

I. Introduction

Author's Literary Background

Leslie Mormon Silko, a renowned Native American writer, was born in Albuquerque, New Mexico on 5 March 1948. Her mother, Virginina, was originally from Montana. Her father, Lee Howard Marmen, was in Laguna. She is a mixed blood child of Laguna Pueblo tribe and grew up becoming of both Anglo and Keresn cultural tradition, as had most her Marmon ancestors at Laguna.

Her childhood was brought up with the Laguna tradition of storytelling which carried the communal knowledge of Laguna tribe. She had received the informal education from land and storytellers in her family. Later she attended the BIA School at Laguna through the fifth grade and during her teenage school years she enrolled in Parochial school in Alburquerque. After receiving her B.A. from University of New Mexico in 1969, she attained in the American Indian law programme at the University of New Mexico Law School, but latter transferred into the creative writing M.A. programme there.

For the Laguna Pueblo Indian in New Mexico, the sense of being with history and culture is passed down through a strong and oral storytelling tradition. These stories are inextricably rooted in the things of tribal experiences. It is the means by which tribes and nations communicated from generation to generation through their feasts, legends and religious belief.

As a child Silko become familiar with cultural folktales of Laguna and Kereres people through the stories passed down to her by her Grandmother, her Aunt Susie and other family members. The story of Marmon family at Laguna is a story of outsiders who became insider and of insider who became outsider- a story about the arts of cultural mediation, from both sides of the imaginary boderline.

So the impression of Pueblo stories helps her to explore ethnic identity and cultural values through her literature. She writes about Native American affinity with the land, the centuries of European repression that altered the ancient tradition, and the forces that threaten Native American culture. Her writing is enriched with her childhood memories, experiences with racism, Pueblo beliefs, family history, and traditional storytelling. She, for more than two decades, has been enriching Native American Literature through her poetry, novels, short stories and essays.

Silko's widely praised first novel *Ceremony* (1977) established her as a notable new talent in contemporary American literature. Her first published book is the collection of poems *Laguna Woman* (1974) which draws richly upon her tribal ancestry. Her miscellany *Storyteller* (1981), drawing upon Native American Myth and combining poetry, family history, fiction and photographs, confined her determination to alter traditional Euro-American literacy forms to accommodate her own heritage. Her second novel *Almanac of the Dead* (1991) exhibited new facets of her extraordinary talent. *Yellow Woman and the Beauty of Spirit* and *Gardens in the Dues* are her most recent works.

Use of Pueblo Myth in *Ceremony* and *Storyteller*

The traditional Pueblo stories cannot be separated from Pueblo myth. The term 'Myth' is very vast to define, understand and to relate with ceremonies and folktales. In its most ordinary meaning, Myth is a story about god or some other supernatural being. A collection of traditional myth in a particular culture constitutes a mythology which illustrates the origin of the world and its development. Paula Gunn Allen defines myth as a "controlling metaphor from which all meaning are derived, all perception and sensation are ordered, all the relationships are defined and

all experiences are animated and understood" (136), and also "it is a repossession of a cultural heritage" (Modern Tradition, 617).

In Pueblo myth, Thought-Woman is attributed with the creation of the universe. Her role is described in the form of oral-story as:

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

Storytelling is a more than entertainment or even passing on of the history, it is also a ceremony that acts as a link between the mythical deities and the people themselves, whose ritual life is based on the myth.

Corn Mother, also called Corn Woman, is synonymous with Mother Earth, and represents growth, life and feminine aspect of this world. Being neglected by the Pueblo people, she became angry and controls the fertile power. Then people have been realized this as;

Our mother [...]
 was very angry
 over this
 over the way
 all of them [...]
 so she took
 the plants grass from them.
 No baby animals were born.
 She took the
 rain clouds with her. (*Storyteller 114*)

Corn Mother's role in Pueblo mythology reflects the reciprocal relation with the people. The ritual corn dance is performed in her devotion for one or more of the following seasons: to bring rain, to increase fertility, or to assure an abundance of crops. The dance is understood to be human's appearance before Corn Mother.

Sun Father stands opposite to Corn Mother, and is most powerful creative force in the universe. He represents masculinity and the colour of pure light, which is the most sacred colour. He demonstrates the interdependent relationship with Corn Mother. He is also connected with Thought-Woman, as can be seen in another myth told by Silko in *Ceremony* and *Storyteller*. In this myth the antagonist character a CK'o'yo magician, tricked not only the people with his magic, but storm clouds as well, and took both people and the clouds prisoners. Sun Father went to wake the

storm clouds up one morning and could not find them. Because they could not release their rain over the earth, the land began drying up, and the people and animals starved. Sun Father took blue and yellow pollen, tobacco, and coral beads to thought woman, asking for her help. She gave the Sun Father a magic medicine that allowed him to trick the magician and free the clouds.

The relationship between the Pueblo people and their deities are reciprocal: if the ceremonial offerings are done properly, then their needs are met. Reciprocity can also be seen in the relationship between the Pueblos and the spirit of animals they hunt. Silko describes the tradition of sprinkling a killed deer with cornmeal in order to free its spirit. This is a sign of appreciation to the deer for giving up its life for the people, and if it is not done, deer will not return the next year to provide for them.

In *Ceremony*, the 'Myths' are Laguna stories of the origin of drought and of good harvest, the 'witchery' that created white people and other stories of Spider Woman, Hummingbird and fly, Buzzard, Bear boy, Arrow boy and Sun man. Similarly in *Storyteller* these stories are repeated to show the same motifs.

Literature Review:

In Silko's view, everything, including one's identity is found in the telling and receiving of stories for storytelling is the strongest weapon against the White culture in the struggle to avert complete cultural eradication. To retain the tradition, values and essence of her culture, she urges her people to remember and retell the stories that have been passed along through the generation. She is doing the same by writing her novels and miscellany.

The novel *Ceremony* (1977) and the miscellany *Storyteller* (1981) under my scrutiny have quite different settings that make any surface reading unable to see the compatibility of theme and aesthetics of Pueblo stories of Native Indians. But native

individuals are guided through the oral tradition of storytelling to face their difficulties and to solve their cultural tradition. This thematic congruence is profound in these two narratives and I will probe into it. And this is of course not my first attempt to critically look into these texts. They have since their publication been receiving criticism from renowned critics especially from Native American world. As a critic Leslie Marmon Silko in speaking of her *Ceremony* says:

Something in writing ceremony that I had to discover for myself was indeed that the old stories still have in their deepest level a content that can give the individual possibility to understand. What frightens human beings is to not be able to understand or to see what is happening. So in ceremony I worked with some of the old stories [...].
(Conversation with Leslie M. Silko 228)

Silko uses traditional Laguna stories bases for her novel *Ceremony* which explores the evolution of her protagonist Tayo as a Laguna hero.

Tayo, haunted by the violence of World War Second and the memories of his brother who died there, suffers from the post-traumatic stress disorder. His cause of illness is "the result of separation from the land, his people and American Indian Ceremonies" (*The Sacred Hoop* 119). Excluded from the traditional clan societies, he [Tayo] absorbs some of the old ways and stories from his uncle Josiah but even this experience is confused by his Indian school education where he learns the facts and logic that label these beliefs as superstitions.

Tayo gradually brings the unconscious to consciousness, recovering the repressed memories of this childhood and the war which have been "tangled with the present ... like coloured threads from old Grandma's wicker sewing basket" (*Ceremony* 7) and reintegrating them into his psyche. Regarding the healing of Tayo

Paula Gunn Allen argues in her seminal essay, "The Feminine Landscape of Leslie Marmon Silko's *Ceremony*":

The healing of Tayo and the land results from the reunification of land and person. Tayo is healed when he understand, in magical (mystical) and loving ways that his being is with in and without him, that it includes his mother, Night swam, Ts'eh, Josiah, the spotted cattle, winter, hope, love and stary universe of Betonie's ceremony. (128)

Tayo's unifications with Laguna people help his entry into the ancient story of Laguna people that prove his Indian identity.

Tayo's cure rests on his willingness to participate in the story of regeneration and to continue it for future generation. That is what Betonie implies when he urges Tayo, "we all have been waiting for help a long time. But it never has been easy. The people must do it. You must do it" (*Ceremony* 125). Betonie helps Tayo to narrate his own story and locate his personal suffering and recover within the larger realms of Laguna history, myth and ceremonies.

George Lipsitz also argues in *Time Passages* in favour of the change in Indian ceremonies. He is of the opinion that the ceremonies must change in order for the people to survive and that the culture must not become stagnant:

In addition, even the Indian 'Ceremonies' he [Tayo] tries have lost much of their power because they have not been changed to fit new circumstances. Only a medicine man outside his own tribe can lead him to the truth, a truth which involves a critical stance toward both Indian myth and Anglo European history. (221)

Betonie, however, confirms Tayo's sense that his "sickness was only part of something larger and his cure would be found only in something great and inclusive of everything" (*Ceremony* 125-126).

At the completion of *Ceremony*, Tayo "cried the relief he felt at finally seeing the pattern, the way all the stories fit together-the old stories, the war stories, their stories-to become the story that was still being told" (246).

Regarding the novel Sinder Larson further comments on the novel's theme of adaptation or change:

"In addition, new blood, new ways, new ceremonies are at the very heart of Leslie Marmon Silko's novel *ceremony*, especially where she writes that change is necessary for life, because things which't shift and grow are dead things". (107)

Tayo, greatly inspired from the Pueblo stories, can adapt the new situation as the motive of folktales, and becomes responsible to his own culture.

