geopolitical divisions of East and West, North and South. They Intervene in those ideological discourses of modernity that attempt to give a hegemonic "normality" to the uneven development and the differential, often disadvantaged, histories of nations, race, communities, peoples. (104)

The discourse of modernity is a kind of medium of colonizing certain country culturally. When certain country becomes colonized culturally, there comes the question of the importance of their own real culture. Postcolonial theory formulates its critique around the social histories, cultural differences and political discrimination that are practiced and normalized by colonial and imperial machineries.

According to Young, postcolonial critique is concerned with the history of colonialism "only to the extent that history has determined the configurations and power structures of the present" (92). They also recognize anti-colonial movements as the source and inspiration of its politics. Postcolonial critique can be defined as a dialectical discourse, which broadly marks the historical facts of decolonization. It allows people emerging from socio-political and economic domination to reclaim their sovereignty; it gives them a negotiating space for equity.

When the main character of the novel is in the trap of the dual identity because of the invasion of her land, which made her to live in the life of the unknown foreign people and adapt the alien culture, she lost the land that belongs to her reservation. Fleur Pillager goes to search the Lumber Baron who stole in order to break her revenge. Later story unfolds at walk by the sister-in-law of the Lumber Baron, and Nunapush, Fleur adopted father and tribal elder who is also dealing with his own desire to revenge a long time enemy. Although the parallel narrative deal with the same themes love, leaving behind, betray, revenge, jealousy and regret. It is the story and character of old Nunapush that is most compelling. She uses its language myths, legends and history to create multi dimensional characters whose have the multi dimensional identity. The characters don't have the story. They have stories. It means they are in a mixed identity which has made them a kind of hybrid. There is the story which has revealed their pain and suffering of being. The injustice they have suffered their profound respect for nature, their strong ties to family and tribe and their determination to survive Four Soul picks up roughly where trucks left off sometimes in the late twenties.

The plot of the text comes apart into two separate tales of revenge. The characters have their own stories which have the separate ideology of the separate cultural background. The first follows Fleur who goes to find and murder John James Mauser, the

man who bought her land and cut down its trees. The trees are symbolically the cultural root of the native people which has lost its originality. Told in retrospect by Nanapush, the tales appear to be planned for Fleur's daughter, who is harbor a feeling of resentment against the mother who deserted her to make this journey. Nanapush's narrative is consequently a kind of lesson, a cautionary tale about revenge and its unexpected penalty.

*Four Souls* also deals with the theme of exploration of cultural identity after the colonial period into the new form of colonization. The native Americans are the victim of the loss of their identity and root. So Fleur's travel to the revenge is the journey of the excavation of her roots which has been snatched away and merged into a new one. She digs her identity among the aline people because the original identity is lost like the trees, paths and the land which are once belongs to herself and now become aline. To explore such things the researcher has made a deliberate choice to view the text from the viewpoint of post colonialist concept of multiculturalism, hybridity and identity crisis. The very first chapter of the thesis is the introduction of the work giving the detail of the problem elaboration, hypothesis elaboration, literature reviews and the contextualization of the fact and fiction below the surface level. The second chapter is the textual analysis with the theory in its embedded form. The third chapter is the conclusion which is the summaries of the overall project.

## **Chapter II: Cultural Admixture and Hybrid Identity in *Four Souls***

The text *Four Souls* presents a nation and a society where the people are from different background and culture. The different cultures mixed within a society where the people are trapped in the circle of hybrid identity and mixed cultures. The writer shows the plot of a woman who wants to take revenge to a white man who had seized the property of her own. By the presentation of this plot of the North Dakota reservation, the writer has shown a scenario of the tribal society where the outsider has invaded their land along with the local culture and identity. It means they don't have any fixed identity. The conflict and mixture between two cultures is clearly shown in the novel.

On the surface, this is a story of woman who is originally from North Dakota, goes to discover the lost property which has snatched by the foreigner. However, on its deep core, it is the depiction of the search of the lost identities and culture. Most of the characters of this text are generally among the emigrant or from the main root and tribal background. This is the exploration of the colonized and the oppressed who are suffering from the loss of true self and identity because of the admixture of different culture and tradition. Especially the focus is up on the woman who moves to foreign land in course of the revenge to a foreign man who has snatched her property. It means the native land is devastated by the colonial domination. Here the question is the question of identity, which is disappeared among the clouds of the colonial poisonous gases in the form of colonial culture and tradition. This is symbolically is the search of her lost identity.