Thus, Silko's novel *Ceremony* has received high critical acclaims from various critics. From accumulation of autobiographic sketches, photographs Pueblo folktales, short stories and poems, *Storyteller* comes as accomplished book in which the narrator [Silko herself] has tried to assimilate her problems with the Pueblo stories. Commenting on this book Linda Krumholz says:

Storyteller is a collection of stories that is also a highly self-conscious consideration of the processes of storytelling, an exploration into the ways the Laguna Pueblo society creates meaning and, subsequently the ways culture in general create meaning. (64)

Storytelling is Indian American's tradition from which Pueblo people create the meaning and theme of their life.

Storyteller, begins with Silko relating autobiographically that "[P]hotographs have always had special significance with the people of my family and the people at Laguna" (2), is a multicultural text in which European-style short stories and traditional Laguna stories, 'realistic' fictional characters, traditional characters and Silko's family members are all brought together. Silko weaves a magical spell, as she re-creates the ancient stories, in prose and poetry, spicing them with the realities of her own experiences. In this regard, as a critic Silko argues in her interview as. "Stories stay alive with in the community like a Laguna pueblo community because the stories have a life of their own" (65). Her position in *Storyteller* is firmly established as a link in the ongoing process of remembering the stories of her family in order to further survival of their personal, communal and cultural history.

The compilation of stories in *Storyteller* also works to breakdown genre distinction. Silko juxtaposes a variety of genres-traditional Laguna stories, Euro-American style short stories, poetry, and family stories. Emphasizing the Laguna stories, Linda Krumholz further comments on the stories of *Storyteller* and sum up his view as:

The traditional Laguna stories convey the formal characteristics of the oral tales-repetitions, the storyteller's asides, the content of the stories, and the representation of human, animals and spiritual characters with equal degrees of agency and intelligence. (71)

In the process of weaving traditional Pueblo stories with modern context, many stories provide an interpretive context for each separate story, and suggests a formation of meaning based on the establishment and understanding the relationship. Silko's literacy texts are "oral in nature and communal in source-myths, tales, songs

and chants-performed in ceremonial context or told for purpose of instructing and educating the community" (Sandra 270).

In most of the folktales of *Storyteller*, the role of archetypal Native American characters like Yellow Woman (Kochininako), Buffalo man, Spider woman, Humming bird, CK'oy'o (Kaup's'ta), Thought woman, and Arrow man are repeated in one or another way to show the relation of Pueblo people with myth. Silko retells the Yellow Woman's stories in various style and voices. Regarding the role of Yellow Woman Melody Graulioh comments:

The traditional Yellow Woman stories involves a young woman who wander away from he Pueblo and either goes with or is abducted by,a ko't sina-spirit from maintains. Sometimes she is killed by the ka'tsina or her husband: sometimes she returns to the Pueblo with a renewed spirit and the tribe benefits from her encounter. (7)

Yellow Woman finds a new self. She breaks away from the routine daily village life and discovers a free, open, passionate and spiritual self.

Unlike Yellow Woman, Spider woman, Humming bird and fly, Arrow boy, Sun man and Thought woman are archetypal characters of protogonistic forces where as Buffalo Man and CK'o'yo, are in antagonistic side. Although all the character of the folktales are mythical, Silko has drawn the analogy between protogonistic and antagonistic forces with Pueblo people and the "other" respectively. In this sense Elizabeth McHenry observes as: "*Storyteller* explains that the real history of given community cannot be recorded in an absolute way but only sensed in each generation's understanding and use of the vital images of their culture" (115).

This is how different critics look at folktales of Pueblo tribe in written form collected in *Ceremony* and *Storyteller*. The extraordinary craftsmanship of Silko is

the capacity of to assimilate the theme of folktales in present context illustrating the parallel plot in her narratives *Ceremony* and *Storyteller*. However my study will concentrate as Vladimir Propp defines the folktales in *The Morphology of Folktales*. Attempting to define the common theme of all folktales Propp presents the thirty-one functions of the characters. According to Propp we can draw the inference that a tale often attributes identical action to various tales. This makes "possible the study of the tale according to the functions of its dramatic personae" (Propp 20). So characters of a tale, however varied they may be, often perform the same action, and the repetition of functions by various character was long ago observed in myth.

Function is an act of a character. Function of characters serve as stable, constant elements in a tale. They constitute the fundamental component of a tale. The absence of certain function does not change the order of the rest. Folktales usually begin with normal initial situation. The members of a family are enumerated and the future hero is simply introduced, either the mention of his name or indication of status is given. Then in the struggle between the hero and villain, the latter is defeated and the former is branded or ascends the throne. But sometimes the hero receives a monetary reward or some other form of compensation in place of the throne or prince's hand.

II. Folktales and Native American Aesthetics

Folktales

Folktales are a traditional story that has been passed on orally from parents to child over many generations. No one knows who the original author is, and there are usually different versions of the same story. On a broad sense, folktales are traditional tales, of no firmly established form in which supernatural element are subsidiary. They are not primarily concerned with 'serious' subjects nor are they the reflection of deep problems and preoccupation. G.S. Kirk defines folktales as:

In ordinary folktales that cannot be assigned to such specialized genres, witches, giants, ogres and magical objects are all quite frequent; they represent the supernatural, but hero or heroine is a human being, often humble origin who has to achieve his or her human purpose in spite of, or with the help of such fantastic forces. (37).

Folktales have many characteristics that make them easier to understand than other types of literary genre. They are typically considered children's story in the modern western world. "Despite their outwardly simple appearance, folktales address theme and issue that profound significant for all ages" (Eric 15). They touch on many social problem and concern; mistreatment by a stepsibling, the death of parents, finding a wife, leaving home and finding a way in the world, isolation, poverty and failure. They include many psychologically significant themes: betrayal, revenge, jealousy, arrogance, greed, generosity and forgiveness. They are filled with hopes and dreams, and sorrows and pains that all of us share.

Folktales from different cultures display many differences while some elements are common to many or all culture. The main point of the tale is precisely the ingenious way in which a difficulty or danger is overcome, and also underline

struggles to find what is right or the same. Taylor writes, "the attitudes character reflect- pride and humanity, and greed and generosity are common to all humanity" (16). The struggles, joys and hopes common to humanity addressed in folktales provide a bridge between culture and its theme. The social, moral and relational themes that lie behind the stories tend to rise above local cultures. Taylor writes, "Finding a spouse, coming of age, dealing with death and loss, and unexpected bad fortune are common issues in any culture" (16).

Folktales have been used to teach about values in many societies, and we often find characters in folktales that clearly demonstrate particular moral qualities. We find lazy and hardworking sons, the wretch stepmother, the misery man, the wise woman etc.. There is no subtle character development and subtle working with moods and feeling. Although "in real life, life does not always seem fair, in folktales it usually is: the hardworking girl who is badly mistreated will marry the prince in end, and the wicked, lazy stepsister will miss out" ... (11).

In folktales, the theme is very plain and concrete. It is often guided by the cultural and religious belief and value of particular group or race. Similarly, the trickster, the noodle head, the diligent son and wise old woman appear in the tales of many cultures. They embody abstract qualities like greed, patience, humanity, arrogance and foolish. Such abstract qualities are not in themselves simple to explain but when they represented in a character of folktales, they become much easier to explain.

Being distinct from folksong, ballad, fairytales in somehow of style and narrative, folktales come as synonyms of folklore. Folklore includes all the customs, belief and tradition that people have handed down from generation to generation. Charlotte S. Burne comments on folklore as; "the generic term under which the

traditional belief, customs, stories, songs and saying current among the backward peoples or retained by uncultured classes of more advanced people, are comprehended and included" (1). The word 'folk' is defined in terms of opposition to the upper class and an urban center. Commenting on folk Alan Dundes writes, "the folk were contrasted on the one hand with civilization –they were the uncivilized element in a civilized society – but on the other hand, they were also contrasted with so-called savage or primitive society, which was considered even lower on the evolutionary ladder" (3). Folk occupied a kind of middle ground between the civilized elite and the uncivilized 'savage' and can be perceived in the emphasis placed upon a single culture trait.

In general, folk means a group of people, of one place, caste, religion and nation. Approach from this perspective, folklore appears to have a life of its own super organic process and laws. This view of folklore is "an abstraction, founded on memories or recordings of songs as sung, tales as told, spell as chanted" (Alan Dundes 3). In addition to referring to these directly oral stories themselves, the folktales have also been used to refer to literary retelling of these tales. The expressive form of folktales have their primary existence in action of people, and are rooted in the social and cultural life of those people.

Folktales and Myth

Folktale or the oral narrative, as already discussed, comprises early belief about the world of nature, human nature and a spirit world such as witchcraft, spells, charms, luck, disease and death. It further includes customs and rites which are the expression of the psychology of early man, "whether in the field of philosophy, religion and science or in the more strictly intellectual region of history" (Charlotte S. Burne 2). Folktales often exemplify a kind of wish-fulfillment fantasy that ascribe to

myths, and folktales lies in the element that myths share with it and "in the theories that were derived from early studies investigating the origins of myth and their relationship to tales" (Jan Harold Brunvand 83). The history of theories of myth origins is essentially the history of attempts to account for similar elements in different bodies of mythology and similarities between myths and folktales.

The features of myth are that it has narrative force power or character. It explains some important phenomenon or custom. Myth records and establishes a useful institution. Emotion is included in myths in which religious feeling is reinforced. Ritual or cult practice is established in myth. Every myth shows how a reality came into existence whether it is the total reality the cosmos or only a fragment an island a species of plant a human institution.

The emphasis of myth have changed drastically as has so much else of human life since the industrially revolution. So radical is the change that it is of ten difficult to recognized the connection of modern myths with archaic ones. The mythic importance of the narrative form has been much reduced. Stories are now in enormously greater supply. This has resulted in a general demythologization of narrative and the occasional surrendering of myth from its familiar narrative setting.

Traditionally myth is an anonymous tale relating heroic adventures including encounters with the supernatural, which explain the word in allegorical form and thus ratify a society's belief and customs. 'Classical' myth, as one such set of stories, have continued to shape literary and other contemporary narratives in the West and have come to comprise a general cultural knowledge. Though this knowledge has receded in the present century, some names (Diana, Hercules, Bacchus) and stories from this tradition have continuing currency. Derived from the Greek dramatist Sophocles and employed by Sigmund Freud to name the Oedipal complex is a prominent example of

this. Meanwhile in what might be seen as a reaction to the centrality of Greco-Roman mythologies, other additional or tribal myths from Irish, African-American, Indian-American, and Indian cultures have been newly mobilized in the twentieth century in the affirmation of re-marking of national and tribal identities.

Universal structure can be differently articulated in individual myths. Structural anthropology in this tradition reads myths as the expression of a narrative system and sees this as having the function not simply of reflecting a society back to of resolving a dilemma or contradiction endemic to that society. The term 'mythology' is used to describe the system of such myth. Levi-strauss was led to or concluded that myths were structured or coded in this systematic way and as answering a collective human need. For Sigmund Freud, myth is collective and recurrent dream of the race and an external manifestation of the internal psychic process. Symbolization, condensation, displacement and secondary revision constantly work in this process.

In the modern time myth has been developed as the nostalgia that exists in folktales as well. For Ruth Benedict myths and folktales are to be distinguished only by the fact that myths are tales the supernatural world and folktales are primarily fantastic. Folktales often embody the longing and aspiration of ordinary people of the past. Myth and folktales are, thus, related with past memories and the past memories are the source of oral narrative. For example Native American people remember their past culture and they want to revive their myth with the help of oral narrative. When their culture is seduced by another culture, they feel a kind of cultural pain. To remember oral narrative or folktales means to glorify the myth or to focus toward the past.

Characters in Folktales

Characters are representative of persons or other living beings who play part in narratives. The classification of character is based on their action, role and development. Any character may be 'Flat'-simple, one dimensional or 'Round'-complex, full dynamic from the perspective of their action. On the other hand, we can further distinguish characters by the function they perform, and by their role. Hero, Villain, Donor and Pursuer are, basically, the main characters of folktales of each and any culture.

Hero who represents protagonistic force is commonly in noble birth. He is not unexpectedly talented and not having supernatural power. Like other common person, he is physically strong and mentally curious. Being responsible towards family and society, he generally escapes from the home for truth seeking or to find the missing things or person.

Villain, in contrast with hero, is another main character who stands for the suppressed human instincts like murder, sex, love, fear etc. He is not common in size and shape to compare with other characters. Being strange in bodily structure and appearance, having supernatural power and born in another clan, a villain creates the obstacle on the way of the hero. In folktales, a villain generally occurs in the form of beasts like monster, ghost, ogre, and other wild animals etc..

Donor is a supernatural character that stands at the side of protagonistic force, and suddenly appears as a rescuer when the hero is in danger. The physical feature of donor differs on the basis of culture and religion of the people. He may be either common man like an old man, woman, monk or god or animals or any creature. Donor, usually, tests the hero at first, and supports him. Sometimes the nature itself plays the role of donor.

Pursuer is another supernatural character who supports villain but does not come in a direct combat with the hero. After the death of villain, he "pursues the hero rapidly transforming himself into various animals" (Propp 16). Hero can easily defeat him with some efforts. Thus, the role of the pursuer is not so significant in comparison with villain.

Native American folktales follow the universal pattern of characterization, and the main characters like hero, villain, donor and pursuer play their role vividly in accordance with need.

Function of the Characters

Based on different culture, language and narrative pattern, folktales differ from each other. But the functions of character are almost same in all folktales. Vladimir Propp in *The Morphology of Folktales* explores the recurrent theme of folktales that characterize in almost all heroes' lives. The development of the characters is based up on different stages that are defined by the terms like absentation, interdiction, violation, trickery, villainy, lack, combat and victory. Folktales generally unfold with the absentation. Absentation means the absence of a family member from the home. The absentation occurs in form of going to work forest, trade, war etc.. The cause of the absentation of the hero is called interdiction that inspires the hero to do his duty or something else. The tale mentions interdiction after the absentation. Interdiction is represented by an order or a suggestion. It is the common background of misfortune which hover invisibly above the happy family.

The form of violation corresponds to the form of interdiction. Beside the absentation and interdiction, the antagonistic force enters in the scene as violation of interdiction. Propp says the violation occurs: "[a]t this point a new personage, who can be termed the villain, enter the tale. His role is to disturb the peace of happy

family, to cause some form of misfortune, to damage or harm" (27) the other. This antagonistic force usually deceives in the form of either animals or person, and strives to obtain some information about the hero. This reconnaissance has the aim of finding out the location of person or of previous objects. This process of receiving the information about the victim often occurs in the form of dialogue, and through it villain directly receives an answer to his question.

After receiving the information, "the Villain attempts to deceive his victim in order to take possession of him or his belongings" (29). For this trick villain either uses persuasion or proceeds to act by direct application of magical means. The complicity arises when the victim unknowingly submits to the deception, and agrees to help his enemy. In complicity "interdiction, are always broken and, conversely, deceitful proposals are always accepted and fulfilled" (30). This function defines as 'preliminary misfortune' or preparatory part.

Villainy begins when the absention, interdiction, violation, trickery and complicity are completely succeeded. The villain harms the hero's family by using various forms: abduction, seizure of magical agent, spoiling the erupts, doing bodily injured, sudden disappearance, and expelling of someone. Moreover, imprisonment, murder, declaration of war is also an accompanying form for other acts of villainy. With this, the antagonist harms the member of the hero's family or steals something, so the hero feels the lack of something, or strong desires to get something that remain unfulfilled. On examining this phenomenon, Propp comments: "we can observe that these tales proceeds from certain situation of insufficiency or lack. It is this that leads to quest analogues to these in the case of villainy" (34).

To fulfill lack or desire hero is allowed to go or is dispatched. Dispatch is presented either in form of command or a request. the structure of a tale demands that

the hero must leave home at any cost. The function of departure is in the root of villainy, and is also the beginning of counteraction. This moment is characteristic only of those tales in which the hero is a seeker. The story becomes complicated. New character enters the tale as donor, or precisely, the provider. Usually he is encountered accidentally- in the forest, along the roadway etc.. The donor tests, greets and interrogates the hero.

Testing greeting and interrogation are also present in the form of various deeds that are asking the question, putting the purpose to do difficult task etc. that helps to find out whether the hero is a sufferer or not. In this case Propp says: "if the hero answers rudely he receives nothing, but if he responds politely he is rewarded with a steed, a sabre and so on" (40). Testing occurs either in the form request a division of property. Besides request, hostile creature attempts to destroy hero in combat. And, the hero is shown a magical agent which is offered for exchange. Thus, tested, interrogated or attacked, he is prepared for receiving a magical agent or helper.

Reaction to the future donor comes under the different task of the hero: answer a greeting; render a service to a dead person; frees a captive and to show to a suppliant. In stead of these tasks, character (hero) saves himself from a attempt on his life by employing the same tactics used by his adversary, and at last acquires the use of magical agent. This magical agent comes in various forms such as animals, object possessing a magical property like swords, balls cudgels etc.. These agents fall into the hands of the hero by chance. Propp says magical agent as:

The employment of a magical agent follows its receipt by the hero; or, if the agent received is a living creature, its help is directly put to use on the command of the hero. With this the hero outwardly loses all

significance; he himself does nothing, while his helper accomplished everything. (50)

In course of the action the hero is the person who is supplied with the magical agent, and who makes use of it or is served by it.

Spatial transference between two kingdoms make hero to search an object. The object of search, generally, is located in 'another' or 'different' kingdom. This kingdom may lie far away horizontally, or very high up or deep down vertically. In this function, characters either fly through the air or travel on the ground or water. This adventure of the hero and the villain "join in direct combat" (50). The form of this combat may be fight in an open field, or by playing cards and engagement in competition etc..

Branding or marking of the hero comes after the victory over villainy. But on the other hand, the defeat of the villain comes as:

- I. He is beaten in a open combat
- II. He is defeated in contest
- III .He loses at cards
- IV. He is killed without a preliminary fight, and
- V. He is banished directly (53).

The initial lack or misfortune, thus, is liquidated: the object of a search is seized; captive is freed. And hero returns.

While returning to home, the pursuer flies after the hero, demands the guilty person, and tries to devour the hero. Similarly, the pursuer attempts to kill the hero but he is rescued, and flees placing obstacles in the path of his pursuer. Moreover he can save himself while in fight by means of rapid transformation onto animals.