*Four Souls* demonstrates the pursuit of identity through the portrayal of a former native who has lost her identity and she is endeavoring to have it through various mediums. The central story takes place in a native land which is culturally rich and full of local traditions and customs. But nowadays the local culture has been devastated and

destroyed by the admixture of different cultures and traditions. The invasion of foreign people has destroyed many things along with the deeply rooted cultural heritage and the identity of the North Dakota natives. The novel introduces us to a character who is a native of the country. She has her own native identity but when she marries to the same foreign with whom she marries the cultures mix and another culture emerges which is a hybrid one. The story is the story of cultural root, love, affections, and about the hidden mysteries.

In the text, there is the picture of the identity of the characters that has emerged from two or more different roots, is a complex, multigenerational epic of an American Indian family's upheavals over the past century. Erdrich picks up the story of fearsome Fleur Pillager after she sets out from the North Dakota reservation in 1924, determined to track down the white man who seized and desecrated her land on the shores of Lake Matchimanito. Her tale is again narrated by alternating characters, most notably the charming, loquacious Nanapush, a self-proclaimed old fool who “loves to sling words” (Erdrich 6).

The text is the reflection of duality of people in different sectors. The narration of the plot is dual and his identity. Nanapush's narrative has two strands, reflecting his two passions: holding on to his last and most challenging love, the feisty [Margaret Kashpaw](#), and compelling Fleur's daughter Lulu that her bitterness of her mother for having left her is poisonous, like most revenge. He asks Lulu:

Do you understand why I am telling you this story? Do you know what I'm telling you is a reflection of errors? There was Fleur's vengeance, which as you'll see has an outcome unpredicted. My vengeance, which led down paths of perfect foolishness but which, at each juncture, seemed

logical and sane. And there is yours. Your silence toward your mother is revenge, do not mistake it.

From the above mention remark it is clear that the novel is about revenge. The outcome described there is the outcome of duality which is inherent in the culture and identity of the people. But further, it is about being blindsided by strong emotions and the frequently absurd lengths people go to when moved by anger or passion. Lulu is the outcome of the admixture of two cultures. She is the admixture of both love and revenge, native and foreign and the colonial and colonized identity and culture.

Fleur lost her trees and her land to a white man, John Mauser. Now she takes her mother's secret name, Four Souls, and sets out to wreak revenge. To be hidden from the native identity Fleur borrows the name of her mother. She tries to gain her identity in the same land which she has lost to a white man. She becomes ready to lose her precious thing because the name is not only a name it is the national identity of her. But she becomes ready to lose it at the cost of her land. The land is the symbol of cultural root and native identity. It is clear that she has created an identity for herself. She cannot get her cultural root even in her own family.

According to M. A. R Habib, there are the characteristics of the postcolonial concept of identity crisis which has become the cause of the various trouble for the native citizens. The hybridity and multicultural concept has various tenets which are unproductive for the native dwellers. According to him, these tenets are:

A challenging of the notion of fixed identity, the undermining of binary oppositions, and an emphasis on language and discourse together with the power relations in which these are imbricate as underlying of our understanding of cultural phenomena. I am not of the neither one nor the

other. I am rather on the side of with, in spite of all the difficulties and confusions this may bring about. (750)

Here Fleur is neither 'I' nor 'other'. She is in the trap of the culture of her own and the old man. The lost trees and the property neither belong to her nor other. She is in the trap of two different cultures where her identity is lost because of colonial impact.

The two narrators in the novel, connotes the two identities. The other main narrator in *Four Souls*, Polly Elizabeth Gheen, a unattached who presides over the Minneapolis household of her wealthy brother-in-law, seems materialistic up till now is also unexpectedly selfless. Nanapush's adopted daughter, Fleur Pillager, the woman at the novel's heart, is uniquely powerful while proving sadly powerless in certain critical ways. The identity is the power for anyone in this world which she has lost. Nanapush describes Fleur as she walks along the railroad tracks on her way to Minneapolis, feeding herself on cattail roots, muskrats, and a dog. When she finally arrives in the city, she finds her trees in the paneling of Mauser's mansion, still oozing sap, When it comes to the house, Nanapush turns expansive, talking of soapstone, copper, slate and oak; Italian quarrymen and Indian lace makers; miners from Norway. "There is no question that a number of people of all ages lost their lives on account of this house, That is the case, always, with great buildings and large doings" (143). Set against this story, which takes shape as Fleur enters the Mauser household as a servant, is Nanapush's own tale of revenge. Shesheeb, a man from Nanapush's past, has returned to the reservation and appears to be interested in Margaret. The different choices different wish portrays the different cultural heritages and roots.

In *Four Souls*, the novelist explores the mixture of identity through the admixture of the cultural root of the protagonist Fleur. Fleur takes the alternative option of having a name of her mother to gain power in the scenario of the lost of her own property which is

like her blood. She takes the different name in order to gain more power and be safe.

Shyam Selvadurai explores the affects of naming, which has its roots in postcolonial era:

As cultures were becoming freed from colonialism, they established independent nations, independent name and these nations developed discourses that legitimized themselves. Nationalistic, or —us, identities are often legitimized by being constructed as normal. But, in order to have a normal —us, there must be an abnormal —them. (12)

From the remarks, it is clear that the name is the symbol of power and safety. Why the protagonist is running desperately after a name is only to gain power culturally and socially because in the local level the native identity is more powerful.

There is the presentation of the connotation of the dual identity and mixed culture from the background of the writer's biography and background which has a connection of the protagonist and the antagonist of the novel. The foreign man and the protagonist marriage and give birth to the children which are the outcome of the blend of culture. The daughter of a Chippewa mother and a German-American father, this Minnesota author won critical and popular success in establishing the colonial relation and exploring the hybrid identity in the text *Four Souls*. Since then, through a steady accretion of beautiful, often funny books set around an Ojibwe reservation; she's created the most compelling literary landscape in the text which has the characteristics of hybrid identity and cultural admixture. When she arrives at the door of his mansion - built from her sacred trees - she immediately gets a job as a laundrywoman.

John James Mauser produces an extraordinary amount of dirty laundry one or two complete bed changes per night, owing to a peculiar affliction that makes him sweat profusely. He also suffers from frequent seizures, another legacy of his service

in World War I, which has left him weak and miserable. The protagonist's mood changes. The change in the mood and the intention is the turning point of the change in culture and identity. She marries the man and becomes the wife of Mauser which is her newly created identity. Here the name becomes the great matter for the native people. The name Four Souls is also a mixed identity which is made of four names. Likewise in the novel the characters have mixed identity because of the blend of cultures. The mimicry of the name is a great change for the protagonist. She mimics the name to change her established identity.

The concept of naming is famous in the field of colonial field. The white people used to give the black slaves their own name in the first phase of colonial era. It is the process of subordinating one's culture "the very process by which one culture subordinates another begins in the act of naming and leaving unnamed" (Spurr 4). But the naming process is quite different here. Fleur doesn't get that name from anyone. She receives the name by herself. She is somehow the representation of the Native American culture. She makes herself superior by taking the name of her mother. It means the European culture is more superior in comparison to the American Indian. Edward Said argues that the colonial culture always think itself the most powerful and superior. They create the discourse of powerful and powerless, superior and inferior and so on and by that discourse they dominate the colonized.

Scott Mitchell comments the process of naming is the kind of having power by the colonizers making the colonized 'other'. Here in this context Fleur's names are the process of making her an alien which can adopt anywhere in any foreign land. They give the colonized people the compulsion of changing their certain name by which they prove the native people barbaric and savage. In short inferior to the western people. He comments:

The desire of naming is the desire to control as well as a desire to simplify. As aspects of individual's identities such as their cultural origins, are made more simplistic through naming, other people are sanctioned to treat these individuals as stereotypical objects. As western nations started to colonize indigenous populations in what they named - discovered territories they continued to use naming to control these populations. (8)

Here all the process of naming of Fleur who has double identity is the act of making the national culture 'other' in Saidian term. When she is in America or Britain she finds it easier to have the contextual name. However, when her own identity falls in crisis she begins to search the true self, which has already been lost in her presence in her own native land, which she has left a long time ago.

In seeking her cultural root, she imitates the name of her mother. She does not want her name. The search of the property is the search of her own tradition and rituals, but her action of mimicry become her flaw. She happens to get a flawed identity. In west the western cultural mimicry becomes flawed but here she has to mimic her own culture which becomes flawed. The mimicry of Fleur is related with the concept of mimicry. In this context, Homi K. Bhabha put forwards his idea:

Mimicry is a flawed identity imposed on colonized people who are obliged to mirror back an image of the colonials but in imperfect form: almost the same, but not white . . . Mimicry is a part of a larger concept of visualizing the postcolonial situation as a kind of binary opposition between authority and oppression, authorization and de-authorization. He states ahead that all modes of imposition including the demand on the colonized to be like the colonizer results in mimicry. According to him, the mode of asserting authority over the colonized. (62)

So the mimicry of other's identity leads to alienation and frustration. It always hides the real identity of the colonized people. It creates binary opposition between the powerful and powerless. Fleur Pillar has to mimic the name, which is not her originality to gain the power to be adapted in the situation. While in her own native land also she has to buy the name of her mother which gives nothing more than tortures and confusions.

When the identity is lost once, it becomes the matter of great disaster and pain for the native people because it is linked with different aspect of life. Nanapush's wife eventually begins to narrate her own chapters, explaining the spiritual process that Fleur must endure to recover from what she has suffered and from what she has inflicted. She also assures us of her enduring affection for Nanapush. "No matter how foolishly my husband behaved, no matter how dreadful his mistakes, jokes, and sins, he loved me. In that, my suspicious woman's heart came to trust" (165).