Most of the tales end on the note of rescue from pursuit. The hero arrives home and then, "if he has obtained a girl, marries her" (58). But "a tale may have another misfortune in store for the hero; a villain may appear once again" (58). The development of the narrative proceeds differently, and the tales give new function. The new function of the hero depends on the response of other family members while returning home.

Unrecognized arrival of hero brings the problem to the rest of other. The false claims are presented by [br]others, and difficult task is proposed to hero. These tasks are so varied that each would need a special designation. And forms of solution correspond exactly to the form tasks. He is recognized by his accomplishment of a difficult task, and "after a long period of separation. Parents and children, brothers and sisters, etc. may recognize one another" (62).

The false hero or villain is exposed, the hero is transformed, and the false hero or villain is pursued. The hero is given a new appearance, and is directly effected by the means of the magical action of a helper. He marries or ascends the throne. In this model the hero or victim, the villain, the donor, the helper, the princess, the dispatcher and the false hero are the characters who take on the function of narrative sphere of action.

Notification and Motivation

The functions of the character do not always follow one another in direct succession. If functions which follow one after another are performed by different character, the second character must know all the function up to that time. This form of notification serves to connect one function with another in course of the action and "an entire system for the conveying of information has been developed in a tale" (71).

In each case one character finds out something from another and by this a preceding function is joined to the following.

Motivation is the aim of the character which causes him/her to commit various act. It is less precise and definite than the function of the characters and notification. Being distinct the function, motivation belongs to the most inconstant and unstable element that seems identical with the theme of the tale.

American Indian Literature

American Indian literature is, in contrast with Western literature, considered as the voice of margin or folk literature. The terms 'primitive', 'savage', 'childlike' and 'pagan' are applied to explain the American Indian literary tradition. Paula Gunn Allen says, "[p]erceiving only the most superficial aspects of American Indian literary tradition, Western scholars have labeled the whole body of these literatures [as] folklore..."[3]. Infact, the great mythic and ceremonial cycle of the American Indian literature is neither primitive nor necessarily the province of the folk but the creation of educated and specialized persons who are privy to the philosophical, mystical and literary wealth of their own tribe.

Traditional American Indian literature is not similar to Western literature on the basis of its assumption at the level of folklore. The purpose of traditional American Indian literature is never simply pure self expression. American Indians don't celebrate the individual's ability to feel emotion and they assume that all the people are able to so. Paula Gunn Allen, on her essay "The Sacred Hoop" comments:

The tribe seek-through song, ceremony, legend, sacred story and tales- to bring the isolated private self into harmony and balance with this reality, to verbalized the sense of the majesty and reverent mystery of

all things, and to actualize, in language, those truths that give to humanity its greatest significance and dignity. (4)

This ceremonial literature serves to redirect private emotion within a cosmic framework.

The rupture of hierarchy between God, man and other living thing is the essence of American Indian tradition on which the relationship among all the beings of the universe is rest. Christians believe that God is separate from humanity and does as he wishes without creative assistance of any of his creature while native Americans" assume a place in creation that is dynamic, creative and responsive" (5). They are polytheistic. Their religious rituals often relate to their means of subsistence: native who rely upon agriculture tend to evoke major deities associated with cultivation, and their chief festivals centered on planting and harvest. And natives whose subsistence is based upon hunting and gathering associated their religious practices with animals, and their major festivals are related to hunting. Further they allow all animals and vegetable in same privileges.

The America Indian sees all creation as relative, as offspring of the Great mystery as children of our mother and as necessary parts of living whole. Similarly American Indian universe is based on dynamic self-esteem, while the Christian universe is based on separation and loss. Giving the more emphasis on the thought of Indian American, Paula Gunn Allen evaluates as:

As any American Indian knows, all of the life is living – that is dynamic and aware, partaking as it does in the life of the All-Spirit and contributing as it does to the continuing life of that same Great Mystery. The tribal systems are static in that all movement is related to all other movement- that is, harmonious and balanced or unified;

they are not static in the sense that they do not allow or accept change. So the primary assumption tribe people make can be seen as static only in that these people acknowledge the essential scheme of things, denying the opposition, dualism and isolation that characterize non – Indian thought. (Sacred Hoop 5)

On the basis of this concept, American Indian literature does not rely on conflict, crisis and resolution for organization. Rather "its significance is determined by its relation to creative empowerment, its reflection on tribal understanding and its relation to the unitary nature of reality" (7).

For the western people the universe is divided into two parts: the natural and the supernatural. The supernatural is discussed as though it were apart from people and the natural as though people were apart from it. The double isolation is entirely foreign to American Indian thought. The natural state of existence is whole for Native American. The circle of being is not physical, but it is dynamic and alive. Assumed this, every story, every song, every ceremony tells the Indian that "each creature is part of a living whole and that all parts of that whole are related to one another by virtue of their participation in the whole of being" (8). Consequently the unity of the whole is preserved and reflected in language, literature and thought. The arbitrary division of the universe into natural and supernatural beings does not occur.

Traditional American Indian literature can be divided into two basic genres: Ceremonial and Popular as opposed to the western prose and poetry distinction. Ceremonial literature includes all literature that is accompanied by ritual action and music: healing; planting; harvesting and other agricultural pursuits; hunting and journey. They are also "dream-related song; war songs; personal songs and songs for food preparation, purification, and vision seeking" (18). Lullabies, jokes, stories with

contemporary setting and corn-grinding songs come under popular tales or songs which have humorous, pedagogical and entertaining experience. Each genre serves to hold the society together, create harmony, restores balance, and ensures prosperity and unity within the social and natural world.

For American Indian, in contrast with western assumption, the symbol is not symbolic in usual sense that stands for anything else. Rather the mythical psychic qualities of things are shown in a symbolic meaning. In this sense, Paula Gann Allen writes; " the color red as used by Lakota, does not stand for sacred or earth, but it is the quality of being, the color of it, when perceived, 'in a sacred manner' or from a point of view of the earth itself" (16). An Indian assumes that the earth is alive in same the sense as the human being is alive. These mystic and psychic views of aliveness of things give the sense of metaphysical reality that is on ineradicable part of their awareness.

American Indian Oral Literature

The creation of literature is the act of an imagination in two modes: written or oral in which cultural values are expressed. Oral literature is a living reality whose existence exists in the performance like music and story telling. In American Indian literature, these two modes exist side by side, the one nursing the other. Oral literature maintains "its continuity even though it exists only in forms that accept, absorb, and organically transform new influences. It preserves tradition while it assimilates outside influences" (Elaine Joiner 213). The continuities between oral and written forms testify to the validity of oral art as an integral part tribal and personal identity. The oral tradition is alive and well, moving and changing. However as people's literature it requires respect and co-operation, and as living reality. It may continue to grow. Elaine Johner says "people who write down ...

their sense of reality of oral tradition are generally documenting their belief that the visionary strength inherent in oral images" ... (67). A person who sets out to write down old tradition without showing his or her own relationship to them is not fulfilling this requirement.

The folktale is an important oral genre in many tribal communities. American Indians still belong to communities where folktale can find as a living part of the realities. Unlike the westerners, they never think folktales as childish literature. Rather the theme of the folktale is the individual quest for self-understanding, or the search that often takes the form of a vision quest. A particular incident in a folktale may seem unbelievable, but the way which a hero and heroine respond to the fantastic is consistent with metaphysical outlook of American Indian. In folktales "the hero's deeds may be fantastic but his movement delineate a design akin to that which every person is trying to inscribe from one point to another in various spheres of being" (Eline Jahner, 215). The tale keeps alive the sense of mystery that nourishes traditional experience of them. Many American Indian who still belong to communities where folktale performance occurs, however, can find in the tales the parameters of ordinary as well as excursion in to the realm of the non ordinary and supernatural. Thus relationship between the folktale and oral literature is important in American Indian literature to emphasize how the oral and written traditions interact in literature.

Native American Aesthetics

Native American aesthetic does not include the concept of westerners who define 'Aesthetics' as personal judgement and experience on the beauty of art or literature. The western philosophy of aestheticism distinguish literature from human society and history. The literature itself exists on its own beauty. The perception of

beauty is individual and subjective. For Kant aesthetic judgement is made by the imagination not by understanding, and is based on disinterestedness. His aesthetic theory is based on aesthetic judgment, and ultimately all aesthetic judgments are the matter of personal taste. Regarding this Kant says, "Now the judgement of taste is an aesthetical judgement, i.e. such as rests on subjective ground, the determining ground of which cannot be a concept, and consequently cannot be the concept of a definite purpose" (382). In one or another form, western literary theories- Russian Formalism, New criticism and structuralism- define that the aesthetic value of literature lies in its intrinsic content and style.

On the issue of aesthetic judgement, Indian (Native) American never thinks it as personal evaluation or intrinsic value of literature. Native American aesthetics privileges orality over written language, and folk and natural over the universal. The oral literatures of these Indian American communities are distinguishable by form, content, style and feature of performance. The principal difference is the mode of presentation. Regarding this Andrew O. Wiget says; "Oral literature are performed in the presence of audience that evaluate the manner of performance as well as content ... The canon of aesthetic value for performance differ from genre to genre" (21). Aesthetics value, for them, associate with society, culture and literature whether the literary genre is same or not.

In most American Indian societies, some stories and songs are considered common property to them. To describe the aesthetics aspects of stories, Silko comments as: "the stories are always bringing us together, keeping this whole together, keeping this family together, and keeping this clan together" (1676). So for American Indian, the idea of one's identity as a tribal can move into clan identity. There is no any distinction between the fictional character of the story and the real

person of the society. So understanding character's motivation, images or theme, however requires expending some effort to understand cultural values of Native American literature.

The content of the literature does not alienate from the particular culture and society but it helps to flourish the cultural and traditional values of that society. The collective idea is the essence of literature in which a particular character does not lay down his/her own personal judgement upon something. To analyze the beauty of art or literature, cultural consciousness is more significant that has been existing from long ago. Thus, the term 'aesthetics' does not mean, for native American, the intrinsic value or content of the text but the outwardly expression of the inner feeling of the particular culture. In other words, it is only one's familiarity with cultural values and belief of one's community which makes them seem natural. And it is said for aesthetic judgement which emerge from a reader's almost instinctive comparison between the works and existing cultural practices within form and style. Thus Native American perspective on the aesthetic value of literature is very different than Western literary definition or concept.

American Indian folktales based on oral narrative in style, and communal or culture consciousness on theme or content are identical, in some how, with other folktales. The functions of the character are, generally, guided by heroic motif actions whether the folktales are from communal groups or not. In Pueblo community, folktales are the source to evaluate their activities on the basis of cultural value, and have to recourse to the evolution of their thought.

III. Textual analysis

In this chapter, my study focuses on two issues. As in most folktales, characters' development base on different stages, one function of the character follows another and at last demands reconciliation between them. On the other level, in contrast with Western tradition, American Indian literature has its own aesthetic value, in which people's activities and thought are guided by the tradition and folk stories. Nature also indistinctly plays the role of guidance of how to lead a good and moral life. Tayo in *Ceremony* and the narrator in *Storyteller* develop heroic and autobiographical characteristics that are inspired and imbued through the Laguna - Pueblo stories. So I will try to explain functions between fictional character of folktale and the event that happens in Tayo and the narrator's life.

Tayo- a young Pueblo boy- leaves his home; joins the American Army with his half-brother Rocky; and then, joins the Whites people's big war-World War Second. The Army promises them the opportunity to see the world, and tells them, "Anyone can fight for America, even you boys. In a time of need anyone can fight for her' (4). The absention of Tayo from his own clan, society and culture is followed by the interdiction when the idea of war quickly attracts Rocky and he begins to dream of his hopeful future. Interdiction is others inspiration to leave the house or to do something else for the hero. He tells Tayo "we can do real good Tayo. Go all over the World. See different places and different people. Look at that guy, the recruiter. He's got his own government car to drive, too" (72). This suggestion by Rocky comes as an interdiction that enforces Tayo to join the white's people Army.

The Army recruiter invites Tayo and Rocky to fight for the country and to destroy others. It is quite paradoxical for the Pueblo people to destroy others for they think that all and creatures are equal offspring of the world. Tayo violates the

traditional Pueblo thought due to the Rocky's encouragement to take part in war. Unknowingly, Rocky whom Tayo follows has already been in the side of white people who are antagonists towards the natives.

It is, however, true that Tayo does not find out all the promises that white people give to Rocky, to Betonie and to other Indian. All of the promises were false; "this was where the white people and their promises had left the Indian. All the promises they made to you Rocky they weren't any different than the other promises made" (127). Later Tayo draws an analogy between him and Rocky with Ma'see'wi and Ou'yu'ye'wi- archetypal Pueblo people who care for their Mother corn alter, and white recruiter with Ck'o'yo- a K'yo's son who came in from Reedleaf town. He begins to remember the folktales that describes how the CK'o'yo tricks the Pueblo people with the help of magic:

From that time on
 They were
 so busy
 Playing around with that
 CK'o'yo magic
 They neglected the mother corn alter.
 They thought they didn't have to worry
 About anything....
 They didn't know it was all just trick. (48)

Army recruiter and CK'o'yo are identical on the basis of their deeds. Both trick the Pueblo People and promise to fulfill their desires. This preliminary misfortune of Tayo leads him to a mental dilemma.

White's (Villain's) deception over the Native (Tayo) on the name of the nation, brotherhood and modern facilities are only the means of trickery. This trickery is used in the form of the persuasion, and proceeds ahead when Tayo does not reject Rocky's saying, "Tayo we are supposed to be here. This is what we are supposed to do" (8). Then the trickery of whites makes Tayo combat the Japanese soldiers in war, and this arises complicity with in him. Tayo, being a Native person, sees all the Japanese not as the enemies but as brothers: "[t]hirty thousand years ago they were not stranger" (124). On the other hand the sergeant orders him "to kill the Japanese soldier lined up in front of the cave with their hands on their head" (7). The complicity is that "Tayo could not pull the trigger. The favor made him shiver and the sweat were stinging his eyes and he couldn't see clearly ..." (7).

Being far from Pueblo people, his land and traditional custom, the lack is created in Tayo's life. This lack deals with the strong desire to return to his own land. He becomes ill when his desires remains unfulfilled, and joins the Army hospital in Los Angeles. The cause of Tayo's illness is that he feels the profound sense of loss. He lies there "with the feeling that there was no place left for him; he would find no peace in that house where the silence and the emptiness echoed the loss" (32). But the white soldier terms his sickness a "battle fatigue" (31) and he is suggested to take rest. The sense of loss realized after the villainy of others. The villainy of white people spoils the Tayo's life. This is not only his individual problem but the communal problem for the Pueblo tribe. The arrival of the whites in Pueblo society has already created troubles in their life, which they describe in folktales:

Long time ago
in the beginning
there were no whites in this world ...

This world was already complete
 even without white people ...

Then it happened.

These witch people got together ...

The world is a dead thing for them

The trees and rivers are not alive ...

They see no life. (132-135)

White's arrival is the main cause of natives' problem that created a lack in them. So Tayo's problem, in the present context, is not personal or individual lack or strong desire to get unfulfilled things but is a form of collective desire of natives who want to be free from the whites' authority.

Similarly the departure of a person lies in the root of the villainy. Tayo, who is surrounded by the whites in the Los Angeles Hospital, wants to be free from them. The departure from the whites' surrounding the Native person is to return in their own clan, society, and to be a seeker of tradition. But the white people never allow natives to seek their own clan and society in a normal way. They want natives to separate ... from white people, to be ignorant and helpless as we [native] watch our own destruction. But white People are only tools that the witchery manipulates ... with their machines and their belief" (132). Whites destroy the native in both ways; physically and mentally. In the name of treatment, the white doctor makes Tayo physically incapable and mentally distorted. He neither can do anything nor remain silent. The position of Tayo is not dissimilar than the crazy man, and cries most of the time with vomiting:

He wanted to scream at the doctor then, but the words choked him
 and he coughed up his own tears and tasted their salt in his mouth. He

smelled the disinfectant then, the urine and vomit, and he gagged. He raised his head from the sink in the corner of the rooms; he gripped both sides and he looked up at the doctor. (16)

Here, the life of Tayo becomes complicated due to the overburden of his thought and physical weakness. In the mean time, the Japanese woman whose ancestors were in the same clan of the Pueblo sympathizes with him saying, "[a]re you sick?" and "she reached down and picked up a shopping bag in each hands; she looked at Tayo one more time" (17).

Then, as a seeker Tayo leaves from the witchery camp of the white and comes back to his own society. The complexity for him is how to be free from the psychological burden of the whites at one level. On the another level, the half-breed consciousness always haunts him when Auntie Susie condemns him saying, "that's Laura's boy. You know the one." (65). The reality is that his mother has already left him; when "[h]e was four years old the night his mother left him there" (65). And the Auntie Susie is regarded his parents. He can neither forget his enrollment with whites' witchery nor accept the manner of Auntie Susie. Thus the position of Tayo becomes more complicated and most distorted. In this critical situation, Betonie- the old medicine man –comes as a donor to cure him. Donor is a person who rescues hero from the danger or trickery of villain. Like in Pueblo folktales, Betonie's role is similar with a Humming bird that helps to Pueblo people from the trick of the Ck'o'yo. According to Pueblo belief, Mother Corn got angry to Pueblo men when they had began to neglect her affected through the Ch'o'yo's magic. She captured the fertility power of the earth. Then after, realizing their mistakes, Pueblo men went to the Humming bird asking the help to bring back the fertility power. Here the role of Humming bird describes as:

Humming bird looked at all the

Skinny people.

He felt sorry for them.

He said, "you need a messenger.

Listen, I'll tell you

What to do." (71)

Betoine can be assumed as Tayo's most authentic donor because both donor and seeker share circumstances that are identical; both are mixed blood Indian disinherited by whites. Unlike in Western tales, donor does not appear with magical power from another clan, but with cultural and traditional awareness from the same clan. Testing the honesty of Tayo to his tradition and culture, Betonie begins to tell the Pueblo stories that are related with how the white's invasion destroys their culture as described in folktales:

Some come from far away

Across oceans

Across mountains.

Some had slanty eyes

Other had black skin.

They all get together for a contest

The way people have baseball tournament nowadays

Except this was a contest in a dark things. (133)

The attempts to exploit the natives have existed since long ago. In the present context, Tayo becomes the prey to them.