Erdrich's most striking contribution may be her articulation of a value system that's wholly contrary to the culture of accumulation and competition that the characters in the novel eager to export in our great white way. Given the vibrant success of her novels, the conflict of identities and cultures may not be over after all.

Edward Said comments that the colonial culture always finds itself as the most powerful as all the colonized culture. Through the discourse of powerful and powerless, they suppress the native culture and make themselves powerful. He says: "In many ways my study of Orientalism has been an attempt to inventory the traces upon me, the oriental subject, of the culture whose domination has been so powerful a factor in the life of all the orientals" (2). The one who left their native land are trapped in between the two cultures. They become hybrid and lose their cultural root. The protagonist of the novel Fleur in one hand has created her own individuality in swimming in her nation but on the other, she has the identity of a white man who snatched her land. She has double identity.

She is in between two cultures. Because of that, she is in dilemma. She now endeavors to gain her true cultural root in North Dakota.

As in *Four Souls* Fleur seeks her true self through the medium of her various past incidents and culture Stuart Hall comments that there are two ways of thinking about cultural identity. One is in terms of one's personal identity and personal self and other other's collective identity and collective self. He comments:

There are at least two different ways of thinking about 'cultural identity'.

The first position defines 'cultural identity' in terms of one, shared culture, a sort of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. Within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as 'one people', with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history. (223)

As Hall comments Fleur Pillar wants her true self in one hand and on the other she wants to identify herself through the identities of other foreign culture. She wants to be adapted in the mainstream cultural root of North Dakota but happens to be merged with the cultural admixture of the white man who has seized her own self that is her land and property.

There are various evidences in the novel where there is the presentation of the hybrid identity and mixed culture. Fleur arrives in Minneapolis at the austere white mansion of [John James Mauser](#), who made his fortune by marrying Indian girls for their land, logging it and then moving on to his next victim. Here when he marries the Indian girls, there he and his wives have to be merged into another culture and another new

tradition emerges. Mauser's sister-in-law, the love-starved spinster [Polly Elizabeth](#), runs his household while his strange, frigid wife pursues her painting. Polly Elizabeth's less compelling narration alternates with that of Nanapush. She hires Fleur as a laundress, not anticipating how quickly the mysterious, able woman will insinuate herself into Mauser's household and his heart. Mauser is ill from his service in World War I, and Fleur decides to revive him before killing him. She seduces him into marriage, but the delay costs her. They have an autistic son; perhaps a victim of fetal alcohol syndrome caused by the liquor Fleur consumes to maintain her difficult pregnancy. The son is the outcome of the admixture of two cultures.

The colonialists and the colonized are polarized in their relation. They have the relation of opposition. The colonized people are taken as the negative other of the colonialist people. The dialectical relationship between the oppressor and the oppressed always creates the situation of conflict and clash. The dialectical relationship is further elaborated as:

It is probably the most systematic; it does violence to the common sense . . . . four features of the colonization complex, namely forced involuntary entry, deliberate transformation and destruction of the indigenous culture, the administration of the colonized by agents of the colonizers and finally racism as a principle of social domination by which a group seen as inferior or different in alleged biological characteristics is exploited, controlled and oppressed socially and psychically by a super ordinate group. (Blauner 84)

Colonialism forces people to be psychologically shattered and discouraged. It deprives people from general security and safety because "colonialist psychology is self-perpetuating as it encourages the personal insecurity that facilitates its operations" (Tyson

403). It forcefully offers people violence, massacre, bloodshed, aggression, cruelty, brutality and so on.

Through Fleur's story, the text depicts the enormous changes in the cultural roots of the Native American people in the early decades of the 20th century. This is the presentation of the conflict of the colonizers and colonized even after the colonization. The native loses their property, land, identity and root because of the hegemony of the colonization. Here in the story there is the transformation of the natives from a native identity holder to a hybrid identity. From a land-based people to landless acquisitions trapped by alcohol and legal loopholes. Nanapush sums up:

Smallpox ravaged us quick, tuberculosis killed us slow, liquor made us stupid, religion meddled with our souls, but the bureaucrats did the worst and finally bored us to death. . . Along with rules, there came another affliction. Acquisition, the priest called it. Greed. There is no word in our language to describe this urge to own things we didn't need. (189)

When the property is lost people becomes powerless because they becomes financially and socially weak and fragile. The characters in the novel are now landless, identity less and plunged into cultural duality. They are now helpless. The colonialism has affected their lives mostly. They are passing away from a postcolonial era where the main defect is the loss of cultural root and hybrid identity.