Expecting help from Betonie, Tayo requests him; "I've been sick, and the time I don't know if I am still crazy or not. I don't know how long anything has been going

on. I just need help" (125). Tayo's cure rests on his willingness to participate in the story of generations. This is what Betoine implies when he urges Tayo, "we all have been waiting for help a time. But it has been easy. The people must do it. You must do it" (125). Unlike the Western tales, the reaction of the donor does not occur in any great and mystic way. Betoine only allows Tayo the understanding that he has already undertaken the task of to continue the story of regeneration inheriting it from Josiah and his beloved, the Night Swam: "you have been doing something all along. All this time, and Now you are at an important place in this story" (124). Following the Betoine's guidance, Tayo "wanted to keep the feeling of his [Betonie's] words alive inside himself so that he could believe that he might get well" (126-127). This revelation confronts Tayo and gives him confidence that he has never been crazy and that has been useful for the community he represents. These ancient stories of Pueblo culture are the agents by which Tayo can erase the stripes of whites witchery. The images of white's witchery hurt him in such a way that he never realizes his own identity, and falls on the bed as a sick person for a very longtime.

The conflict between the remembrances of the Army life and the awareness of the Pueblo tradition make Tayo ill and mentally disturbed person. Harley, Helen Jean and Leroy force him to drink; "Drink it! Drink it! It's good for you! You get better! Gets this man to the cold coors hospital! Hurry up!" (158). Their encouragement makes him a drunkard and "Tayo grabbed it and swallowed what was left in the bottle" (158). These boys are identical with the Kaup'a'ta (Ck'o'yo) who tricked the Pueblo people offering cornmeal before the gamble, and looted them. The remembrance of 'Gambler stories' that told by the Betoine comes accompanying with his own past status:

But the people didn't know.
 They ate the blue cornmeal
 he offered them.
 They didn't know
 He mixed human blood with it ...
 He got power over them that way,
 and when they started gambling with him
 they didn't stop until they lost
 everything they owned. (171)

As his ancestors, Tayo is looted; lost everything; fell ill; and pled for recovery. Thus his condition pushes him in post traumatic situation of the life. On the another level, traditional Laguna story of how Hummingbird and fly work together to break the bad magic, and bring the rain back from the fifth world mirrors Tayo's own story of breaking the power of bad magic of whites over himself. Like Hummingbird and fly, Tayo further imagines, he has to act for the people by bringing rain back to Laguna landscape through correctly ordered action and perseverance.

Thus, in the conflict between the hope against despair, past against future, estrangement from the clan against including into clan, whites' witchery against Natives' awareness, Tayo defeats the antagonistic force that rested in the corner of the his mind. Gradually he can adapt the Pueblo tradition in his individual practices releasing from the post-war traumas:

 The dry skin
 was still stuck
 to his body.
 But the effects

of the witchery
of the evil thing
began to leave
his body.

The effects of the witchery
of the evil things
in his surroundings
began to turn away.

It had gone below the north. (153)

His initial lack is liquidated and the object of the search is seized. Within the context of this larger pattern, we can see Tayo functioning as a representative of the people. As a delegate of the people, Tayo's function is to bring the life force that is destroyed by the whites, in to the lives of his people.

Returning to home of the hero does not mean, here, Tayo's return into his home that is known as his individual property. The meaning of the home denotes the tribal home in where all the people are brothers and sisters. There is no discrimination between them, and everything is imbued by the traditional or cultural practice. Tayo's return refers his re-entering into his culture or alienation from the estrangement of culture. The whole Pueblo society is his home where he meets Ts'eh, Josiah and Night Swam. Similarly, Mount Taylor and surrounding mountains are the four walls of a house for Pueblo.

Tayo's meeting with Ts'eh follows Gambler story. This story functions as a prologue and preview of the Mount Taylor episode of the Tayo's recovery journey. It is a mystic story of Sun man's recovery from the rain clouds from the evil Gambler or Kaup'a'ta. The story has it that Sun man with the aid of Spider woman turns the

Glamber's evil back on itself and frees the rain clouds from his imprisonment. Tayo, who has to enact Sun man and with the aid of the Ts'eh, recovers Josiah's cattle from the modern, Kaup'a'ta, Floyd Lee's ranch. It is an act just like the hero saves himself from the trick of pursuers

On the way of Mount Taylor, in his search for the cattle, Tayo encounters a Mountain Lion, a sacred animal of the Laguna people. He recognizes and conforms the sacredness of the animal by sprinkling yellow pollen in its tracks there by reestablishing his Laguna identity:

He went into the clearing where the Mountain Lion had stood; he knelt and touched the footprint; tracing his finger around the delicate edges of dust the paw print had made, deep round imprint, each toe a distinctive swirl. He kept his back to the wind and poured yellow pollen from Josiah tobacco sack into the cup of his hand. He leans close to the earth and sprinkled pinches of yellow pollen in to the four footprints. Mountain Lion, the hunter, Mountain Lion, the hunter's helper. (196)

It is an act that well fits into the reorganizations of Tayo. In a sense, by conforming the sacredness of the animal, Tayo has conformed the sacredness of his own existence because animals and human are interdependent in Pueblo thought.

At last, Tayo's recovery journey brings about the reconciliation into the Laguna. The witchery of white's that is cause of Tayo's suffering has gone after his assimilation into his culture, and his new life begins as sunrise:

It has stiffened

With the effect of its own witchery.

It is dead for now.

It is dead for now.

It is dead for now.

Sun rise,

Accept this offering.

Sun rise. (261-62)

Tayo reaffirms Laguna's place in the old stories the and in the pattern of cosmos.

In *Ceremony*, Silko thus presents her cultural identity that is valorized by Tayo whose life story is identical with the pattern of the Pueblo folktales where as the *Storyteller* is Silko's own autobiographical sketch that is also identical with motifs of folktales. *Storyteller* does not unfold with the recollection of her birth, but with family's history. She revises the individualistic stance of the canonical autobiographical subject, as her identity is somewhere between the individual and collective. To describe her own family background and her adventurous deeds, the narrator takes support of Pueblo folktales in which the archetypal character like Kochininako (Yellow woman), Spider Woman, Humming bird and fly are identical with the narrator, her grandparents and mother. Similarly Buffalo man, Ck'o'yo (Kaupa'a'ta), Estrucuyu are in antagonistic forces who are representative of Whites in the modern context. The same folktales are also taken as analogy to describe Tayo and the Narrator's lives in *Ceremony* and *Storyteller*.

Like other Pueblo girl, narrator's (Silko's) childhood is passed with her Grandma A'mooh's, Grandfather Hank and her parents. The storytelling tradition in the Pueblo culture is the most authentic educational system for the new generation; "that passed down an entire culture/ by words of mouth/ an entire history/ an entire vision of the world/which dependent upon memory and retelling by subsequent generation" (6). Then her teenage passed roaming around the mountains of the Taylor

Mountain where "Mountain shows me the ways/ path of Mountain wind climbing higher up/ up to cloudy mountain" (37). As other Laguna-Pueblo individual, her childhood and teenage is passed with nature and cultural practices. Hunting is the main occupation of the Pueblo tribe from which narrator does not alienate from. So she writes: "I had walked with my father on hunts since I was eight" (77). Then, she became a married woman. Up to these days, Narrator didn't face any problem. This initial phase of her life follows the series of troubles after when she was kidnapped by Navajo people "in the summer of 1967" (96). She remained far from her home and culture for sometime that occurred as an act of absentation in her life. Her absentation is followed by the cause that she could not reject the proposal of Navajo. Her compulsion to do anything in accords to the Navajo's wishes is a form of interdiction that inspires the act of the absentation. Remembering that incident, she writes as: "It was/ that Navajo/ from Alamo ... told me/ he'd killed me/ if I didn't go with him ... [t]hat's why/ it took me/ so long/ to get back home" (96-97). In this way the trickery of Navajo spoils her life. After that period the narrator compares herself with an archetypal Pueblo female character-Kochininako-who finds a new self. She breaks away from the routine of daily village life and discovers a free, open, passionate and spiritual self. Narrator remembers the folktales that describe Kochininako, and she becomes a model character for her (narrator), and the functions of the other characters follow as usual like in the other tales.

In the folktales of the 'Buffalo story' Kochininako, who cares for her family and well managing, goes outside searching for drinking water. She goes "first to the spring" (68) which is already dried up. So she has to "walk farther much farther towards the east looking for the water" (8). She reaches a "pool at a sharp curve/ in an arrow" (68) but Buffalo man grabs her and "put on his back" (69). This absentation of

Kochininako occurs due to the interdiction that her compulsion of to bring water for her family. It is common background of Kochininako's misfortunes.

Buffalo man enters as a villain in the tale and succeeds to harm Kochininako's family by kidnapping her. Her abduction is based on the root of trickery that creates the lack to her husband. The lack of her husband is based on his thought that whether the narrator is gone far away forever leaving him or she is trapped by others. Therefore, he goes out in search of his wife and before that, he goes to meet Spider woman- a donor- to request for her help for the rescue of Kochininako. Seeing the honesty of Amoo'uut, Spider woman gives "him buckskin Pouch full of red clay dust" (70). Clay dust is the magical agent that hero usually acquires before fighting with villain "and he started traveling East" (70). This spatial transference makes Amoo'uut to go very far away horizontally. Then both Amoo'uut and Buffalo man join in direct combat. Amoo'uut gets victory when he "shot Buffalo man with an arrows ... [and] he fell dead" (74).