In obtaining her name Fleur breaks the borderlines between "Self and Other". She does not only take on a new cover or disguise, but she is endeavoring to define herself through the deal with her mother. Here the important point is that fleur does not choose a name accidentally or by chance; rather she wishes one that she already has a relationship with, one that belongs both to her mother and to the ancestors she has never known. Fleur's name not only gives her a new identity but links herself with that of ancestry and

the cultural root. It is also a kind of emancipation from of the local identity. It is also a kind of hybridity because the person who is female and has a local name takes an English name of her mother.

Erdrich, tends to locate a higher wisdom in women living in a multicultural identity and outside of conventional society. Good-looking, earthy, and inscrutable, Fleur is one such romanticized figure, wearing a veil in the air of mystery that brings forth some of Erdrich's most egregiously extravagant prose. Therefore there is the multicultural identity in her culture. Hybridity, as developed by Homi K. Bhaba, is the product of colonial culture. He argues:

Postcolonial theory is built in large part around the concept of Otherness'. The term otherness includes doubleness, both identity and difference, so that every other, every different than and excluded by is dialectically created and includes the values and meaning of the colonizing culture even as it rejects its power to define . . . The significance of his theory lies in his suggestion that Colonial authority is rendered hybrid 'and ambivalent' in the postcolonial era. (98)

Therefore, colonialism always results in hybrid culture. It creates double identity of a person and becomes difficult for him/her to adapt in both the mainstream culture and the new culture. It becomes the matter of identity crisis. Fleur is seeking her lost cultural root in the midst of her hybridity.

*Four Souls* is a story of a woman called Fleur Pillar, who born in a native Indian American country spends her childhood in her country being emotionally touched with each culture of the American tribes, goes to take revenge the landowner who has snatched her property and has her adaptation of his cultures and identity when she marries him. Pillar, a native Indian American is now the on the shade of the foreign

culture and tradition. She is on a mission to identify the lost identity when her land and culture has been lost in the foreign and alien land but she happens to merged in the alien culture because of which the lost identity becomes a hybrid one. Here, the mission to search the remains of the fragmented identity and cultural roots of Fleur are herself.

The identity crisis and the mixture of various identities are the main features of Erdrich's novels where there is the story of North Dakota and the local tribes. Almost all her novels are related with the hybrid identity and the admixture of cultures of the local people who has lost the root culture because of the colonial effect. *Four Souls* features parallel plots that depict Fleur's attempt to reclaim her land from lumber tycoon John Mauser and finally heal her bitterness, alongside Nanapush's analogous effort to hold onto the remaining tribal land and repair his acerbic relationship with his partner Margaret. The colonial impact has lost the root culture of the native and made hybrid. "In the venture to introduce a new technology of governance, the colonialists uprooted the long-standing native systems of governance and replaced them with a system that was modeled upon that developed in Europe" (Aljunied 17). Here John is the representative of the colonialist. Even if colonialism goes it gives pains to the natives. As a system of domination, colonialism is said to have ushered in a complete annihilation and extermination of indigenous civilizations.

Stuart Hall comments that identity is not only related with histories and root it is related with what the person really is at present also. It has its concern with the situation where the person has his/her feet. Therefore, Fleur has her own identity of an American Indian native in the present. She has to live with the new identity:

There is, however, a second, related but different view of cultural identity. This second position recognizes that, as well as the many points of similarity, there are also critical points of deep and significant difference,

which constitute 'what we really are'; or rather since history has intervened - 'what we have become'. We cannot speak for very long, with any exactness, about 'one experience, one identity', without acknowledging its other side - the ruptures and discontinuities which constitute, precisely, the Caribbean's 'uniqueness'. Cultural identity, in this second sense, is a matter of becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere. (225)

There is one deeply rooted cultural identity which becomes very hard to achieve after being detached for a long period of time for a native. Another is the identity associated with her social surrounding. The person is trapped in between two codes of conduct and two kinds of cultural identity.

The tribal sovereignty has been lost and fragmented because of the colonization of the local cultural heritage. In the novel's epilogue, Nanapush, the tribal senior and occupant fraud, self consciously reflects on the whole of the native history of North Dakota, lamenting the fact that people now “print [themselves] deeply on the earth with roads, automobiles, and modern buildings that transform the reservation and threaten tribal sovereignty” (210). It means people do not have the originality of the local American tribal culture and tradition. He contrasts these unhelpful markings that with the written way of his own words. He says:

I have left my own tracks, too. I have left behind these words. But even as I write them down I know they are merely footsteps in the snow. They will be gone by spring. New growth will cover them, and me. That green in turn will blacken. . . . All things familiar dissolve into strangeness. Even our bones nourish change. (210)

Here is the connection of the coloniser and colonized when he uses the tern land and the footstep. The footstep here is the mainstream local culture which has fragmented and become a hybrid one. Nanapush links stories with the material world and specifically with the political context of land use. He draws attention not only to how roads, cars, and buildings affect the earth but also to the historical narratives of progress that legitimize their impact. He uses the context of the invasion of the white man who has seized not only their material land but also the cultural heritage.

The central character puts him in the line of the natural and local culture. He says that he has not lost the way of the line of the original identity. The deep printing of modern technology disrupts both the local woodlands and the communal identity of a “people who [once] left no tracks” (210). By comparing his own writing with plant life, Nanapush situates his words and himself in a in the path of the tribal culture. The tribal culture now has become a mixture one. “She had lived among those oak and pine trees when their roots grew deep beneath her and their leaves thick above now she lived among them too only she lived among them cut and dead” (20). The central character has lost the land and her assets which is the heritage of their history.

The protagonist loses her assets means she loses her pride and ego in her locality. She finds her land changed and feels as if she is an unknown citizen. She becomes other to her own land. Here Saidian remarks becomes clear that the colonizer always make the native people alien in their own native country. He remarks:

Lesser than their English counterparts, in a variety of ways. . . Ultimately a political vision of reality whose structure promotes the difference between the familiar Europe, the West, "us" and the strange the Orient, the East, "them" . . . My argument takes it that the Orientalist reality is both antihuman and persistent. (233)

The critics like Said especially focus upon the power-relations which is developed by the discourse of self and other and by the dominator/dominated dialectic. These kinds of concepts have its significance to the literature which resists all kind of discourse created by the colonizers. Therefore the true identity is also a great source of power. In course of getting her identity, she happens to buy her mother's name, which is not used.

Fleur Pillager starts her the journey to Minneapolis with her old identity to seek revenge upon the white man who stole her trees which is the symbol of the root culture. But when she marries the man her new identity emerges. Although she accomplishes exactly what she plans, did she win what is revenge and do not all humans change so much throughout their lives that what seems like revenge at one second can simply be a trap. There is the trap of the lost of her own cultural root and identity. The assertion of the local land and scenarios is the reference of the locality and the originality of the local tribal culture. as the writer goes on writing:

Fleur took the small roads, the rutted paths through the wood traversing slough edges and heavy underbrush, trackless, unknown and always bearing east. . . . She crossed fields and skirted lakes, pulled her cart over farmland and pasture, heard the small clock and shift of her ancestors' bones when she halted, spent of all but the core of her spirit. (1)

The farmland, the pasture and the lakes have the originality of the tribal culture and the single identity. But when the central character loses the way of her own land there comes another culture which has become the cause of the duality in her culture and identity. Now she is not a pure tribal woman.

The quest of the cultural root of Fleur has been shaped by Saidian elaboration of the orient and the Orientals. The colonialist of the Native American land has looted the precious property of the nation. Along with the snatching away of the property they

snatched away the cultural property. They attacked the mysterious aspect of the historical cultural heritages:

The Oronsay, a passenger liner in the old days of the Orient Line, had been gutted once of all valuable machinery and luxury furnishing. It had once travelled between Asia and England – from Colombo to Port Said, sliding through the narrow –gauge waters of the Suez Canal and journeying on to Tilbury Docks. By the 1970s it made just local trips. The rooms of tourist class were broken apart to become a cargo hold. Tea fresh water, rubber products and rice replaced difficult passengers, save for a few souls, such as nephews of shareholders of the shipping line looking for work and adventure. It remained a ship of Orient, a vessel that could survive the heat of Asia, that still contained the smells of salt water, rust and oil, and the waft of the tea in cargo. (18)

So the colonialist not only attacks physically but culturally. The native people are victimized not only in the period of colonialism. Even after the colonial period the scars of colonialism left and suffer them. The cultural hegemony remains even after the colonial era. The colonialist creates the boundaries between the colonial and the colonialist.

The central character has lost the tracks in the novel. The tracks here are the tracks of the root identity of the Native American people who has a long history and culture heritage. The protagonist says that once they are the people who have lost not any kind of tracks but now they have lost the tracks. She is neither the citizens of her own country not the others. This is the manifestation of the identity crisis and the evidences of hybrid cultural scenarios in the text. As the narrator says in the following paragraph:

Once we were a people who left no tracks. Now we are different. We print ourselves deeply on the earth. We build roads. The ruts and skids of our wheels bite deep and the bush recedes. We make foundations for our buildings and sink wells beside our houses. Our shoes are hard and where we go it is easy to follow. I have left my own tracks, too. I have left behind these words. (136)

The shoes are hard means the roots are hard which cannot be easily distorted. But the colonial impact has lost the value of the mainstream culture of the local Native American people. The foundations have been lost. It means the main cultural root has been lost and newly hybrid culture has emerged. Because of the colonialism they have lost the aura of their own local history and culture and developed in to the different culture.