Through the villainy of the Navajo, as Buffalo man in folktales, Narrator lost her chastity and thought that she lost everything. Others that are white and Navajo, and lose their cultural values trap Tayo and narrator both. It makes them mentally disturbed. Being mentally disturbed like Tayo in *Ceremony*, narrator also takes the help of Pueblo folktales that describe the parallel past incident of the Pueblo people, that is repeated in her life in present. However, in reality all the people are not familiar with those tales. So the problem is that her family member will not accept her problem as usual as earlier peoples'. In this critical situation, she remembers her grandpa who told these folktales to her. She further says, "I decided to tell them that some Navajo had kidnaped me, but I was sorry that old Grandpa was not alive to hear my story because it was Yellow Woman stories he liked to tell best" (60).

Released from the Navajo, she returns back home back. But the complicity is that her family was already depressed due to her abduction, and her husband couldn't accept her as earlier; "my husband/ left/ after heard the story/ and moved back in with his mother" (98). Unlike the folktales, her husband did not help her but on the contrary, he left her. His departure with his mother makes narrator bold and assertive, and she remains with her own clan, family members- father, mother and Auntie Susie. As her husband, narrator also neglects him thinking that he also belongs to another clan. Similarly, Tayo in *Ceremony* rejects the proposal of Helen Jean, a white woman, in his army life. Being culturally aware, both Tayo and narrator think that it will be better to remain alone than to be a partner of another clan. Neither Helen Jean nor narrator's husband can share the tribal morality of them. This is similar with the references of Kochininako who also wants to kill her husband and to return into her own class. This is the source of assertiveness, which comes after the villainy of other.

After her assimilation in her own clan and society, narrator further thinks how the Navajo and other tribes harm Pueblo using various means of trickery. The narrator remembers the story of 'The two sisters' which deals with the two Pueblo girls named Ahsti-ey and Hait-ti-eh, "who lived in Hani-a" and are "interested in a young man by the name of Estoy-eh-muut" who comes quite often "and he would bring meat from the deer he hunted" (100). His arrival becomes the cause of jealousy between them and they begin to trick each other how to be more beautiful than the other. So Ahsti-ey takes the help of a mouse to cut "the beautiful long hair" of Hait-ti-eh (100). Later thinking the tragic event took place "the people of Ahsti-ey and Hait-ti-eh come to Laguna and settle here"(101). This shows that Pueblo people become the victim and lose everything whatever they have in wherever they are except in Laguna. Similarly,

taking the support of tales that are the strong weapon to fight against the effect of whites' tortures, the Narrator gets relief from the psychological burden.

In *Ceremony* Betonie appears as a donor who helps Tayo to remember the Pueblo stories whereas in *Storyteller* Narrator's family members are donor who already tell these same stories to her. These stories themselves become the means of agent that the protagonist acquires and with the support of it he triumphs over the villainy of others. The Pueblo folktale 'One time' is written in fragmented style that follows the function or event of Tayo's life but it is in chronological order from top to bottom in *Storyteller*. The function of the characters and the plot draw the analogical pattern in Tayo and Narrator's life. Ck'o'yo deceives Pueblo men in the name of magic. Tayo identifies him with the Army recruiter whereas in *Storyteller* he is similar with Navajo hunter who has kidnapped the narrator. Both Tayo and the narrator are identical with Pueblo boys named Ma'see'wi and Ou'yu'ye'wi's who are "fooled by Ck'o'yo magic man" (*Storyteller* 113). Their negligence towards their mother 'Nau'ts'ityi' brings the drought at Laguna. Ma'see'wi and Ou'yu'ye'wi's absention from their culture is flourished by interdiction as they think that "that magic could give life to plants and animals" (114), and violation comes with their negligence towards the mother corn alter.

Ck'o'yo enters in the tale as a villain to destroy the Pueblo tradition. His attraction to Pueblo slowly and gradually breaks down their relation between family members. In fact, mother is enforced to capture the fertility power of them. Due to her action for Pueblo, starvation falls on them after the barrenness of the earth and animals. The starvation is the cause of lack or strong desire to get unfulfilled things. This lack inspires them to find out what is wrong. To fulfill the lack, their departure is essential to bring back the fertility power. So as seekers they notice their problem

to Humming bird who "felt sorry for them" (116). Like other donor, Humming bird tests them ordering some ritual performances, which are necessary to purify the town. After completing the rituals that are required of a Humming bird and mother, they go "to see old Buzzard" (118) who appears as an agent saying "[g]o back and tell them I'll purify the town" (120). Buzzard uses his magical power to erase the barrenness of Ck'o'yo. At last the tales ends as:

Everything was set straight again
 after all that Ck'o'yo magic.
 The storm clouds returned
 the grass and plants started growing again.
 There was food
 and the people were happy again. ...
 Remember that
 next time
 some ck'o'yo magician
 comes to town. (121)

In this way, the witchery of Ck'o'yo is defeated by the ritual performance that needs to keep alive forever for Pueblo people.

The remembrance of pueblo stories strengthens narrator's tribal consciousness. The tribal consciousness let her sharing the individual problem. Her kidnapping is not only the individual issue rather social issue due to the invasion of whites. Assimilating with the motifs of folktales, for Narrator, is only the way to be free from the psychological trauma caused by villainy of other. In this way, Pueblo folktales play the vital role of the agent from which narrator can adjust herself in tribal consciousness and gets victory over the villain. The form of direct combat between

protagonistic forces against antagonistic forces comes as the cultural consciousness of Natives against the trickery of the Whites. So being Native representatives, Tayo and Narrator face the same problem despite the difference of time and space.

Silko thus explores these folktales, relating individual history with native culture, tradition and practices told by her grandma who is the real storyteller of the text. Beside this, Silko grew up as a part of a culture in which the storyteller played a central role by participating in the development of group identity, and she identified herself within this tradition of storytelling and located her own stories within a sequence of telling. She writes:

The storyteller keeps the stories
All the escape stories,
She says "With these stories of ours
We can escape almost anything
With these stories we will survive." (247)

These stories told to her by storyteller are the means of generating her traditional identity. Traditional identity helps her to be a determined and confident family member of the Pueblo clan, who is equal to other members. Then, following traditional profession of Pueblo, she sometimes goes for hunting like Kochininako:

Once there was a young Laguna girl
Who was fine hunter
Who hunted deer and rabbits
Just like the boys and man did.
You know there have been Laguna woman
Who were good hunter
Who could hunt as well as any of the man. (82)

In this way, the narrator releases herself from the psychological trauma, and gets victory over the Navajo's torture and reconciles with her clan. Like Tayo, narrator's life story corresponds with the theme of the folktales on the basis of the function of the character in which character's preliminary misfortune, struggle between two psyche forces and victory of the protagonistic force come in the sequential form.

Native aesthetics in the *Ceremony* and *Storyteller*

Native American literary aesthetics basically focuses on two aspects of the literary canon; the relation of the oral narrative in the written text on the basis of style, and the privileges of the cultural consciousness over the personal judgment in the content of the text. Silko in *Ceremony* and *Storyteller* mingles the folktales that have been existing as an oral tradition in the plot of the novel and in the autobiographical text respectively. The oral narrative technique of the folktales reveals the cultural consciousness of the Pueblo tribe.

The novel *Ceremony* begins with the written form of the oral narratives that explore the Pueblo concept about the origin of the universe and the form of the tale is presented as:

Ts'its'itsi'nako, Though-Woman

is sitting in her room

and whatever she thinks about

appears.

She thought of her sister

Nau'ts'it'yi and I'tcts'ity'I

And together they created the universe

this world

and the four world below. (14)

This oral narrative in the form of the tale which is imbued with mythical reference that Thought-Woman spine her thought in to existence. For her thought and action is one. The single sentence is braked down into several parts to give the stress while telling. Every fragmentation gives the emphasis upon its content. Similarly *Storyteller* begins with the narrator's relationship with the photographs and Pueblo stories. She says, "I realize that the photographs in the Hopi basket have a special relation to the stories as I remember them" (1). The narrator's obligation on remembering stories indicates that her family history and the role of the family members are blended with the tradition of storytelling which is foundation of Pueblo's cultural awareness.

In *Ceremony*, Tayo's life story is similar with the motif of the Pueblo stories by which Individual identity is created as; "You don't have anything/ if you don't have the stories" (20). This subordination of an individual before the cultural practices of storytelling is described in *Storyteller* as:

As with any generation
 the oral tradition depends upon each person
 listening and remembering a portion
 and it is together-
 all of us remembering what we have heard together
 that creates the whole story
 the long story of the people. (7)

The domination of storytelling tradition plays the vital role in the Native American literature that is predominant aspect of *Ceremony* and *Storyteller*.

The awareness of the oral tradition is set on the cultural practices of the tribe. In contrast with Western literary aestheticism, Native American never thinks that the meaning of the text comes from intrinsic content of it and it is alienated from existing norms and values of the society. So Silko (author) has drawn the story of Tayo, Rocky, Army recruiter, Betonie and Ts'eh parallel with archetypal character like Ma'see'wi, Ou'yu'ye'wi, Ck'o'yo, Sun man and Spider woman respectively in *Ceremony*. This merging of the past and present in terms of characterization and developing of the plot explore the native aesthetics that individual judgement depends on cultural consciousness. Such knowing has a communal dimension that encourages the balance between an author's sense of creative freedom and his/her feeling of responsibility to continue the communal tradition. Silko locates CK'o'yo as a representative of white and describes in oral narrative as:

That is what the CK'o'yo Kaupa'ta Glander did

up there

in the Zuni mountain.

And one time

he even captured the storm clouds.

He even captured the storm clouds.

He won everything from them

but since they can't be killed,

all he could do

was lock them up

in four rooms of his house... (*Ceremony* 172)

This folktale named 'Up North' is also written in *Storyteller* on page no 161 to 169 to draw the parallel incident that falls on the narrator's life illustrating the invasion of the

Navajo in Mount Taylor. In a sense, the present character's life becomes the one term of a metaphor while the narrative becomes the other term, and from this relationship springs the energy that is called intuition of the author.

Being culturally intuitive, Silko can't avoid the tribal aesthetics that set in the mutual relationship of Pueblo people with ceremony, land and other creature of the world. Tayo's illness is a result of separation from the ancient unity of person, ceremony and land. The land is dry because earth is suffering from the alienation of part herself; her children have been torn from her in their minds. Then, Tayo's healing comes after his assimilation with the nature and other creature around in the Mount Taylor where "[t]he mountain Lion blinked his eyes; there was no fear. He gazes at him for another instant and then sniffed the southeast wind before he crossed the stream and disappear into the trees ... (196)." All Pueblo people share this reverence for the spirit world of animals, plant and nature, which they believe coexist, unseen, with the physical world. This relationship is quite strange for the whites who live in only witchery. Tayo further evaluates whites as: "white thievery and injustice boiling up the anger and hatred that would finally destroy the world ... The destroyers had only to set it into motion and sit back to count the casualties" (*Ceremony* 191). This contradiction between the native and white has been existing since long ago, and composed in the form of folktales that the narrator remembers to evaluate the critical situation of Pueblo tribes caused by Whites in the present context. The folktales named 'Long time ago' are told as:

They will fear what they find

They will fear the people

They kill what they fear ...

Entire village will be wiped out

They will slaughter whole tribes. [...]

Set in motion

To destroy

To kill

Object to work for us

object to act for us

Performing the witchery

for suffering

for torment

for the still born

the deformed

the sterile

the dead ... (*Storyteller* 136)

This Native American perspective to evaluate the white prescribes both in written form and in oral narrative in Silko's writing.

For Native writers, blending of past and present, and fact and fiction is essential to valorize their cultural practices by which the meaning of the text sets in accords to culture. *Ceremony* is a tribal novel in which consciousness of Pueblo and their ceremonial activities are presented to create the tribal identity. As a native, Tayo experiences the cultural conflict in which the sense of alienation for him is permanently inadequate and this alienation sometimes comes as a form of illness. Then with support of folktales, Tayo's recovery brings about reconciliation in Laguna. Tayo reaffirms Laguna's place in the old stories and the pattern of the cosmos. From within this pattern, he acts as emissary to "our mother/ Nau'ts'ity'i manifest in Ts'eh bringing her present back to the Fifth World" (*Ceremony* 48). Thus he restores the

balance that was lost when the people of Laguna "neglected the corn altar" and "began to participate in Ck'o'yo magic" (48), and in their acceptance of white value.

Like *Ceremony*, *Storyteller* begins with the native perspective in danger-disrupted and subsumed under a reinforcing Indian vision and values, which is in vital interaction with the changing world. In another sense, Like Tayo the narrator's life story follows the three phases: absention, conflict, and reconciliation corresponding with being a responsible family member, being kidnapped by Navajo and returning back home. Moreover, the narrator compares herself with the fictional character of folktales that are told to her. She further identifies herself with this tradition of storytelling and locates her stories within a sequence of telling:

All I know of my great-grandpa Marmon

are the stories my family told

and the old photocopy which show him

a tall thin old white man

with a white beard

wearing a black suit coat

and derby hat.

I see in his eyes

He had come to understand this world

Differently.

May be he chose that particular coyote story

To tell parsons

Because for him at Laguna

That was the one thing he had to remember. (*Storyteller* 256)

The Narrator's reconciliation with in her community can't be said in an absolute way but only sensed in her understanding the stories as other Pueblo did.

Following the concept of the Native American aesthetics that individual judgement is inherited by cultural awareness, Silko thus weaves the same oral folktales in a written form in *Ceremony* and *Storyteller*, though these literary genres differ to each other. The merging of oral with written form demands the especial awareness of reader towards the specific culture. The reader is not free to analyze the text assuming that meaning comes from the intrinsic structure and content. Rather every character has the inheritance characteristic of archetypal or cultural character that exists in oral narrative. Tayo, in *Ceremony*, takes the support of the Pueblo folktales to analyze his individual identity and norms and value of the contemporary Pueblo society. Tayo plays a role similar to the narrator in *Storyteller*. Both find a new identity through a new relationship with the tradition, spirit, the land and themselves. Tayo "knew why he had felt weak and sick; he knew why he had lost the feeling, Ts'eh had given him, and why he had doubted the ceremony: this was their place, and he was vulnerable" (*Ceremony* 242-43). In this way, every Pueblo individual is encircled in the society and culture. And the whole story is blended with a group that requires the communal view for judgement.

IV. Conclusion

All folktales derive from the cultural and traditional practices of oral narrative, which are imbued with the aesthetic value of particular culture. Folktales have the universal pattern of characterization that can be further divided in two groups- protagonistic forces and antagonistic forces. Hero and villain are the two leading manifestation of these two forces. Similarly the plot is constructed through the development of the character in different stages like absention, interdiction, trickery, combat, victory of the hero over the villain and hero's reconciliation in to his family. Leslie Marmon Silko in *Ceremony* weaves the Pueblo folktales in fragmented style to describe the parallel development between the Tayo's life with the archetypal Pueblo boys named Ma'see'wi and Ou'yu'ye'wi where as in *Storyteller* the narrator's life is also guided by the motifs of Pueblo folktales which are told to her by her family members.

In both narratives, the initial phase of Tayo and narrator begins with the action that leads them to go out from the home due to their responsibility. Tayo joins in American army and comes in contact with whites who are stranger for Pueblo. Similarly, the Navajo from the Mount Taylor kidnap the narrator. This preliminary misfortune of Tayo and the narrator is on the root of their absention from their own clan and society. To develop the plot of her narratives, Silko has drawn the parallel account of Pueblo folktales in which ancient Pueblo people suffered by the action of Ck'o'yo and Buffalo man who tricked Pueblo in the name of magic. Silko further compares Tayo with Ma'see'wi- an archetypal Pueblo man, narrator with Kochininako, Army recruiter with CK'o'yo and Navajo hunter With Buffalo man. Similarly, Tayo and narrator are the representative of Pueblo people where as Army recruiter and Navajo man are the 'other'.

In folktales, the struggle between protagonistic force against the antagonistic force comes in direct contact between the hero and the villain. Hero generally acquires the magical or supernatural power, support from the donor or provider before fighting against the villain. In Pueblo folktales Mother Corn and Hummingbird play the role of donor, who support the Ma'see'wi, Ou'yu'ye'wi and Kochoninako when they are in crisis. As in folktales, the position of Tayo and narrator is in misery due to the estrangement from their own clan and society. They are looted, spoiled and damaged by the activities of the whites. After some times Tayo and the narrator return from the Army camp and Navajo's capture, but their suffering is a psychological burden to them. They experience utter dislocation- they are homeless, adrift in space and time and inarticulate. To escape from the psychological trauma of the whites, Tayo and narrator are in combat between hope against despair, past against future, estrangement from the clan against including into clan and whites' witchery against natives' awareness. Unlike in folktales, the remembrance of folktales that are told to Tayo and the narrator plays the role of donor by which they can analyze their situation and get relief from the whites' witchery. At last, they triumph over the mental disturbance that is created by psychological trauma.

In the stage of reconciliation, they re-enter into their society and culture. According to their cultural belief, all the offspring of God like human beings, other creatures and the earth etc. are inseparable and equal. So they can recover their Laguna identity by returning to the Landscape of their origin. Guided by the Old Betonie Tayo sets off on a spiritual quest for his identity whereas narrator takes the support of her family member to roam around the Mount Taylor. She begins hunting as other Laguna Pueblo and sets her as equal to other member of her clan. Similarly, this reconciliation of Tayo and narrator is also parallel with the position of Ma'see'wi

and Ou'yu'ye'wi for whom Hummingbird returned the storm cloud or power of the fertility and people were happy again in the Pueblo folktales.

Blended past with present, individual with communal and fictional or real character with archetypal character, Silko weaves the same folktales in a written form in *Ceremony* and *Storyteller*, though these literary genre are differ to each other. Tayo and narrator's life story also blend the myth motifs with folktales. So in contrary with western assumption, for Native American the meaning of the text is not determined by the intrinsic value and style but by the particular cultural or traditional belief. In another words, every text inherits the cultural or traditional consciousness and demands the particular reader who can analyze the text on the basis of cultural awareness of the writer. The subjective judgement of the reader is nothing before the cultural reality of the text. Based on this bitter reality, the exploration of folktales in *Ceremony* and *Storyteller* inherits the traditional norms and values, which determine the cultural identity of Pueblo people.

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