The novel is the story of a native woman who vows to get back the land which a lumber baron has taken from her and her people. However, revenge is not as simple as it first seems, as Fleur becomes attached to the family she has threatened to destroy. The writing is exquisite, the story entertaining and the spirit of the book intensely moving. Because she puts into practice what the narrator calls evil ways, Fleur is unpopular on the reservation, and some get together to throw her out. In the summer of 1920, she leaves on her own settlement for the city of Argus. Noticing a steeple, she walks straight to the church and asks the priest for work. He sends her to a butcher shop where Fleur works with the owner's wife Fritzie, hauling packages of meat to a locker. Fleur gives the men a new topic of conversation, particularly when she begins playing cards with them. Here she has to face the different in her lifestyle.

The central character in the text is daring and fearless. Fleur is the most overt wielder of female power, as Pauline emphasizes throughout the story. The power has come from the root of her ancestry. Fleur seems to draw this power from ancient

Chippewa spirits, medicines, and charms, as well as her sexuality. This may be a reason why the men rape her, to maintain what they perceive as their rightful control over her, because they are sexist and masochistic. In the end, they realize they cannot understand or control her. The males who rape her are the colonizers who have come there to snatch the native identity and pride.

Post-colonialism is a new designation for critical discourses, which thematizes issues, emerging from colonial relations and their aftermath, covering a long historical span (including the present). Paolini suggests that “post-colonialism seeks to reclaim the moral and emotional high-ground in its interrogation of Western modernity . . . the impetus is on the margin as the key repository of a radical and subversive political standpoint” (Slater 652). It is further defined as:

Post colonialism is a neologism that grew out of older elements to capture a seemingly unique moment in world history, a configuration of experiences and insights, hopes and dreams arising from a hitherto silenced part of the world, taking advantage of new conditions to “search for alternatives to the discourses of the colonial era”, creating an altogether different vantage point from which to review the past and the future. (Mishra 378)

It foregrounds the results and consequence of colonial rule over the native people. It shows the dark sides of colonial rule thereby excavating the pretensions and false promise of civilizing the native people. Hegemony of the dominant colonizing culture perpetuated its power through a totalizing discourse, a system that did not preclude the possibility of post-colonial thought, but that made such thinking ephemeral and easily dismissed (Ochoa 222). There is great "dangers of postcolonial thought in a world where the power

of colonial discourse is backed by the power of physical force" (222). Post-colonialism is thus targeted towards fathoming out the contradictions of colonial rule.

The locality of the native people gives them power and strength. The intriguing subject of Erdrich's story, the daring Fleur Pillager is a Chippewa woman with magical powers. Chippewa men are attracted to her good looks, but they fear her because she has power from spirits and natural forces. The spirits and natural forces here is the power of the locality and the originality in the text. She has wide and flat cheeks and a strong, muscular upper body, but her hips are fishlike, slippery, and narrow and she has sly brown eyes. She wears a green dress that, during the August night at the climax of the story. These are the natural characteristics of the woman which has come from the identity of the local cultural heritage.

*Four Souls* gives the detail account of how the local identity come into pieces when there comes another culture which is hegemonic. The second half of the novel plays out in a comic key the same struggle between love and revenge, locality and aloneness that has governed Fleur's relations with Mauser. The relation with the same person who has snatched the property is the reference of how the relation turns into multicultural and emerges a hybrid identity. At the heart of *Four Souls*, however, lies the deeply serious question of how Nanapush and Fleur and the other members of their tribe can come to terms with the loss of the land they never thought of themselves as owning until it was taken away. "Even our bones nourish change, and even a people who lived so close to the bone and were saved for thousands of generations by a practical philosophy, even such people as we, the Anishinaabeg, can sometimes die, or change, or change and become (90). At a time when questions of ownership and sovereignty, peace and vengeance, are particularly pressing, *Four Souls* is not only a beautiful and absorbing novel but an extremely timely one.

There is the presentation of the lost of identity through the means of the male character from the foreign. When she first meets Mauser she feels cheated by his frailty. “She wanted the man healthy so that she could destroy him fresh” (206). After their wedding, she still plans to kill him even though she knows she will have to decide more delicate means. But something untoward intervenes. Mauser and Fleur are not practicing Karezza, and Fleur, who has left her daughter behind and suffered a stillbirth, gets pregnant. Once again the Mauser family is reconfigured:

For what is a man, what are we all, but bits of time caught for a moment in a tangle of blood, bones, skin, and brain? She was time. Mauser was time. I am a sorry bit of time myself. We are time’s containers. Time pours into us and then pours out again. In between the two pouring we live our destiny. I imagined myself in some way defined by my relation to another creature. (203)

She finds herself defined by the relation of other characters. It means she does not have her own identity. Her identity is lost in the trap of the relation of other. It means she is other in the eye of her own.

In general level, hybridity refers to any amalgamation of east and western culture. Within colonial and postcolonial literature, it most usually refers to colonial subjects from Asia or Africa who have found a balance between eastern and western cultural attributes. Homi K. Bhabha clearly says that hybridity is a subversive tool whereby colonized people might challenge various forms of oppression. Hybridity can be defined as cultural mixing in universal does not assist us clearly explanation for the a lot of different paths by which someone can come to embody a mix of eastern and western attributes, nor does it differentiate between people who have consciously striven to achieve a mixed or balanced identity and those who accidentally reflect it. Hybridity is a

term to clarify the admixture of cultural practices and personal identity. It describe people who are racially mixed, such as Eurasians in the British Raj in India, or biracial or multiracial citizens all around the postcolonial world.

Therefore, the novel is the presentation of the colonial era which has passed and left the gruesome effects upon the native people. The text shares the similarity of the colonial texts and the native invasion of the local assets and identity. *Four Souls* features parallel plots that depict Fleur's attempt to reclaim her land from lumber baron John Mauser and finally heal her bitterness, alongside Nanapush's analogous effort to hold onto the remaining tribal land and repair his acerbic relationship with his partner Margaret. The text is the presentation of the desperate search of cultural identity in an alien country which is not familiar with. It is related with the post colonial native people who are out of their country attached with another cultural root and identity. In this text, the writer explores various concepts about the cultural root. He excavates the concept of identity, memory, family and turbulent past of a country which is devastated by the ruthless snatch of the land of Fleur. Therefore, Erdrich has explored the cultural practices, admixture and tradition and the history of Native America to dig out the consequences of the hybrid culture.

#### **Chapter IV: The Loss of Cultural Root, Hybrid Identity and its Effects**

After the analysis of *Four Souls* through the perspective of hybridity and cultural admixture, the researcher has come to the conclusion that the protagonist Fleur Pillar bears the consequences of the mixed identity after her identity is lost. Louise Erdrich through the novel demonstrates the quest of cultural root of the past and the present of the Native American land North Dakota through the depiction of Fleur, the central character's persistent efforts of gaining her true cultural identity and various historical facts related with the cultural root. There is the demonstration of how the native tribes of North Dakota are in the trap of cultural dislocation, hybridity and the loss of original identity. Because of the presence of the foreign culture they have lost the root culture of their own native land.

The evidence of the mixed identity appears when the central character takes the pseudo name to take revenge the tycoon who has snatched her property. The name becomes the representation of the mimicry. She mimics the name of her mother to be powerful. In order to examine the role of the native story the writer is legitimating the colonization of Native land and peoples. The characters in Erdrich's novel show the characteristics of indigenous groups in the context of the cultural exchange. The Ojibwe reservation in the text is the colonized land which is going through the period of colonization. It has faced the colonization because of which the people are in the trap of dual identity. The marriage between the baron and Fleur Pillager is the exchange of culture. Their children are the product of hybrid culture. Here the couple has neither local nor the foreign identity.

The protagonist is the character who has the dual identity in the text. Her relation with the man is the depiction of the duality in her location of identity. The duality is presented in her activities in the novel. Fleur Pillager takes her mother's name, Four

Souls, for power and walks from her Ojibwe reservation to the cities of Minneapolis and Saint Paul. She is seeking compensation from and revenge on the lumber baron who has stripped her reservation. But she quickly finds her purpose complicated by her own dangerous sympathy for the man who mistreated her. She finds the man in miserable condition and thinks revenge upon him by marrying him. When she marries she has to adapt in a new culture and tradition. The language, culture and the way of life is exchanged in the life of the couple.

Thus, after the analysis of the novel *Four Souls* it is concluded that the novel depicts the admixture of cultural in the form of the loss of original identity of the people. The effect of colonialism is presented in the form of the loss of the protagonist's land by the tycoon. The novel through the means of various activities and the movements of the protagonist Fleur presents the admixture of both Native American identity and European culture. It shows the act of mimicry, and the aftereffects of colonialism. There is the dramatization of different shortcomings of the colonial effects and the aftermath of hybridity. The main character is the representative of people who are the victim of cultural admixture and hybrid identity. It shows how the effects of the colonization suffer the life and living of people and their culture and language.

It shows that colonialism not only shows the gruesome and barbaric effects merely in its present form but also after the end of it in certain country. The people who are detached from their native country almost lose the identity and selfhood shaped by native cultural currents. The detachment is the detachment of their root and blood. The identity is deeply rooted in their love of the land which the central character loses. The novel shows the quest of cultural root through the demonstration of Fleur relationship of various native as well as western people, and her position as an alien in her own land

when she loses her land. Thus, the novel is a true depiction of the admixture of cultures and hybridity.

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